

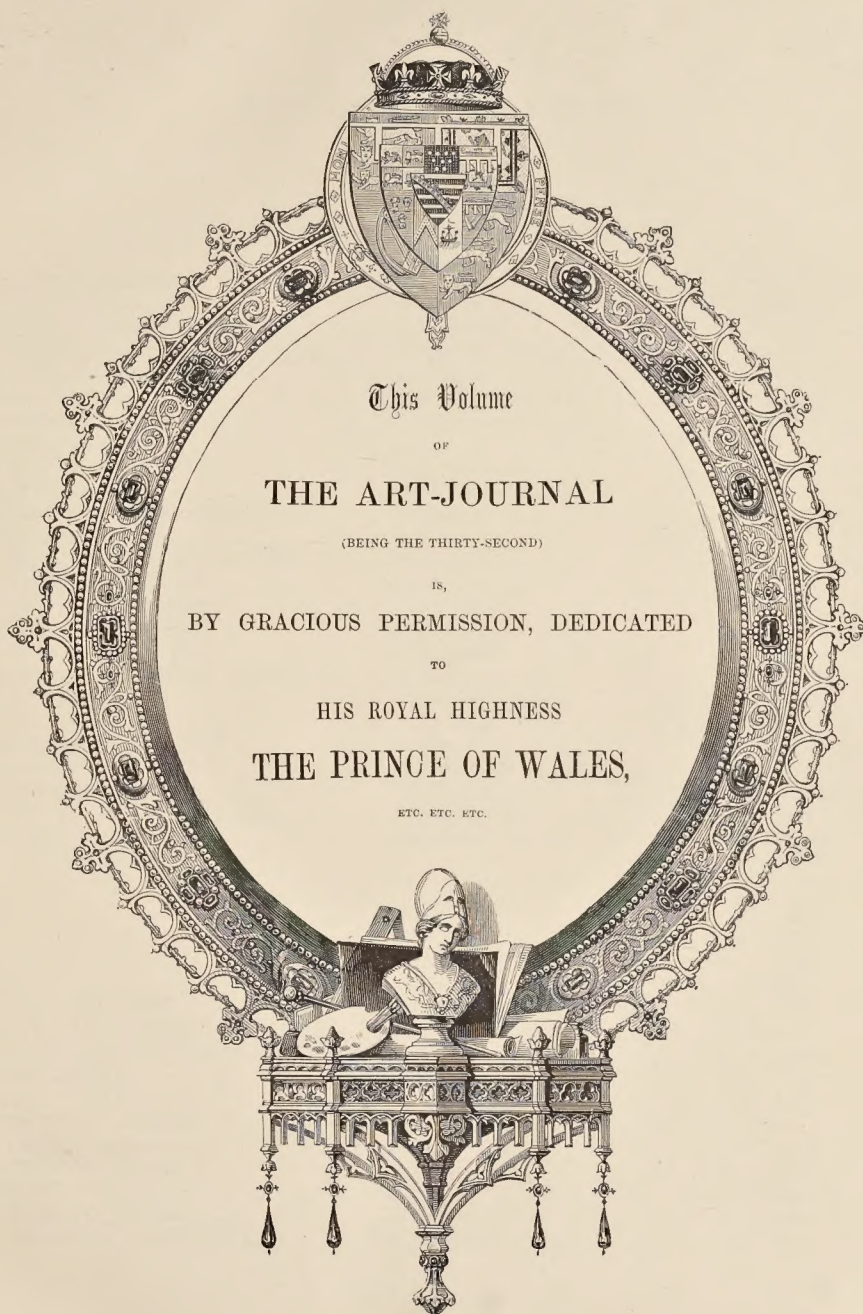
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VOLUME IX.

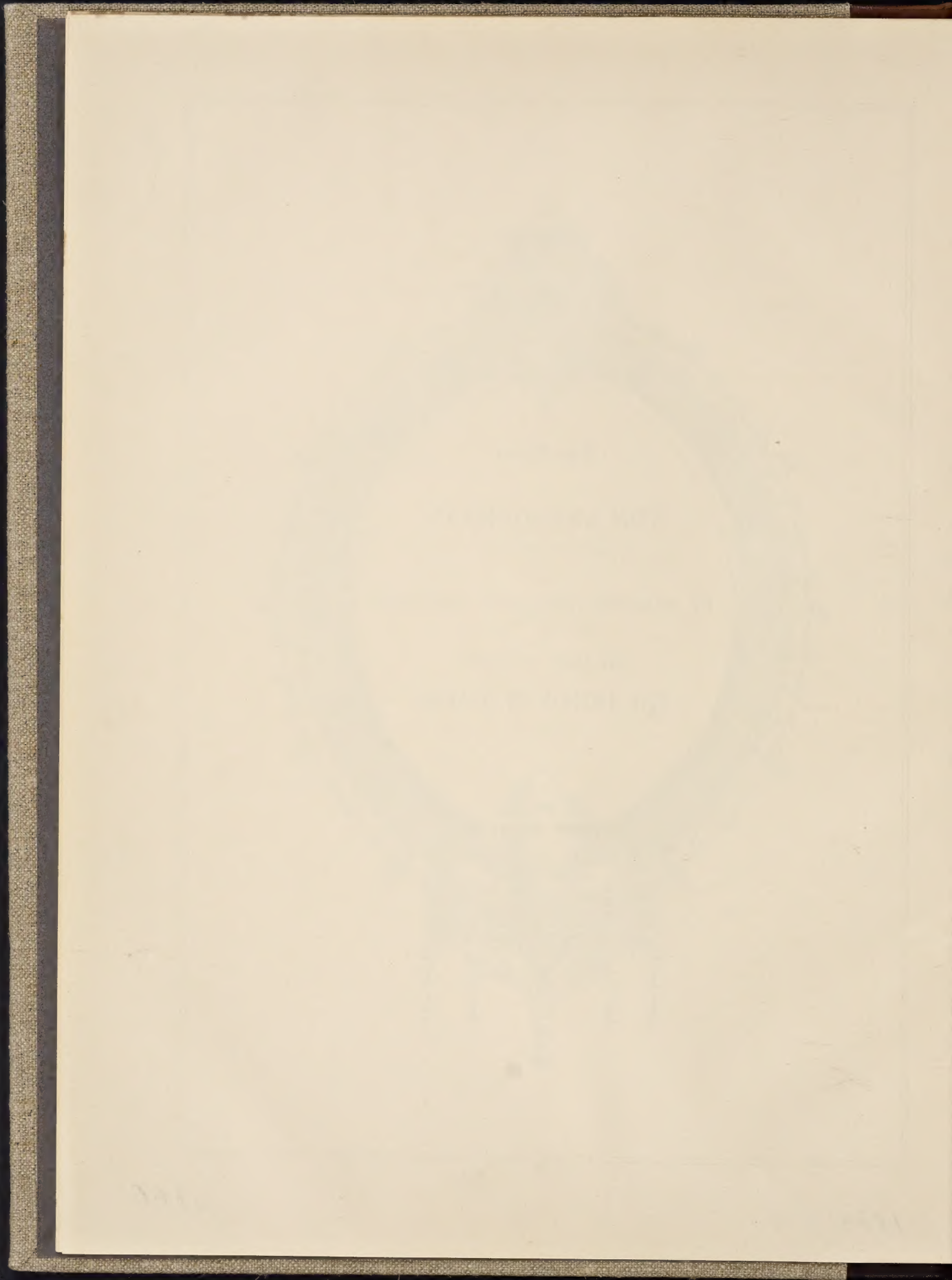
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LONDON, JANUARY 1, 1870.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

BY S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

HARDWICK HALL.*



HARDWICK HALL may take rank among the more stately of the "homes of England:" stately in its outer aspect, stately in its antique furniture and its interior fittings and appointments, and truly stately in its associations. It is

one of the most historically interesting, and one of the most singular and picturesque, of the many "homes" whose count-

less stores of natural beauties and acquired treasures, are, through the kindness and liberality of their owners, made accessible alike to peer and peasant; while it is one of the fullest in its historical associations, and in its power of

carrying the mind of the visitor back through a long vista of years to those stirring times when "Good Queen Bess," the strong-minded and strong-headed "master" of its noble owner, sate on the throne of England. Hardwick and its surroundings belong essentially to those times, and to the people who moved prominently in them: the very furniture we see to-day, pertains to that eventful era—for not only is the building itself of the period to which we refer, but so are even the "fittings;" the beds—for here is the very bed used by Mary, Queen of Scots, and covered with needlework, the work of her own fair hands; the tables around at which sate "Bess of Hardwick" with her historic family and brilliant friends; the tapestry is

* We are indebted to Mr. Richard Keene, an eminent photographer of Derby, for the photographs from which our engravings are made. We had the companionship of that gentleman to Hardwick, and his very zealous assistance in arranging our agreeable task; rendered pleasant as well as easy by his Grace the Duke of Devonshire and his courteous representative at the Hall. The engravings are all by Mr. G. P. Nicholls, drawn on the wood by Mr. Walter J. Allen.

that which then hung around them, and on which the eyes of royalty and nobility have rested and "feasted with admiration;" the screens, the chairs, the couches,—nay, almost all the objects that meet the eye are of those stirring times, and have about them an historic air which seems irresistibly to subdue the mind and to expand the thoughts of the visitor.

Even a glance at the graces and beauties of Derbyshire would demand far greater space than we can accord to them: for it is the shire of all the English shires in which natural beauties are most happily combined with cultivated graces; hill and dale alternate at every mile; rich valleys, through which run fertilising rivers, shut in by mountain rocks, tree-clad from base to summit; singular peaks, that seem as if not formed by Nature, but the work of giant hands; delicious dells, where rivulets sing perpetually, and myriad birds rejoice in spring or summer. Other counties may be more sublimely grand, and others more abundantly fertile, but there is none so truly rich in the picturesque; whether of distant views or of by-paths up hill-sides, or through lanes clothed in perpetual verdure.

And then its history, a page of which may be read at every turn: the Celt, the Roman, the Saxon, the Dane, the Norman, all the "peoples and nations" that have made Britain their home, have left in this shire enduring evidence of possession and progress; and many of its customs remain unchanged, not only

since the beacons were lit on Blakelow or on Bruncliffe, but since the Bael fires were burning on Axe-Edge or Chelmorton.

Proofs of a milder occupancy, too, are to be found in abundance. Nowhere are peaceful "Halls" more numerous—remains of prosperous epochs: Haddon, of an early date; Wingfield and Hardwick, of a later period; Chatsworth, of a time comparatively recent; and Kedleston, of an age scarce removed from living memory,—are but a few of the many that glorify this beautiful shire. No wonder, therefore, that it is the county of all others to which the tourist is most frequently attracted.

Surrounded on all sides by charming scenery, and the richest and most abundant land, Hardwick stands in all its majesty and grace, and forms—both in the distance, when a first glimpse of its bold outline is gained from Brackenfield or other heights, or when viewed from nearer points—a striking feature in the landscape. When approached from one of the great centres for Derbyshire tourists, Matlock, the drive is of peculiar interest, and may be, with profit to the future visitor, briefly described. Leaving Matlock by way of Matlock Bridge, the road passes through what is called Matlock Town, whose picturesque church is seen overtopping the rocks to the right, where the graceful bend of the river Derwent adds its beauties to the scene; thence passing along the roadway, Riber—an



HARDWICK: WITH THE ENTRANCE GATEWAY.

immense and very steep hill—rises to the right, and will be noticed as surmounted by the massive modern erection of Riber Castle, the residence of Mr. Smedley, the hydropathist. The road continues by Tansley, with its church, its mills, and its pretty dales; Tansley, or De-thick, Moor, a wild un reclaimed tract of moorland, purple with heather and untrammelled with fences; Washington, with its village-green, its stocks, and its duck-ponds; Higham, a picturesque village with an ancient cross; Shirland with its fine monuments, some of which are of remarkable character and full of interest; * Morton, with its pretty church and charming cottages; for a short distance the coal district with their pits and shafts and ever-creaking engines; Elmsley and its pleasant lanes; Hard-stoff and Deepplane, to the lower entrance to the Park; through these and other places of deep and varied interest we go, until we reach the Hardwick Inn—a pretty house of entertain-

* On our visit to Shirland, the sexton accompanied us through the church, and from him we ascertained the startling fact, that, although he had been born in the village, and although his father and grandfather before him had held the office of sexton, in succession, he had never seen the *rector of the parish!* From others in the village, we ascertained that the reverend gentleman had never been near his church for, at any rate, thirty years, and had never preached there. Such a dismal fact requires no comment. But a time is surely near at hand when the heads of the Church of England must cease to tolerate so gross an instance of desertion of duty: the living is in the diocese of Lichfield.

ment close to the entrance to the Park, from which a winding ascent of less than a mile leads to the Hall. By this route some curious transitions from the lead-mining district to that of coal, and from the limestone to the sandstone, with their varied scenery and their diversified aspects, will be noticed; and Derbyshire, rich both in minerals beneath the surface and in land on its face, as well as in rock, and tree, and wood, and hill, will be seen to great advantage. From Chesterfield, too, the road is beautiful; and the visitor may make a delightful "day's round" by driving direct to Hardwick by way of Temple Normanton; Heath, with its truly picturesque and interesting church and parsonage; Ault Hucknall, in the church of which are many monuments of the Cavendish family, and where lies buried that sometime "world's wonder," "Hobbes of Malmesbury;"* thence through the lodge-gates and down the fine old deer-park to the Hall, and then returning by way of Bolsover Castle, a magnificent old building, the former residence of the Cavendishes, Earls and Dukes of Newcastle, and rendered famous in the Duke of Newcastle's work on horsemanship, 1668, and now for many years the residence of Mrs. Hamilton Gray, the authoress of "Etruria." But from whatever side Hardwick is ap-

* As this is the parish church of Hardwick we shall presently give to it the attention it demands.

proached, the land is full of beauty, and rich in the picturesque.

Hardwick Hall is one of the many princely seats—Chatsworth, Bolton Abbey, Lismore Castle, Holker Hall, and Devonshire House, being among the others—of his Grace the Duke of Devonshire, in which resides the duke's eldest son and heir, the Marquis of Hartington, M.P., her Majesty's Postmaster-General. It is distant from London about 140 miles, from Derby 20 miles, from Chesterfield 9, and from Matlock 15 miles, and these are perhaps the more general routes by which visitors will proceed. Whatever road is taken, they will find natural beauties in abundance greeting the eye at every mile of a delicious journey.

Before we describe the venerable Hall, we give a brief history of the noble family to which it now belongs, reserving that of its predecessors for our next chapter.

The family of Cavendish, of which his Grace the present Duke of Devonshire, K.G., Lord Lieutenant of the county of Derby, is the representative, traces back to the Conquest, when Robert de Gernon came over with the Conqueror, and so distinguished himself in arms that he was rewarded with considerable grants of land in Hertfordshire, Gloucestershire, &c. His descendants held considerable land in Derbyshire; and Sir William Gernon, who was one of the witnesses to a confirmation charter of Henry III. to Basingdale priory, obtained a grant of a Fair at Bakewell, in that county. He had two sons, Sir Ralph de Gernon, lord of Bakewell, and Geoffrey de Gernon, of Moor Hall, near Bakewell. From the second of these, Geoffrey de Gernon, the Cavendishes are descended. His son, Roger de Gernon (who died 1334), married the heiress of John Potton, or Potkins, Lord of the Manor of Cavendish, in Suffolk, and by her had issue, four sons, who all assumed the name of Cavendish from their mother's manor. These were Sir John Cavendish, Chief Justice of the King's Bench, in the time of Edward III., Chancellor of Cambridge, 4th of Richard II.; he was beheaded by the insurgents of Suffolk in that reign; Roger Cavendish, from whom descended the celebrated navigator, Sir Thomas Cavendish; Stephen Cavendish, Lord Mayor, member of Parliament, and Sheriff of London; and Richard Cavendish. Sir John married Alice, daughter of Sir John Odyngseles, Chief Justice of the King's Bench, who brought to her husband the manor of Cavendish Overhall, and by her, who died before him, had issue, two sons, Andrew and John, and a daughter, Alice, married to William Nell. Sir Andrew Cavendish, the eldest son, was Sheriff of Norfolk and Suffolk. By his wife, Rose, he left issue, one son, William, from whom the estates passed to his cousin. Sir Andrew was succeeded by his brother, Sir John Cavendish, Esquire of the Body to Richard II. and Henry V., who, for his gallant conduct in killing the rebel, Wat Tyler, in his conflict with Sir William Wallworth, was knighted by Richard II. in Smithfield, and an annuity of £40 per annum granted to him and his sons for ever. He was also made broiderer of the wardrobe to the king. He married Joan, daughter of Sir William Clopton, of Clopton, in Suffolk; and by her had issue, three sons, William, his successor; Robert, Sergeant-at-Law; and Walter. William Cavendish, who was a citizen and mercer of London, and of Cavendish Overhall, married Joan Staveaton, by whom he had two sons, Thomas and William. This Thomas Cavendish, who was of Cavendish and Pollingford, in Suffolk, married Katherine Scudamore, and left by her, as son and heir, Sir Thomas Cavendish, who, having studied the law, was employed by Thomas, Earl of Surrey, Treasurer of the King's Exchequer. He was also Clerk of the Pipe in the Clerk of the Pipe being to make out leases of crown lands, accounts of the sheriffs, &c. He married twice, and left, by his first wife, Alice, daughter and co-heiress of John Smith, of Podbrooke Hall, besides other issue, three sons, George Cavendish, Sir William Cavendish, and Sir Thomas Cavendish.

George Cavendish, the eldest of these three sons was of Glemsford, and Cavendish Overhall, and is said to have been the author of "Cavendish's Life of Wolsey," although the authorship of that work is also attributed to his brother Sir William Cavendish; he received a liberal education, and was endowed by his father with considerable landed property in Suffolk. His character and learning seem to have recommended him to the special notice of Cardinal Wolsey, who "took him to be about his own person, as gentleman usher of his chamber, and placed a special confidence in him." George Cavendish was succeeded by his son William; the latter was succeeded by his son William, who passed away the manor of Cavendish Overhall to William Downes.

Sir Thomas Cavendish was one of the Knights of St. John of Jerusalem, and died unmarried. Sir William Cavendish, the second son of the first Sir Thomas, became the founder of several noble families. He was married three times: first to a daughter of Edward Bostock, of Wharcross in Cheshire; secondly, to a daughter of Sir Thomas Conyngeby, and widow of William Paris; and thirdly, to Elizabeth, daughter of John Hardwick, of Hardwick, and widow of Robert Barley, of Barley. He was "a man of learning and business," and was much employed in important affairs by his sovereigns; filling the posts of Treasurer of the Chamber and Privy

Councillor to Henry VIII., Edward VI., and Mary. At the suppression of the religious houses under Henry VIII., he was "appointed one of the commissioners for visiting them, and afterwards was made one of the auditors of the Court of Augmentation," which was instituted for the purpose of augmenting the revenues by the suppression of the monasteries; for his services he received three valuable manors in Hertfordshire which, later on, he exchanged for other lands in Derbyshire and other counties. He was also knighted by Henry VIII. By his first wife he had issue, one son and two daughters who died young, and two other daughters, one of whom, Catherine, married Sir Thomas Brooke, son of Lord Cobham, and Anne, who married Sir Henry Baynton. By his second wife he had three daughters who all died young, and she herself died in child-birth. By his third marriage with "Bess of Hardwick" he had a numerous family, viz.:—Henry Cavendish, of Tutbury (ancestor of Lord Waterpark), member of Parliament for Derbyshire, who married Grace, daughter of George, Earl of Shrewsbury, but died without lawful issue; Sir William Cavendish, created Earl of Devonshire, of whom hereafter; Sir Charles Cavendish, of Bolsover Castle and of Welbeck Abbey (whose son, William Cavendish, by his first wife, was created Duke, Marquis, and Earl of Newcastle, Baron Ogle, Baron Cavendish, of Bol-



HARDWICK: THE WEST FRONT.

sover, Viscount Mansfield, K.G., Commander-in-Chief, &c., &c., and was the author of the splendid work on Horsemanship, &c., and whose life was charmingly written by his wife, Margaret Lucas, Maid of Honour to Queen Henrietta, ancestor of the Dukes of Newcastle, Portland, &c.; Frances, married to Sir Henry Pierrepont, ancestor to the Dukes of Kingston; Elizabeth, married to Charles Stuart, Duke of Lennox (younger brother of Lord Darnley, the husband of Mary, Queen of Scots, and father of King James I.), the issue of which marriage was the sadly unfortunate lady, Arabella Stuart; and Mary, married to Gilbert, Earl of Shrewsbury.

Sir William Cavendish was created Baron Cavendish, of Hardwick, and Earl of Devonshire, by King James I., "at which time of his creation, his majesty stood under a cloth of state in the hall at Greenwich, accompanied with the princes, his children, the Duke of Holstein, the Duke of Lennox, and the greatest part of the nobility, both of England and Scotland." His lordship was one of the first adventurers who settled a colony and plantation in Virginia, and on the discovery of the Bermuda Islands, he and others had a grant of them from the king, one of the cantons being called after him. He married twice—his first wife being Anne, daughter of Henry Kighley, of Kighley, by whom he had issue, besides William, his successor, Gilbert, who died without issue; Frances, wife of Lord

Maynard; and three others, who died in infancy: by his second wife, Elizabeth, daughter of Sir Edward Boughton, and widow of Sir Richard Wortley, he had a son, Sir John Cavendish. His lordship's successor was his second son, Sir William (who had been under the tuition of Thomas Hobbes, of whom more will be said in another chapter); he married Christian, only daughter of Edward, Lord Bruce, of Kinloss, a kinswoman of the king, "who gave her, with his own hand, and made her fortune ten thousand pounds." By her he had three sons and one daughter, viz.:—William, his successor; Charles, who was Lieutenant-General of Horse to his cousin the Earl of Newcastle, and was slain at Gainsborough; Henry, who died young; and Anne, wife of Lord Rich, eldest son of the Earl of Warwick.

William Cavendish, third Earl of Devonshire, was only ten years of age when his father died, and he was placed, as we have just said, under the care of Hobbes, who travelled and remained with him, and was, for the rest of his life, supported by the earl's family. The earl married Elizabeth Cecil, daughter of the Earl of Salisbury, by whom he had two sons, William (who succeeded him), Charles, and one daughter. William, fourth Earl of Devonshire, before succeeding to the title, sat in the Long Parliament for Derbyshire, and, as a youth, he was one of the train-bearers to the king at his coronation. He was among the principal

persons who brought about the "Glorious Revolution" of 1688, and the placing of William III. on the throne. He married Mary, daughter of the Duke of Ormonde, and had issue by her, William, his successor; Henry, James, and Elizabeth. His lordship was the rebuilder of Chatsworth, and was by William III. advanced to the dignity of Marquis of Hartington and Duke of Devonshire. He was succeeded in his titles and estates by his son. His grace died in 1707, and his funeral sermon, preached by White Kennett, Bishop of Peterborough, has been many times printed, and is attached to the memoirs of the family of Cavendish by that prelate.

William Cavendish, second Duke and fifth Earl of Devonshire, was Captain of the Yeomen of the Guard, and succeeded to all his father's appointments, among which were Lord Steward of the Household, Privy Councillor, Lord Warden and Chief Justice in Eyre of all places north of the Trent, Lord-Lieutenant, K.G.; he was also constituted one of the regents of the kingdom. He married Rachel, daughter of William Lord Russell, and by her had issue, with several others, his successor, William, who became third Duke of Devonshire, and married Catherine, heiress of John Hoskins, by whom he had a numerous family. His grace held many important posts in the State; among which were those of Lord Lieutenant of Ireland, Lord Lieutenant of Derbyshire, Lord Keeper of the Privy Seal, Lord Steward of the Household, and Lord Justiceship for the administration of government during his majesty's absence. He was succeeded by his son—

William, fourth Duke of Devonshire, who was, during his father's lifetime, called to the Upper House by his title, hitherto of courtesy, of Marquis of Hartington. He was appointed Master of the Horse and a Privy Councillor. In 1754 he was one of the Lords of the Regency, and Governor of the County of Cork; in the following year he was Lord High Treasurer of Ireland; and in 1756 was Lord Lieutenant of Ireland, and First Commissioner of the Treasury. In 1757 he was Chamberlain of the Household to the king, and held, besides, many other offices. His grace married Charlotte, daughter, and ultimately heiress, of Richard Boyle, Earl of Burlington and Cork, by which union—the lady being Baroness Clifford in her own right—the Barony of Clifford came into the Cavendish family. By this issue he had three sons and one daughter, viz.:—William, who succeeded him; Richard, who died unmarried; George Augustus Henry, created Earl of Burlington, from whom the present noble representative of the House of Cavendish, the seventh Duke of Devonshire, is descended; and Dorothy, married to the Duke of Portland.

William, fifth Duke of Devonshire, the eldest son of the last named peer, was married twice: first, to the Lady Georgiana, daughter of Earl Spencer, one of the most accomplished and elegant women of the time, and who is perhaps better known as "The Beautiful Duchess" than by any other; and, secondly, to Lady Elizabeth Forster, daughter of the Earl of Bristol, and widow of John Thomas Forster, Esq. By the "Beautiful Duchess" his grace had issue, one son, William Spencer Cavendish, who succeeded him, and two daughters: Georgiana, married to the Earl of Carlisle; and Harriet Elizabeth, married to Earl Granville. On his death, in 1811, the title and estates passed to his only son—

William Spencer Cavendish, sixth Duke and ninth Earl of Devonshire, one of the most liberal-minded of men and one of the most genuine patrons of Art and Literature. His grace, whose career earned for him the proud title of "The good Duke"—a title which, with all his others, has descended to his successor—was born in Paris in 1790, and besides holding office as Lord High Chamberlain, &c., went in a style of more than princely splendour on an embassy to Russia from the British Court, and so conducted that important mission as to gain exceeding distinction and general applause. His Grace, who never married, died in 1858, and was succeeded in his titles and estates—with the exception of the Barony of Clifford, which fell in abeyance between his sisters—by his second

cousin, the present noble peer, who, as we have said, was grandson to the first Earl of Burlington, brother to the fifth duke.

The present peer, William Cavendish, Duke of Devonshire, Marquis of Hartington, Earl of Devonshire, Earl of Burlington, Baron Cavendish of Hardwick, Baron Cavendish of Keighley, &c., &c., K.G., LL.D., F.R.S., Lord Lieutenant and Custos Rotulorum of the County of Derby, Chancellor of the University of Cambridge, Steward of the Borough of Derby, &c., &c.,

was born in 1808, and was educated at Eton, and at Trinity College, Cambridge, where he graduated as M.A., and was Second Wrangler, Senior Smith's prizeman, and in the first class of the Classical Tripos, 1829. In the same year he became M.P. for the University of Cambridge, which he held until 1831, when he was returned for Malton, and afterwards for North Derbyshire, for which constituency he sat until he succeeded his father as Earl of Burlington, in 1834. In 1856 he was made Lord Lieutenant



HARDWICK: THE GREAT HALL.

of Lancashire, a post he held until 1858, when, on attaining to the Dukedom of Devonshire, he was appointed Lord Lieutenant of Derbyshire. From 1836 to 1856 he was Chancellor of the University of London, and he has held, and still holds, several other important offices. In 1829 his Grace, then Mr. Cavendish, married his cousin, the Lady Blanche Georgiana Howard, fourth daughter of George, sixth Earl of Carlisle, by the Lady Georgiana Dorothy Cavendish, daughter of the fifth Duke of Devonshire.

By this truly estimable lady, who died in 1840, his Grace had surviving issue, three sons and one daughter, viz.:—Spencer Compton Cavendish, Marquis of Hartington; Lord Frederick Charles Cavendish, M.P. for the West Riding of Yorkshire, married to the Hon. Lucy Caroline, daughter of Baron Lyttleton; Lord Edward Cavendish, late M.P. for East Sussex, married to Emma, daughter of the late Hon. William Lascelles; and the Lady Louisa Cavendish, married to Captain the Hon. Francis



HARDWICK: THE GRAND STAIRCASE.

Egerton, M.P. for East Derbyshire, brother to the late, and uncle to the present, Earl of Ellesmere.

The Marquis of Hartington, the heir to the titles and estates, was born in 1833, and was educated at Trinity College, Cambridge, where he graduated as B.A. in 1852, M.A. in 1854, and LL.D. in 1862. He is a Privy Councillor, and was Lord of the Admiralty in 1863, Under Secretary of State for War from 1863 to 1866, and Secretary of State for War in 1866. He was attached to Lord Granville's special mission

to Russia in 1856, and has filled many important posts. His lordship, who is unmarried, is M.P. for Radnor, and is now Postmaster-General.

Lord George Henry Cavendish, only surviving brother to the Duke of Devonshire, is M.P. for North Derbyshire, which constituency he has represented since the year 1834. He married in 1835 the Lady Louisa, daughter of the Earl of Harewood.

His Grace is patron of thirty-nine livings, and in Derbyshire alone is Lord of the Manor of forty-six places.

The arms of the duke are—*Sable*, three harts' heads, caboshed, *argent*, attired *or*. Crest, a serpent, noued *proper*. Supporters, two bucks, *proper*, each wreathed round the neck with a chaplet of roses, alternately *argent* and *azure*.

We now, for the present, leave the genealogical part of our story to turn to the attractions of the interior of the Hall. Of the exterior and of the old hall and their surroundings we shall speak later on.

Passing through the entrance gateway, shown in the first of our illustrations, the visitor to Hardwick will see before him, across the quadrangular space laid out in magnificent flower-beds in the pure Elizabethan style—the most striking feature of which are two immense beds, one on either side the central pathway, formed in the shape of the letters E and S, the initials of Elizabeth, Countess of Shrewsbury—in all its grandeur, the principal front of the Hall, which bears out to the full the truth of the common saying—

"Hardwick Hall,
More glass than wall."

The house is in reality "all windows," and has a peculiarity of appearance possessed by no other existing mansion. Passing under the colonnade, seen in the centre of the building in our second illustration, the visitor arrives at the entrance door, and will, before entering, do well to glance at an inscription, now nearly defaced, on one of the pillars:—

"His lecus est quem si verbis audacia detur
Hoc auctor magis dixeret idem auctor,

which may be thus freely rendered:—

"Could any adventurous muse these portals sing,
No more to Heaven's gate her flight should wing."

The GREAT HALL, which is first entered, is of considerable magnitude, and very lofty, taking in the whole height of two stories of the noble building. Its lower part is wainscoted; its upper, hung with fine Gobelin tapestry. Along one side stands an enormous and massive oak table, and carved chairs and seats in abundance are ranged around the room. Over the entrance end a spacious gallery, supported on pillars, leads from the dining-room to the drawing-room, on the first floor; and at the opposite end is a charming piece of sculpture, a full-length statue of Mary, Queen of Scots, by Westmacott, with the inscription—

Maria Scythorum Regina
Nata 1512
A suis in exilium acta 1568
Ab hostibus nequid. ita 1577.

On the wall over this is a large and very curious cartoon full-length figure of Henry VIII. On the wainscot and in different parts of the hall are some fine antlers, a series of helmets and breastplates, and other relics; while over the fire-place, which is of great size and beauty, and has its original brass fire-dogs, are the arms of the foundress of the house, Elizabeth (Hardwick), Countess of Shrewsbury, of gigantic size, in raised plaster-work. Some remarks here seem requisite concerning the heraldry of the place. The arms represented in the great hall, and shown in our engraving of that splendid apartment, are *argent*, a saltire, engrailed, *azure*; on a chief of the second three cinquefoils of the field. These, which are in a lozenge-shaped shield, are surmounted by an earl's coronet, and have for supporters, two stags, *proper*, each gorged with a chaplet of roses, *argent*, between two bars *azure*. The arms are those of Hardwick of Hardwick, the maiden name of the Countess; the supporters, which she had no right to assume, the family of Hardwick not being entitled to any, were assumed from the crest of that family, which, with a slight variation, formed those granted to her son, the first Baron Cavendish, of Hardwick, and Earl of Devonshire. The coronet is, of course, hers as Countess of Shrewsbury, the hall being built during the latter part of the life of her fourth husband, the Earl of Shrewsbury, and in the first nine years of her fourth widowhood. From the Great Hall a wide passage to the right leads to the grand staircase, the muniment-room, the sitting and other rooms on the ground-floor, and, to the left, to the kitchens and offices, and to another staircase. Ascending these massive stone stairs hung with framed pieces of needlework and with curious old paintings, some of which are dated 1576, and

were principally brought from the old hall, an open oak screen-work on the landing opens into

THE CHAPEL. In this truly interesting little room, the walls are notable for being partly hung with painted tapestry of extremely good character, and the only examples in the house. On the ceiling is a fine piece of tapestry, representing our Lord, with two of His disciples, blessing the bread. The pulpit is dressed with some of the earliest embroidery—portions of a cope, &c.; and on the rails hangs a very rich

and curious altar-cloth, 30 feet long, with figures of saints under canopies, wrought in very rich and early needlework. The chapel is shown in one of our illustrations. On the landing hangs a remarkably curious lantern.

Opposite to the chapel, a doorway opens into the DINING-ROOM, a noble apartment, the lower part of the walls being wainscoted, and the upper hung with a number of family portraits, amongst which are an interesting painting of "Bess of Hardwick," with this inscription upon



HARDWICK: THE CHAPEL.

it:—"Elizabeth Hardwick, daughter and co-heir of John Hardwick, of Hardwick, in the county of Derby. To her second husband, Sir William Cavendish, of Chatsworth, in the same county. She settled her third son, Sir Charles Cavendish, at Welbeck, in the county of Nottingham." Other portraits are those of her husband, Sir William Cavendish, at the age of forty-four; "the Beautiful Duchess," Georgiana, Duchess of Devonshire; the late

Duke of Devonshire; Lord George Cavendish, second son of the third duke, known as "Truth and Daylight," &c., &c. Over the fire-place is a fine specimen of parquet-work, a kind of plaster-stone, with figures, &c., and in the centre the inscription, "The conclusion of all things is to fear God and keep his Commandments," and the conjoined initials E.S. with the date 1597. The large recess of this room is converted into a billiard-room.



HARDWICK: MARY, QUEEN OF SCOTS' ROOM.

THE CUT-VELVET ROOM, leading from the dining-room, is a noble apartment, hung with tapestry, and containing a stately bed with plumes. Over the fire-place, in parquet-work, as in other rooms, is a series of armorial bearings, among which again occur the arms of Hardwick, with supporters and coronet. Adjoining this is a charming dressing-room, hung with the most exquisite needlework in silk. Passing down the minstrel's gallery from the dining-room to the drawing-room, some fine

specimens of needlework, by the Countess of Shrewsbury, and by Mary, Queen of Scots, are carefully preserved in frames.

THE DRAWING-ROOM is a large well-proportioned apartment, the lower part of the walls wainscoted, and the upper hung with fine old tapestry, representing the story of Esther and Ahasuerus. Over the fire-place are the arms of Hardwick, with quarterings in a lozenge shield, supporters, and coronet. Among the paintings will be specially noticed a fine portrait

of Arabella Stuart, several portraits by Holbein, and others of Henry VII. and VIII., Edward VI., &c., &c. There are, also, some curious pieces of needlework, framed.

From the drawing-room the DUKE'S BED-ROOM, and other apartments, are reached. This room, so called because it is the room occupied by the late Duke of Devonshire, and in which he died, is a splendid apartment, hung with tapestry representing scriptural subjects. Over the fire-place, which has large carved figures in stone on either side, is a fine piece of parget-work surrounding a painting. On the bed a curious needle-work counterpane invites attention. The dressing-room adjoining is one of the most interesting in the house. It is hung with silk needlework tapestry of the finest and most choice character, one piece of which bears the date of 1574. There are also paintings of the entombment of our Saviour, and of the Annunciation, with the arms, in tapestry, of the Cavendishes, Talbots, and others. Near this room is the bed-room occupied, on his occasional visits to Hardwick, by the present duke, on the tapestry of which cupids are represented playing at mall—the progenitor, apparently, of our modern croquet. Near this, too, is the Marquis of Hartington's room, in which are several interesting coats of arms in parget-work, including the bearings of Hardwick, Cavendish, Talbot, and others. Returning through the drawing-room, the visitor next passes out to the GRAND STAIRCASE, of which we give an engraving. Near the drawing-room door will be noticed a fine old chest, said to have belonged to the Earl of Shrewsbury. The staircase is hung with some of the finest tapestry which any house can boast. One portion represents a classical story; the boar-hunts and similar subjects are fine, and powerful in the extreme. On the second landing is an interesting inlaid table with the arms of Hardwick impaling Talbot, and on the wall by it hangs some of the oldest tapestry in the house. Continuing up the staircase, with tapestry on either side, the state-rooms are approached. The entrance is by a doorway surmounted by the Hardwick arms, over which is the most gorgeously fine piece of tapestry, representing Juno. On the door a marvellously beautiful lock is still preserved. It, with the arms of Hardwick, supplies our initial letter. This door opens into the

PRESENCE-CHAMBER, State-Room, or Audience-Room, as it is variously called. This splendid apartment, which is 65 feet long, 33 feet wide, and 26 feet in height, is one of the finest proportioned and most imposing in appearance even in this perfect house. The upper portion of the walls of this magnificent chamber is covered with parget-work in high coloured-relief, representing hunting scenes, Orpheus, and the court of Diana. Below this, for full 15 feet in height, the walls are hung with tapestry of the finest character.

Over the fire-place of this room are the arms and supporters of Queen Elizabeth, in coloured relief parget-work. The furniture is remarkably fine, as will be seen from our engraving of this room; at the north end is a majestic canopy, decorated in minute needlework with figures of the cardinal virtues, "Verecundia," "Prudentia," "Sobrietas," &c., alternating with monograms and arms of the family. Under the canopy is a state-chair; and in front, one of the most curious and interesting tables in existence. It is of large size, and elaborately inlaid over the entire surface of its top with musical instruments of various kinds, backgammon and chess boards, cards, and various games, foliage and other devices. In its centre is a tablet with the quaint inscription:—

THE REDOLENT SMILE
OF ELEGENTINE
WE STAGERS EXAVIT
TO THE DEVEYNE.

The "stagers" being, no doubt, the stage of the Hardwick arms. On each side of the tablet are the arms of Hardwick and Talbot impaled, &c. From this room a doorway in the tapestry opens into the picture-gallery, and another at the north end leads into the LIBRARY, over the chimney-piece of which is a splendid piece of sculpture, Apollo and the Muses; over the figures on one side are the arms of Queen

Elizabeth, and on the other her initials, E. R., in a knot, and crowned. This fine group, found not many years ago in a case in one of the servants' rooms at Chatsworth, is supposed to have been presented to the countess by Queen Elizabeth, and it has, therefore, been most appropriately brought and placed in its present position. In this room, among other interesting pictures, is a portrait of James V. of Scotland, when very young; it belonged to Queen Mary, and was taken with her from place to place.

Passing through the library and the GREEN BED-ROOM, where the majestic state-bed and the tapestry are sure to excite attention, one of the most interesting little rooms in the whole building is gained:—

MARY QUEEN OF SCOTS' ROOM—a room which, it appears to us, the Countess of Shrewsbury prepared expressly for the reception of the furniture used by the truly unfortunate captive who had for so many years been a prisoner in charge of her and her husband, and



HARDWICK: THE PRESENCE-CHAMBER.

in which, when finished, she placed her bed and other furniture, so as to preserve them as precious relics. On the panels of the wainscoting of the room are the initials of the countess, E.S., with the coronet and the date 1599; and on the door the same date twice occurs. The woodwork is "tricked" in arabesque patterns; over the door, on the interior side, are carved the royal arms of Scotland, with the order of St. Andrew, supporters, crown, &c.,

and the letters M.S., and the motto, IN MY DE FENS. Around the whole is the inscription, MARIE STEWART . PAR LA GRACE DE DIEU . ROYNE DE SCOSSSE . DOVARIEERE DE FRANCE. Over the fire-place, in parget-work, are the arms of Hardwick in lozenge, with coronet and supporters; the arms of Hardwick impaling Leake; and those of Cavendish, with a crescent for difference, impaling argent a fesse gules. The bed—the very one in which the poor



HARDWICK: THE PICTURE-GALLERY.

queen lay during a part of her captivity—is adorned with the work of her own hands, bearing her monogram. The counterpane, too, is an elaborate piece of needlework, said to be her own work; and some of the furniture is of the same period. We have engraved this historically interesting room as one of our illustrations.

Near this is the BLUE BED-ROOM, hung with tapestry, and containing a noble bed, hung with

blue, to which needlework by Christian Bruce, Countess of Devonshire, has been transferred with much judgment and care. Over the chimney-piece is the 'Marriage of Tobias.' Other bed-rooms adjoin, which it is not necessary to notice.

The PICTURE-GALLERY, the "great glory" of Hardwick, occupies the entire length of the building from north to south, on the upper floor of its eastern front. Its length is 170 feet,

and its width 40 feet, including the recessed windows; its height being 26 feet. The walls of this superb gallery are hung with the finest tapestry, almost hidden, however, by the magnificent assemblage of portraits with which it is, as will be seen from our engraving, literally covered. The tapestry here is, as has been said, remarkably fine, and is very early, some of it bearing the date of 1478. It was brought from the old mansion and from Chatsworth. The gallery is lit by eighteen enormous windows, each 20 feet in height, on its eastern side, which is deeply recessed. In the centre of this side is a gorgeous canopy over the state seat, bearing the monogram of W.D., with a coronet; and on the western side are two gigantic chimney-pieces, reaching from the floor to the cornice, composed of Derbyshire black marble, alabaster, and other marbles, one bearing in the centre of its upper height a finely sculptured figure of Pity, and the other that of Justice. They are said to be the work of "Stephens, a Flemish sculptor, or of Valerio Vicentino." The ceiling is of geometric design, in raised plaster-work; it gives that finish to the room which is wanting in others of the apartments. The upper portion of the walls, above the wainscoting and arras, is worked in panels and festoons.

The furniture is of the most costly and curious character, and in perfect preservation. Much of it, indeed, belongs to the time, or to a time not much later, when the house was constructed, and indicates the artistic feeling and manual dexterity of the founders. Here are beds of state, with their curtains of black and silver; Venetian velvets and damascenes; "cloth of Raynes to slepe on softe," and hangings "raied with gold;" hard cushions of blue baudekyn; high-seated chairs, covered with samit and powdered with flowers, yet most uncomfortable for use; screens of crimson velvet, covered with patterns worked in silver wires; couches, every portion of which is thickly overlaid with threads of silver and of gold; tables with legs twisted and turned about in the most picturesque manner; fire-gods of gorgeous description; and a magnificent giant-glass, with the arms of Devonshire impaling Ormonde—these are among the beauties which greet the eye at every turn in its progress through Hardwick.

As we said at the commencement of this chapter, there is no place so likely as Hardwick to carry the mind back to those times which we have indicated and to which it belongs. One is irresistibly and forcibly carried by the imagination back to the time of Elizabeth, and while pacing along through these rooms, we are led, "in the mind's eye," to people them with the forms of those who lived and moved and had their being within its walls.

To the paintings in the picture-gallery and those scattered through the several rooms, the dining-room more especially, we can but make slight reference. They count some hundreds of the finest and most historically-interesting portraits of which any mansion can boast. To enumerate them would occupy a dozen of our pages: we must, therefore, be content to say that among them are original portraits of Queen Elizabeth; of Mary, Queen of Scots; of Elizabeth, Queen of Bohemia; of Arabella Stuart; of the foundress of the building, "Bess of Hardwick," afterwards Countess of Shrewsbury; of Kings Henry VII. and Henry VIII.; of Georgiana, the "Beautiful Duchess" of Devonshire; of Robert Boyle, the philosopher; of the seventh and unfortunate Earl of Derby; of Lord Treasurer Burleigh; and of most of the noted men of the time; of numerous celebrities of the Cavendish family and their alliances; and of Thomas Hobbes—"Leviathan Hobbes," or "Hobbes of Malmesbury," as he is called—who lived and died at Hardwick.

From the leads of Hardwick Hall, which are gained by a spacious staircase, the upper rooms of the towers are reached, and a magnificent view of the surrounding country is obtained.

We shall resume in our next chapter the histories of this interesting building, its earliest owners, and of its builder, "Bess of Hardwick;" and shall also give some account of the venerable ruins adjoining it, and of Ault Hucknall in its immediate neighbourhood.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF GILES REDMAYNE, ESQ.

PRIMROSE GATHERERES.

Birket Foster, Painter. C. Cousen, Engraver.

WHATEVER reputation—and this was justifiably great—Mr. Birket Foster enjoyed when he was chiefly known as an illustrator of books, has been immeasurably increased since he exchanged the simple black-lead pencil he used on the wood-block for the camel-hair "tools" and the box of colours. We miss him much in his former capacity: there is no one among our landscape-draftsmen to succeed him in elegance of composition, real poetic feeling, delicate and graceful touch. His designs, when well-engraved, as many, if not most, of them are, show perfect gems of scenic Art; and when he retired from this field of labour we shared in the general regret caused by his departure.

It is rare for an artist who has for a lengthened period limited himself to one implement, as the lead-pencil, and to work out his subject only in black and white, to be successful, except by long practice—and not always even then—when he comes to colours. We frequently find it to be the same, inversely, when a painter attempts to work with black or white chalk on a subject which is familiar to him only through colour. To explain our meaning more definitely, we have known engravers of pictures submit a proof of their plates to the painter of the work for the purpose of having it "touched" by him, and the result oftentimes has been, that the latter mars, rather than benefits, the engraving; and the reason is obvious: he cannot see his subject in its new aspect, his eye being filled with the colours placed on the canvas, and these he is unable to transpose—if the term may be employed—effectually into black and white. Turner, and some others, could do so well, but we have met with distinguished painters utterly at a loss to accomplish it.

Almost as soon as Mr. Birket Foster adopted water-colour painting, his drawings began to be most eagerly sought after; and now they realise larger prices, perhaps, than those of the majority of his contemporaries. He brought to bear upon his compositions all those admirable qualities which distinguish his designs in pencil, and clothed them in colours both true and beautiful; they are remarkable for delicacy of tone and extreme finish, acquired by long practice in his earlier department of Art. The great popularity of his works is evidenced by the large number of chromolithographic copies made of them, which may be seen almost by the score in the windows of nearly every printseller; we believe not always to the artist's satisfaction. To be thus reproduced is, however, a test of his popularity, and the price he is compelled to pay for it. Not a few of these copies, it may be added, are not unworthy of the originals.

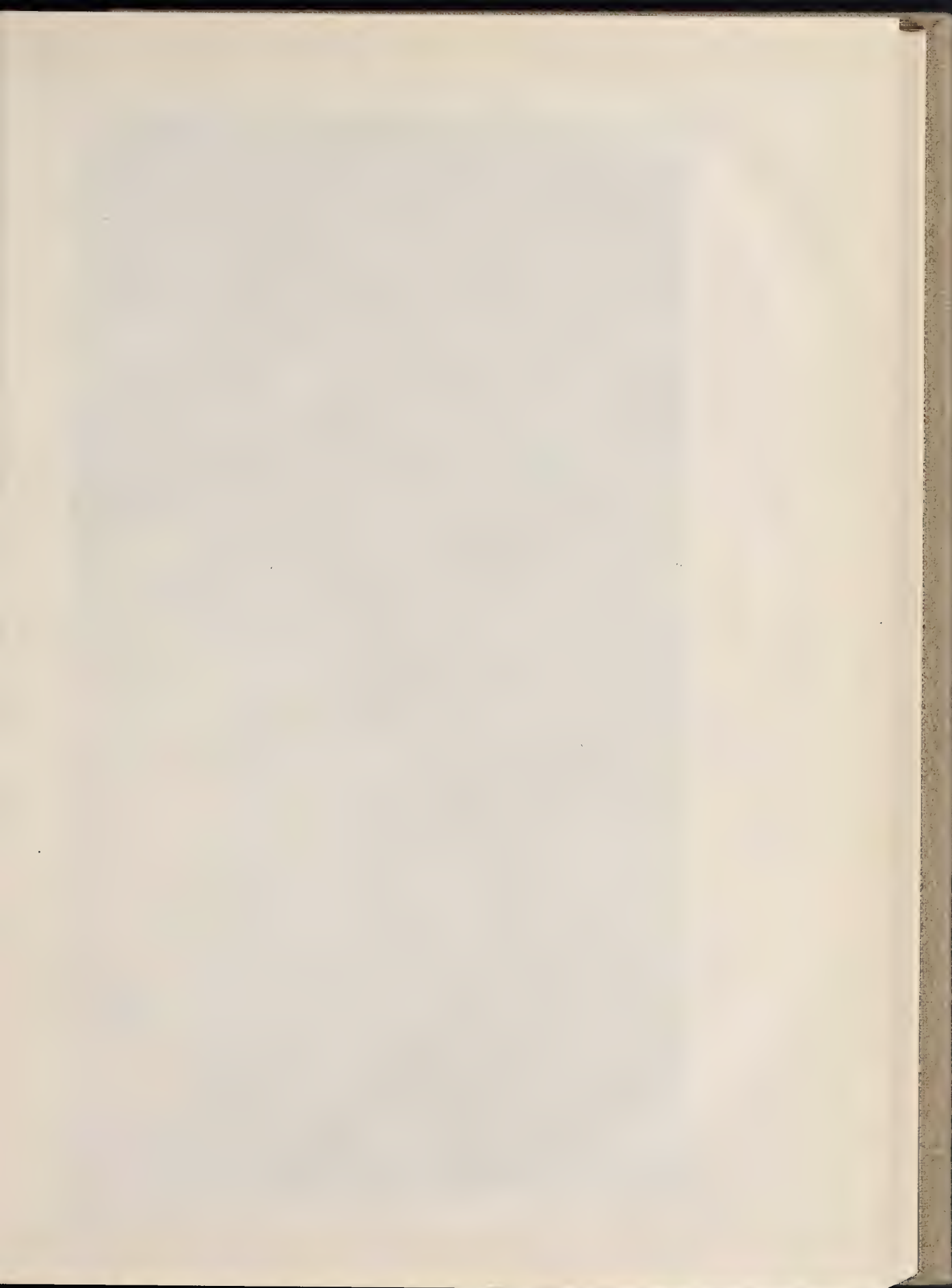
The lovely drawing its owner kindly permits us to engrave here is a composition of much sweetness, even as now seen, devoid of all colour; the landscape seems to be bright with subdued sunshine, and to breathe the soft atmosphere of early spring; the young primrose-gatherers are busy at their work on the wood-side bank, filling the basket they carry with the first floral offerings of the year—the heralds of the glories which summer brings us.

THE FUTURE ART OF AMERICA.

ART is the material representation of a people's ideal, whether it be on a spiritual, intellectual, or physical basis. Hence to predicate the Art of an epoch we have first to get a clear vision of its immediate passion, or what it most covets. The basis therefore of any profound Art is in the popular religion. Whatever a man absolutely loves, that he worships, or esteems dearest to his soul. The Greeks passionately loving beauty, strength, and wisdom, made of these abstract ideals a faith, and of their ideal forms an Art. Theirs was essentially the poetical imagination; its primary and final significance being æsthetic pleasure.

Imagination equally controlled mediæval Art, which was the offspring of a love even more profound; not of present pleasure, but of future bliss. The Pagan, seeing in his earthly organization the means of realising his ideal, strenuously sought to reach it by the cultivation of his physical powers; but the Christian, viewing the sensuous faculties as snares, put them under a ban. Stimulating his imagination by an intense belief in a delightful life beyond the grave, he projected into his Art corresponding pictures of the occupations and conditions of his future home in the heavens; and to keep the hunger and thirst of spiritual joys more acute in his soul, he let loose on his outward senses an ideal world of physical horrors, like the bottomless pit of burning torment called a hell, preaching the while with fanatical fervour, the doctrines of asceticism, as an additional safe-guard against the seductions of his material being. Though the means were so antagonistic, the ends in view of Pagan and Christian Art were similar. Each acted on a common principle of ideal happiness; but the Christian scope and application were even more one-sided and limited than the other; excluding, if it might, every element of the sensuous and sensual, it sowed the seeds of its overthrow in its own bosom. These grew up into the shapes of the spurious Renaissance that based its ideal on corrupt mundane pleasures, and human power as opposed to Divine. Both Pagan and classical mediæval Art had worshipped the god-like, as each comprehended the term, with noble effect in their respective forms of Art. Even the element of fear in the latter, as exhibited in effigies of devils and the damned, was a restricted one when compared with that of love. The beautiful ideal in the shape of angels, holy Virgins, and the bright beings that administer to the spiritual comfort and joy of men, everywhere abounded, while the pictures and plastic representations of the demon side of Christianity were comparatively sparse and rare. But when the Renaissance was degraded into a vulgar worship of man-power and an exhibition of the aristocratic ideal of tyranny and lusts, Art lost its saving grace, and became a wretched epitome of human foolishness, until the democratic spirit born of Protestantism rescued it from exclusive hands, and breathed into it new forces of life.

An ideal founded wholly on worldly ambitions and passions necessarily partakes of their transitory, material nature, and is devoted to presenting them in every possible variety as the ultimate of human desire. Its forms may be legitimate and wholesome. They are apt to be selfish, sensual, or foolish; but the moment human aspirations rise above a mundane level into an ideal atmosphere of the godlike, be it of Olympus or Paradise, it lifts Art bodily





into a more elevated sphere. However greatly the virtue of Pagan may differ from the virtue of Christian Art proper, both seek to exalt humanity by presenting to it examples of an ideal perfection, and eliminating whatever corrupts and makes a lie. We may have an agreeable Art speaking to the sensations, or an intellectual one to the mind, on the plane of the worldly ideal; but no Art can be profoundly great, beautiful, and good, unless its aspirations are stimulated by hopes and visions that have not their exact counterpart and fruition in our earthly being. In its largest sense, religion is that state of the soul which ardently craves ideal goodness, beauty, and felicity. Art that ignores it has no permanent, universal value.

Two ways present themselves of securing the spiritual happiness held in store as a compensation for trials in present life: one founded on a divine revelation of man's ideal, calling for unquestioning faith; and the other on all-sifting reason, which by means of human philosophy would subject all faiths to the scrutiny of science. Before the period of the Reformation of Luther, the spiritualistic way prevailed most. Man-kind, however, were not so much spiritual-minded, in the true acceptance of this phrase, as prone to emotional life; their passions, sentiments, and imaginations, whether superstitiously or devoutly led, being more exercised than their logical faculties. At that time profound religious feeling permeated Art; but it lost its force and gradually passed into oblivion as it was brought into contact with the growing rationalistic tendencies of the era of printed books. What Art lost in profundity and spirituality, it gained in breadth and variety, in naturalness, so to speak, on the common plane of humanity. Passing first from ecclesiastical, then from aristocratic, control, it grew more and more democratic and commercial; more domestic in its motives; more disposed to illustrate the facts of ordinary men's lives—their hopes, beliefs, passions and deeds, to adorn the plain fireside rather than palace or cathedral, to catch the passing and record the permanent truths in a realistic sense; in fine, Art under Protestant guidance became less abstract, less ideal, either as ecstatic joy or ascetic suffering, and more a thing of home life, suited to popular apprehension and tastes. The change has been a radical one, though not yet completed. Art is a condition of transition. Dogma, as a vital authority, has ceased to govern it. Then, too, the old spiritual ideal has passed away, while the new is yet unformed: so it happened to classical Art. The interregnum then, however, was one of ignorance, superstitions, and debased conceptions. Now, if we have no high Art, we possess a wholesome, pleasurable, natural, instructive one. That of the past was more restricted in knowledge, science, and ideas, though more intense and ecstatic. Its capacity for offering comfort and hope to individuals of a certain temperament or training was greater, but as a means of happiness and improvement to the masses its power was less. Yet the promise of our present Art is far beyond its actual realisation. This must continue to be materialistic and unimaginative so long as it gives more stress to the outward fact than the inward life, refuses to admit the inspiration of a purified religious faith, and does not attain that just balance of thought, science, and imagination, which is needed to produce consummate work.

The spirit of our century is eminently humanitarian in contrast with all preceding.

Science is no longer made to be the enemy of religion. Theology is descending from the keeping of a caste to the understandings of the many, greatly to the spread of those principles which soften the hearts of men. If we admit that religion is the soundest basis of a noble Art, then, whatever gives more breadth, vigour, and depth to the religious sentiments, most profoundly affects Art. Rationalism just now is in the ascendant, and wisely; for it sifts, probes, and justifies all things, though it does not always see so far, deeply, or intently as the imaginative faculties. Our highest Art is now the abstract, in book-forms. But will it always remain there?

It seems to me that whenever the pure ethics of the gospels of Christ finally exorcise from religion bigotry and disturbing sectarian dogmas, then the freed imagination will see visions of celestial things more radiant than ever before. Aesthetics, morality, philosophy, and faith, must come more into harmony. Out of the great joy thus begotten fresh heavens will be opened to mortal eyes. Angels will then be "the spirits of just men made perfect," needing no wings to symbolise their celestial functions. Saints will require no martyrdoms to confirm their pious credentials. Men will be moved by their new ideal to construct edifices consecrated to their new happiness such as Art has not yet conceived. Hitherto God and Devil have overflowed in fanatical extremes into this earth, making of religion, to the many, either enforced sacrifice, irrational belief, or dark despair; evil so often overcoming good as to cause that gross materialism which everywhere abounds in Catholic lands. Few can now be found to say with St. Francis, "Praised be my Lord for our sister, the death of the body." The heaven of the descendants of the mediævalist ecstasies has settled down more and more into the earth, with increased dread of death and old age, and general despair and sadness in life.

The mediævalist had more diversion, so did the Greek. Their Art soothed and gladdened their lives; but their successors have become half sceptics, half hypocrites, not truly enjoying this existence, nor knowing how to secure a firm hold on a better. Americans are charged with not knowing how to amuse themselves; but there is far more real animation of heart, social and civic life, faith in themselves, their country, and their God; more vitality and rationality of existence in America than in Europe. Our new solutions of social political problems are having a quickening effect in Europe. What we get back speedily disappears in the powerful solvent of free institutions to reappear in indigenous forms. Sometimes we cavil at the name of America for not being sufficiently distinctive of our nationality; but it seems as if Providence had bestowed it on us as a token that we are to occupy the entire continent as one people, of one name, and one will.

The Art that is to grow out of such a destiny will be commensurate to its grandeur and beneficence. Lavater says, "He only who has enjoyed immortal moments can reproduce them." Three we have had already: the landing of the Pilgrims at Plymouth, the war of Independence, and the late rebellion; each deciding immortal destinies. One more may be in store, to decide as firmly and finally the principles of religious liberty as we have those of political and material progress. The ethical constitution to regulate social rights and secure exact justice between men has yet to be promulgated. Great events form the character and solidarity of peoples: Art

illustrates them. Our latest "immortal moment" has caused the projection of innumerable monuments to commemorate the sacrifices and virtues that secured the victory for the right. A still severer struggle, growing out of the more profound instincts at stake of the soul, would give to Art to reproduce in material form an even more illustrious moment of history.

Shall we possess an Art capable of this? Looking only at its present superficial aspect, its common range of motives, its thoroughly realistic bias and materialistic treatment, its vulgar basis of mere business, the indifference and ignorance of the people at large, and the misconceptions of intellectual classes, represented by a scholar like the late Theodore Parker, looking at American Art only on this side, one might despair of its future. "The Fine Arts do not interest me," said Parker, "so much as the Coarse Arts, which feed, clothe, house, and comfort a people. I should rather be a great man as Franklin, than a Michael Angelo; nay, if I had a son, I should rather see him a mechanic who organized use, like the late George Stephenson in England, than a great painter like Rubens, who only copied beauty."

If every painter were a Rubens in selection and treatment of topics, it might give some force to the point of Parker; for Rubens painted but little calculated to inspire the mind with lofty sentiment or refined pleasure. He was chiefly a painter of vanities for courts, academic religious Art for a degenerate, persecuting Church, and coarsenesses for the populace; but even he created, more than he copied, beauty, such as it was. His aesthetic standard, low and sensual as it undoubtedly is, has charms for many minds incapable of being touched by anything purer and higher, and which serves to raise them sensuously and intellectually somewhat above their natural material level of thought and action. Indeed we may test the fallacy of the argument of Parker on its own basis of use.

Which is most useful to man, that which adds to his physical comfort or mental and spiritual welfare? This is the real issue between representative men of the extremes of utilitarianism and aesthetics, like Franklin and Michael Angelo. I endorse most comprehensively the value of the "Coarse Arts" that feed, clothe, house, and comfort peoples, and rejoice in the advent of each benefactor in their line; but can an improved stove, cheaper bread, handier building materials, more rapid locomotion, or any of the multifarious results of the laws on patents, do for the mind what the Fine Art of a Michael Angelo does? The one is a fresh convenience to the body, easily replaced and readily forgotten. Purely material in structure and application, it has no direct connection with the soul, which lives as serenely in its immortal atmosphere without the physical object as with it. But the Fine Art that gave us Leonardo's 'Last Supper,' Raphael's 'Madonna del Sisto,' the heavenly hosts of Fra Angelico, the revelations of the misery of sinners by Luca Signorelli and Orgagna, the sympathy with despairing labour that Jules Breton shows; the profound meaning, symbolism, and conscience of H. Holman Hunt; the good cheer and gush of human emotions that Millais puts into his pictures; the lofty thought in plastic form of Africa awakening to a new life, essayed by Anne Whitney; the robust truth of form and character of Ward; the passionate glow of suggestive colour of Inness—all such as this comforts the mind.

Ideas and emotions once received into

the soul are a constituent part of it for ever. Their superiority of use, therefore, is as incontestable as their origin and office are nobler than those of tangible objects which administer only to the physical well-being. Socrates could command but a mite of worldly resources, had not a patented article in his mean habitation, never heard of steam, the telegraph, or cheap clothing, and fuel for the million; but he left a legacy of mental and moral riches to his fellow-men, such as in comparison makes all that the countless treasure of the Rothschilds can buy seem but filthy rags. If access to the soul be shut out by over-service and luxury to the body, all fine intellectual appeals fall on organisations too callous to heed them. The distinction of offices between him who works only for the physical wants, and he who administers to the growth of the soul, is, indeed, a marked one. Further, Fine Art reacts even more conspicuously on the material prosperity of a nation than the "Coarse Arts" do on the Fine. It would require the cost of many railroads or cotton-mills to buy up the Fine Art of Italy as an investment, because of its being a vast productive capital, supporting a large number of people, and adding yearly to the accumulative public wealth with but little outlay to keep it. Improved machinery and locomotion cheapen articles of common consumption, and promote circulation. Fine-Art galleries do as much, and help the buying capacities of the cities where they exist. The annual visitors to the London galleries are now counted by millions. A conjecture of the number of those who visit the Louvre and Versailles Museums, may be hazarded from the fact that more than 300,000 francs are taken from the sale each year of catalogues, which are probably not bought by one visitor in twenty. Before canes and umbrellas were admitted with their owners 100,000 francs were received in one year from their deposit at the doors. At the current fee of two sous each this sum would represent one million persons who brought these articles with them. Undoubtedly there were very many more who did not thus encumber themselves on such an occasion. It is notorious everywhere that the inhabitants of any city are less disposed to enjoy their own sights, than those who are obliged to journey to see them. Hence it is reasonable to suppose that the Parisians do not furnish one-tenth part of the frequenters of their galleries. These statistics exhibit indirectly the advantages conferred in communities which possess artistic attractions sufficient to draw to them vast concourses of sightseers, independent of the instruction and enjoyment they proffer to the inhabitants themselves. Not a few towns in Europe may be said to subsist on their treasures of Art. Were an American city to found a great gallery of Art, as judiciously managed and cared for as the Central Park in New York, visitors from all parts of the continent would flock to see it in such numbers as would soon indirectly repay its outlay, and leave it, as it were, a free gift to posterity, with a prolific income for the benefit of citizens at large. Nothing is thought of sinking the entire capital of a railroad in the outset, in view of its ulterior advantage to commerce. A few millions put into a National Museum would be even a sounder investment in this respect, besides its intellectual and refining qualities. These facts would be unnecessary to give were not so many, otherwise intelligent persons, deluded by the apparent common sense of the Parke-

rian theory of use, which, on examination, is sheer foolishness.

In favour of the spread of Fine Art in America, we have the aesthetic constitution and temperament which springs from the fusion of all races now going on into a homogeneous new one; the increasing passion for decorative ornament and festivals; a keen native instinct for colour and form; the patriotic desire to commemorate public men and events; a vast wealth each year more liberally given to beneficent purposes; increasing means of culture; a juster appreciation of national defects and deficiencies in Art; an intense spiritual apprehension of life arising from the varied religious agitations, as an offset to the redundant realism founded on rapid material progress; and, above all, the growing recognition of humanity at large as the true object of effort, to make the earth more pleasant for man's temporary sojourn. The passion of the Greek for beauty made his Art beautiful, just as the emotional fervour of the mediævalist made his spiritual. We are not called to repeat either Minervas, Venuses, Queens of Heaven, or any of the effete forms of effete mythologies or dogmas, but to create anew, according to more advanced notions of heroisms, celestial and mundane. Each after its kind in Art: realism, or "the glory of the terrestrial," as St. Paul defines the idealisms of earth; and "the glory of the celestial," as he designates those of heaven. The American school must be born of our own material and spiritual life; our own faith in, and sacrifices for, humanity; individual and national faith and work; in fine, those profound, social, political, and religious convictions that make up a religion of the heart whose fruit should be "Peace and goodwill to all men."

Florence.

J. JACKSON JARVES.

AMALGAMATED SOCIETY OF HOUSE-DECORATORS AND PAINTERS.

As every material object throws a shadow in the sunlight, so do we continually see substance and shadow, good and evil, the true and the false, the man and the ape, side by side in our social organisation.

In no respect has this been more evident than in the recent trade-movements of this country. Instinctively, though not always intelligently, aware of the immense results to be derived from combination, our trades have sought to combine, and have done so, but too often, to their own, as much as to the general, detriment. To that method of trade combination which gave rise to what are known as guilds, may be traced the establishment of municipal freedom, and the downfall of early feudal tyranny. To trade combination are due the ancient liberties of the City of London; and the palace of that city is still known as the Guild Hall.

The spirit of a guild, abused as it too often was (especially in the Low Countries), is essentially conservative, prescient, and hierarchic. It is ruled by its master and its wardens. It acknowledges the grades of its craftsmen—the apprentice, the journeyman, the master. In the noble schools which owe their origin or their support to the munificence of some of our great city-companies, may be traced the relics of the good old tradition. Seven years was the time of an apprenticeship; but then the idea which regulated the whole order of the guild was that of preserving and elevating the tradition and the practice of their craft.

How diametrically opposed to this true guild-principle is the reign of terror we have seen in some instances established among ourselves—that combination by which the good

and industrious workman is subordinated to the bad and idle one—we must not now stop to point out. Our remarks are suggested by the reception of a Report from the Amalgamated Society of House-Decorators and Painters, from a perusal of which we are most happy to perceive evidence of a due appreciation of the importance of adequate education, and of rightly directed organisation, on the part of the executive of this body.

Too much publicity cannot be given to such sound advice as that of Mr. Shipton, the general secretary of that association, when he says, "Every difficulty would be easily disposed of if the employers who are honourably disposed would work, not against, but with, the honourable workmen, and result in advancing each other's interest and welfare. Unless employer and workman so act towards each other, I fear in the great race of nation against nation, now so rapidly extending, the foreign workmen and employers, who work more amicably with each other, endeavouring to develop the resources of their skill and intelligence in design, will outstrip this country, and the boast of England, her prestige in skilful artisans, will be gradually lost."

It is a matter of extreme interest to the reflective mind to be enabled to approach questions of this nature from the point of view habitual to the workman. Thus when Mr. Shipton points out the evils resulting from the refusal of the skilled workman to do the plain job; the consequent introduction of the unskilled labourer; the subsequent employment of the latter by the "cutting" contractor; the assumption of the title "decorator and painter" by the glorified window-cleaner and errandman; the difficulty experienced by the "needy employer, perhaps previously a butcher," in attempting first-class work; the consultation with uneducated proprietors of houses of considerable architectural pretensions as to what will look "very nice;" and the ultimate result (of which we have daily examples) the simple truth of his remarks gives them a force that is almost dramatic.

"The endeavour to obtain facilities at once for affording technical education to all members of the society, and the effort to create, so far as they are able, in the public mind a higher rate of taste, and consequent demand for skill on the part of the workman," is inspired by those principles of conduct which are at once the soundest and the most elevated. We feel the warmest sympathy with every such intelligent attempt at once to better the condition of the workman, and to advance the knowledge of Art. Such is that true charity which begins at home; which, while caring for the master, improves the man; and which, by striving to guide aright an individual trade, confers an important benefit on the entire community.

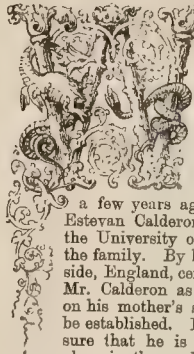
We insist the more urgently upon the value of such a movement as that inaugurated by the Amalgamated Society of House-Decorators, for the twofold reason of its nature, and of its origin. Scarcely a day passes without the attention of the public being called to the stagnation of public enterprise. Among the many causes of this stagnation, one by no means of the least important, however little it has been hitherto suspected, is the stoppage of the smaller rills of accumulated profits, which, in so many instances, have combined to form a main source of capital, available for investment. This minor paralysis must be traced, in no slight degree, even if not entirely, to the spirit of hostile class-combination, and to the banding of men against masters, under the pernicious influence of interested demagogues.

When we see opposed to this fatal canker at the very root of our national prosperity, an attempt to direct the attention of the working classes to the true principles of self-defence, the enlightened culture of the craftsman, and the union of his forces with those of his employer for that purpose, we hail the omen gladly. But when we not only see an effort made in the right direction, but an effort emanating from the very bosom of the working classes, we feel that we cannot too loudly or too heartily bid God-speed to the attempt.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XC.—PHILIP HERMOGENES CALDERON, R.A.



THAT country has the most legitimate right to claim this painter as her son, we are somewhat in doubt. His birth occurred at Poitiers, France, in 1833. His father, the Rev. Juan Calderon, was a Spaniard, born in the heart of La Mancha, and a descendant of Don Pedro Calderon, a distinguished dramatist and poet, born of noble parents in Madrid, at the commencement of the seventeenth century. There is, or was, a few years ago, another learned man, Don Serafin Estevan Calderon, Professor of Poetry and Rhetoric at the University of Malaga, who, we believe, is related to the family. By birth and by parentage on the paternal side, England, certainly, has therefore no right to demand Mr. Calderon as her own; it is possible, however, that on his mother's side, such a claim might to this extent be established. Be this, however, as it may, we are quite sure that he is himself perfectly content to take his place in the ranks of British Artists, and to wear the honours which our English Academy of Arts has worthily conferred upon him.

At the age of seventeen he was in London, studying in the late Mr. Leigh's Academy, in Newman Street. In the year following, 1851, he went to Paris, and entered the *atelier* of M. Picot, at that time considered one of the best schools of instruction in the city. During the two years of his studentship in Paris he improved himself greatly in drawing and other essential qualities of good Art, and then returned to London, occasionally resuming his work at the easel, in the studio of Mr. Leigh.

The first picture Mr. Calderon exhibited was sent to the Royal Academy in 1853, soon after his return from France: it bore the title, 'By the Waters of Babylon.' The next, Sterne's 'Maria,' and 'Inez,' were hung at the British Institution in 1855; these are little more than studies of heads, but of a good kind. At the Academy he exhibited in the same year a picture bearing the title, 'Lord, thy will be done.' 'Spanish Ballads,' an attractive little painting representing a lady playing the guitar, was exhibited at the British Institution in 1857; and 'Broken Vows,' at the Academy the same year. The composition was suggested by a passage from one of Longfellow's poems, and shows a girl standing on one side of a garden-wall, and overhearing some amatory conversation between her lover and a rival.

In 1858 Mr. Calderon ventured, and successfully, on higher ground than any he had hitherto trodden. Passing over a small but pleasing picture called 'Far away,' hung at the British Institution, we noticed in the Academy his 'Gaoler's Daughter,' a scene of the French Revolution. In the cell of a prison is seated on a bench a young priest, one of the multitudinous victims of the "Reign of Terror." The gaoler, accompanied by his two daughters, has just taken the captive his meal of bread and water, and is about to leave the cell; the elder of the girls, however, contemplates with visible emotion the grief of the young man and the certain fate which awaits him, paying no heed to the suggestion of her young sister that they must leave the spot. The story is most impressively told, especially in the tearful face of the elder girl: the figures are well and carefully drawn, and the management of light and shade shows thorough knowledge of effect. With the 'Gaoler's Daughter,' Mr. Calderon exhibited 'Flora Macdonald's Farewell to Charles Edward,' but it was not advantageously placed for critical examination.

A fanciful yet not inappropriate title, though by no means suggestive of the subject, was attached to a picture contributed to the Academy exhibition of 1859. 'Man goeth forth to his work, and to his labour, till the evening,' represents an old man seated on the pavement of a church, and carving an inscription on a monumental slab which forms a portion of the flooring. It is a poetical idea, taken in connection with the title, and is also



Drawn by W. J. Allen.]

THE BURIAL OF JOHN HAMPTON.

[Engraved by Butterworth and Heath.

original in itself as a pictorial composition. The subject is treated with much skill and force. Another work, exhibited at the same time, brought the artist out in what had hitherto proved a novelty from his pencil—a transition from the grave to the gay, or that which, at least, has the semblance of the gay. 'French Peasants finding their Stolen Child' shows a company of strolling actors at a country-fair; among them is a young girl, who, notwithstanding the tawdry stage-costume in which she is arrayed for her part, is recognised by her parents and claimed as their child in the presence of a *gendarme* to whom they appeal for

aid in the work of restoration. The characters throughout are well-sustained, and are placed on the canvas most effectively. Another French subject, 'Dressing for the Fair,' was sent to the British Institution in the year following: it is a small picture in which appear two peasant-girls preparing for the village-fête; one of them is adorning the other with ear-rings: the theme is agreeable and it is pleasantly and very artistically carried out. Under the title of 'Nevermore,' was exhibited in the same year at the Academy, a work of little pretension, yet making a strong appeal to the feelings by its touching sentiment. A young girl stands

looking out from a casement-window, and showing unmistakable evidence of the "silent sorrow" of her heart: this is explained by a packet of letters lying near her—portions, perhaps, of a correspondence "nevermore" to be resumed.

'The Return from Moscow,' hung at the British Institution in 1861, and now in the possession of Mr. Brunton, Brunswick Square, is an ideal representation of the miseries endured by most of the gallant fellows who followed the great Napoleon through the memorable and, to him, most disastrous campaign, which proved the beginning of the end of his career. But we must refer to the Academy exhibition of that year for two pictures which brought Mr. Calderon more prominently into public

notice than anything he had hitherto sent out of his studio. One of these was 'La Demande en Mariage.' To quote the remarks made in the columns of this Journal at the time—"The subject is simple, and the story is admirably told. There are no better specimens of expressive and effective painting in the exhibition than will be found in these two figures, while the whole treatment of the picture is pervaded by simplicity and breadth." To this work, which is in the collection of the Marquis of Lansdowne, the Society for the Encouragement of the Arts awarded its silver medal that year. The other picture exhibited with it, a much larger canvas, bore the title of 'Liberating Prisoners on the Young Heir's Birthday.' The subject at once refers the spectator



Drawn by W. J. Allen.

THE PORTRAIT.

Engraved by Butterworth and Heath.

back to a by-gone age: its treatment reveal two classes of individuals whose appearance respectively is significant of happiness and misery: the former typified in the "Young Heir" and his attendants; the latter in the tattered rags and haggard faces of those whom tyranny had long held captive, and who look too woebegone even to realise the glory and warmth of the sunshine to which they have been restored. The composition is most impressive in conception, and rendered yet more so by the forcible manner in which it is presented, particularly in the quality of colour.

Another capital, and very original, picture 'After the Battle'

succeeded to those in the Academy exhibition of 1862. In the volume of the *Art-Journal* for 1867 it forms one of the large engravings on steel; it is needless to repeat here the descriptive remarks which accompany the print. With it was hung a work of smaller dimensions than the former, but quite equal to it in every artistic quality. This was a scene from Shakspeare's *Henry the Eighth*, 'Katharine of Arragon and her women at work.' The unhappy queen is a most carefully studied figure; and those of her maidens are gracefully disposed, and in appearance are entitled to the appellation of "a bevy of fair maidens."

Mr. Calderon's only contribution to the Royal Academy in 1863

was the picture engraved on this page—'THE BRITISH EMBASSY IN PARIS ON THE MASSACRE OF ST. BARTHOLOMEW, August 24, 1572,' for which he found materials in a passage from Aikin's 'Memoirs of Sir Dudley Digge's Complete Ambassador.' Curiosity seems to be inherent in most individuals: on no other ground can we account for the presence of the group in that large bay-window gazing on the horrible tragedy enacting in the streets of Paris. Walsingham, our ambassador, is pacing up and down the apartment in a state of perturbation. In the foreground is a group of ladies, one of whom has fallen on her knees with fear. The incident is worked out in a manner that betokens originality of thought and a command of the resources which every good artist has always at his disposal.

The annals of English history contain no more noble name than that of John Hampden: when he fell mortally wounded upon Chalgrove field at the commencement of the great Civil War, dying six days afterwards, Royalists and Parliamentarians mourned his death alike, however the former may have regretted

the part he took in the contest; while historians of the most opposite politics unite in unanimous praise of this true patriot.

From a simple yet eloquent passage in Lord Nugent's 'Memoirs of John Hampden,' Mr. Calderon painted 'THE BURIAL OF HAMPDEN,' exhibited at the Academy in 1864, and engraved as one of our illustrations. A theme so solemn could not fail to be rendered by so thoughtful and reflective a mind as his in a becoming and elevated manner. It is in every way, both in sentiment and in treatment, a noble production—one whereon we could find far more to say than our space allows. The picture is in the possession of Messrs. Agnew and Sons, of Manchester, who kindly permitted us to engrave it. Our catalogue of that year's Academy exhibition is also marked with words of commendation of another of this artist's contributions, 'In the Cloisters at Arles,' showing a group of French women, most characteristically painted. Mr. Calderon was elected Associate of the Academy in the month of July.

The year 1865 produced nothing from the pencil of Mr. Cal-



Drawn by W. J. A. [unclear]

THE HOUSE OF THE ENGLISH AMBASSADOR DURING THE MASSACRE OF ST. BARTHOLOMEW.

[Engraved by Luttrellworth and Heath.]

deron, so far, at least, as regards public exhibition. But in the following year he contributed a picture in striking contrast with that solemn funeral scene in the rustic churchyard of Chilterns. There is a deep vein of humorous satire in his 'Her most high, noble, and puissant Grace': a child-queen of olden times marching with absurd gravity and stately through a corridor of her palace, her long train of embroidered silk upheld by numerous ladies of the royal household, with nobles and courtiers, and richly costumed attendants, following in procession, or lining the passage-way; the countenance of each one assuming the aspect of something between tragedy and comedy—a serio-comic expression quite suited to the occasion. No picture of the year commanded more attention than did this. It was accompanied by two capital *genre* subjects: one called 'On the Banks of the River Clain, near Poitiers'—French washerwomen at their avocations; the other bearing the title, 'In the Pyrenees'—a French peasant woman with a turkey.

'THE PORTRAIT,' engraved on page 10, was suggested by a

passage in Tennyson's *In Memoriam*, commencing with "Something it is which thou hast lost." The "something lost" is evidently the lady represented in the framed picture; probably the "first love" of the man whose wife watches him with jealous eye. It is a valuable work.

We can only mention by their titles the pictures exhibited by Mr. Calderon since 1866, but among them are two or three of his finest. 'Home after Victory' was exhibited in 1867; 'The Young Lord Hamlet'; 'Ænone'—a magnificent figure—and 'Whither?' in 1868; 'Catharine de Lorraine, Duchesse de Montpensier, urging Jacques Clement to assassinate Henri III.'; 'Sighing his soul into his lady's face'; and 'The Fruitseller,' last year. These, no less than his other works, show the painter's power to treat most successfully subjects of a very diversified nature.

In 1867 Mr. Calderon was elected member of the Royal Academy. At the last International Exhibition in Paris he was the only British artist to whom the highest honour, a gold medal, was awarded.

JAMES DAFFORNE.

THE UNIVERSE.*

It would almost seem as if the publishers of France were bent on running a race with our own in illustrated literature, so many are the books on a variety of subjects which find their way over here to become incorporated with the productions of British writers after translation into our language. Whether France pays equal honour to English literature is, probably, a question for argument, which, however, we do not care at the present time to discuss.

Among the latest illustrated works of foreign origin which have come into our hands is that

whose title appears in the foot-note below. It is a treatise on the natural sciences; not, however as the author admits, "a learned treatise, but a simple elementary study, conceived with the idea of inducing the reader to seek in other works for more extensive and more profound knowledge." "I should feel pleased," he continues, "were this study to be looked upon as the peristyle of the temple in which lie hidden the mysterious splendours of Nature, and if it were the means of inspiring some with a desire to penetrate into the sanctuary itself, and uplift the veil which conceals them."

The second part of the title indicates in some measure the author's aim—to gather from



LIST OF THE COMMON MAGPIE—*Cypripis (ica) LINN.* 115.

the natural world at large, contrasting the smallest of its productions with the mightiest. He thus ranges over the animal and vegetable kingdoms, geology, and the architecture of the heavens; devoting the final chapter to popular errors—the monsters and superstitions connected with natural and other phenomena—"ridiculous fictions which our forefathers were

too often pleased to substitute for the glories of nature," and as Dr. Pouchet might truthfully have added, which have not yet died out everywhere.

This is in every way a most delightful book: there is in it enough information to attract further research into the mysteries of creation—"the infinitely great and the infinitely little;" and it is written in a style that must especially commend itself to youthful readers. Of the engravings, we need only point to the beautiful example on this page, as a specimen of the whole. The volume has all the comprehensive advantages of large type, excellent paper, careful printing, and elegant binding.

* THE UNIVERSE: OR, THE INFINITELY GREAT AND THE INFINITELY LITTLE. By F. A. Pouchet, M.D., Corresponding Member of the Institute of France, &c. &c. Translated from the French. Illustrated by 343 Engravings on Wood and Four Coloured Plates, from Drawings by A. Fagnat, Meunier, E. Bayard, and J. Stewart. Published by Blackie and Son.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHER.

THE MAID OF ORLEANS.

Mrs E. M. Ward, Painter.

T. Ballin, Engraver.

THE story of Joan of Arc, or "The Maid of Orleans,"—a name she received after her exploits in defence of that city,—is among the most glorious to be found in the pages of history. She was born, of humble but honest parents, about 1410—11, at the obscure hamlet of Domrémy, or Domreni, near the Meuse, three leagues south of Vaucouleurs, on the borders of Champagne; a district remarkable at that period for the devout simplicity of its inhabitants, as well as for those romantic superstitions which, in a rude period, are so often allied with religion. Joan was unremitting in her prayers and other devotional exercises, and became strongly imbued at a very early age with the prevailing superstitions of her native place. "Her young heart," even at that time, says Lord Stanhope (Mahon), in his "Historical Essays," "beat high with enthusiasm for her native France, now beset and beleaguered by the island strangers. Her young fancy loved to dwell on those distant battles, the din of which might scarcely reach her quiet village, but each apparently hastening the ruin of her fatherland. We can picture to ourselves how earnestly the destined heroine—the future leader of armies—might question those chance travellers whom, as we are told, she delighted to relieve, and for whose use she would often resign her own chamber, as to each fresh report from the changeful scene of war."

The sovereignty of France was, at the period referred to, disputed by the rival houses of Orleans and Burgundy, while the English, who had overrun the country, seemed to be at the service of either party requiring them, though that of Burgundy had sworn allegiance to the English monarch. Joan, who had been favoured with visions and had heard voices, as she alleged, calling upon her to rescue France from the invaders, girded on her sword, allied herself with the Orleans party, and relieved the city of Orleans, then besieged by the English. A tide of successes followed, till at length nothing remained to England but Calais. In the meantime Joan, having thrown herself into the city of Compiègne, to which the Burgundians had laid siege, was taken prisoner by them, in 1430. The Duke of Bedford, commander of the English troops, bought, as it is alleged, the heroine from the Duke of Burgundy: she was tried at Rouen for heresy and witchcraft, and burnt alive, in that city, on the 4th of December, 1430. France and England had an equal share in this almost unparalleled crime, but it is difficult to say to which country most disgrace attaches for its commission.

Mrs. Ward's remarkably interesting picture, exhibited at the Academy in 1867, was suggested by the passage in Lord Stanhope's book which we have quoted. Though apparently occupied with her domestic duties, the thoughts of Joan are fixed on the armed warrior resting awhile in the village inn where she was employed. The two figures are very effectively "situated," and most expressive in conception. The dog licking the hand of the grim soldier, is a touching and pretty episode in the composition, which is throughout treated, like all this lady's works, with great artistic skill.







THE KNIGHT AND THE LADY

THE ALEXANDRA PARK AND PALACE.

SINCE the appearance of the remarks on this subject in our last Number, we have received several communications, both from persons residentially interested in the preservation of this noble park, and from others who are anxious, for philanthropic, or for financial reasons, to resist the threatened inroad of the builders. It turns out, indeed, to be the case, that the ill-wind which has produced so much distress for the last three years, has blown to the neighbours of Muswell Hill at least the advantage of a respite. For the ugly fence, referred to in our former notice, is no less menacing than it is ugly. A "Limited Company" has actually been formed, under the name of the Muswell Hill Building Company. Want of funds, and the continued reluctance of the public to supply them, have hitherto, most fortunately, arrested the proceedings of this speculative association. "Most fortunately," will be echoed by all who know the spot; for it is precisely on the site occupied by the noble grove which we described, and shaded by those four vegetable princes, the oak, the elm, the chestnut, and the cedar, that it has been proposed to commence the operations of the builder. A little more neglect on the part of the public, and this romantic garden will be mapped out into little squares, or curiously misshapen patches, defined by newly-formed roads, carefully denuded of all vegetation of a loftier growth than stinging-nettles, piled up with stacks of ill-burned bricks, and finally covered with a web of villas, places, roads, terraces, crescents, mews, or other abominations, in the rearing of which, health and comfort, security and elegance, are alike sacrificed to the voracious demon of builder's profit. And yet this demon, unscrupulous as is his appetite, appears to be continually underfed. Constant and unchecked competition has reached such a pitch, that it is almost impossible for the honest builder to get his living. Thus profit has to come out of "scamping," and instead of habitations fitted for comfortable abode, we have merely a multiplicity of rent-traps. How certain this is to be the case when a building company is instituted, with the avowed aim of covering two hundred acres of virgin land with the cheapest erections which will pay rent, or command ground rent, let our readers judge!

We are, therefore, not surprised to find, that a very strong feeling has been displayed by the residential proprietors and neighbouring occupants of Hornsey, Highgate, and Muswell Hill, in favour of the preservation of the Alexandra Park, and its completion under adequate management. Again, those who have long given a disinterested, or even (and small blame to them) an interested, attention to the salubrity and habitable condition of the metropolis, view with well-founded alarm the danger of the erection of a mass of smoke-producing, oxygen-consuming buildings, on the crest of that natural barrier, which stands in much the same relation to London, that Montmartre does to Paris, over which the most health-giving breezes that can now sweep the streets and squares of the capital have to pass.

In the third place, the respectable builders, mortgagees, and other proprietors, in whose hands the non-productive land and building now remains (much like the luckless owner of a white elephant), very naturally are desirous to see some return for their money. And we are justified in saying that at least the majority of these gentlemen are to some extent aware of the magnitude of that responsibility which they owe to the public, inasmuch as to be disposed rather to facilitate the completion of palace and park, on the scale and under the conditions that will make them an unrivalled boon to the metropolis, than to allow buildings and land to be degraded into a mere voluminous edition of Highbury Barn, or to be frittered into catch-penny building lots. And as the names of some of these gentlemen are well-known, in connection with the undertaking, a regard for their own good character is so far a security for the public.

A very cursory observation will be sufficient to show that the importance of securing this outlet for the metropolitan population is positive no less than negative. We have spoken of the important benefit which the preservation and proper tendance of the park would confer on the inhabitants of the vicinity, and of the irreparable evil that its destruction would cause to London. But the great value which would attach to the spot if converted into a scene of healthful and elevating recreation, can not easily be exaggerated. The amount of popular support that has been, and still is, given to the Crystal Palace at Sydenham, is sufficient to have rendered that property a most lucrative financial success, had it not been for the unwise manner in which it has been overweighed by additional capital, and preference stock, and for the great cost in the maintenance of a building essentially temporary in its structure.

Still, the results obtained at Sydenham are such as to place the success of the Alexandra Palace, if wisely managed, far beyond doubt. The north of the metropolis, the great gate of the capital, imperatively demands a winter garden or place of public recreation of its own. Of the 3,000,000 of inhabitants of London, it may be safely assumed that three-quarters of the number will find the northern palace far more conveniently accessible than the southern. As to the country at the back of each, the disproportion is even far larger. Looking at the traffic brought to London by railway, and especially regarding excursion trains, we cannot fail to see that it is a matter of vital interest to the country visitor not to have to pass through London itself in order to enjoy a day's holiday in a spot designed for the purpose. Schools, private parties, benevolent societies, excursionists of all kinds, will be attracted by a palace, into the very court-yards of which their special train will be admitted, and which they will be able both to reach from their homes, and to leave, with perfect punctuality, and great economy of time. Of these country supporters of an artistic and industrial park and palace, Sydenham can naturally claim those resident in Kent, Surrey, and Sussex. To the remainder of the population of the country south of a line drawn from Reading to Bristol, Alexandra Park and Sydenham may be regarded as about equally accessible. For the whole remainder of the population of Great Britain, residing in forty-two counties, access to the former will be by far more natural and practicable than to the latter. As an economy of time, of cost, and an avoidance of that uncertainty which is often more obnoxious than a loss of either minutes or pence, the advantage of the northern over the southern locality may thus be roughly taken in the ratio of 42 to 3, or 14 to 1.

Again, as to the actual movement of the population. Taking the returns for the last week of the railways which will distinctly articulate with the Alexandra station, six in number, and of those which in a similar manner converge at Sydenham, three in number, the aggregate receipt of the former is £424,000, that of the latter £57,000. The increase shown by the returns of the former for the week, over those of the corresponding week in 1868, is upwards of £17,000. In the latter case there is a slight diminution.

We have heard with satisfaction that overtures have been made, independently and without previous concert, to a gentleman who, of all others, may be thought the most competent to carry out successfully this important undertaking. We refer to Mr. Francis Fuller, who first suggested the purchase of the Exhibition Building of 1862, and its re-erection on that commanding site, at Muswell Hill, from which it now looks, expectantly down. He has, moreover, that peculiarity which our countrymen are so apt to value, the habit of success in what he undertakes. When such a man has been applied to, by residents on one hand, and by proprietors on the other, for counsel and guidance in the matter, we think that a great step has been taken towards a success to which we shall only be too gratified in any way heartily to contribute—one, too, we shall be pleased to see fully realised.

INTERNATIONAL EXHIBITION AT ROME: 1870.

POPE PIUS IX. has determined to supplement the action of the Ecumenical Council of 1869-1870, by an exhibition of works of Art connected with the peculiarities of the Romish worship. A brief paragraph to this effect appeared in our columns two months since. Cardinal Berardi, who is dignified with the title of Minister of Commerce and of Public Works for the microscopic Pontifical States, has issued a regulation, comprising thirty-two articles, as to the course to be adopted by the papal commissioner entrusted with the management of the intended Exposition, as well as for the guidance of those who wish to become exhibitors.

The objects of which the exhibition is to consist are divided, with a somewhat pompous and unnecessary precision of detail, into four classes. They comprise, (1) chalices and sacred utensils, (2) ornaments for priests or for altars, (3) works of Art illustrating Romish worship or Christian subjects, and (4) ornaments for churches. It is expected that the majority of articles will be modern, dating from the period of the *Renaissance* to the present time, but a special section will be allotted to works of mediæval origin.

A peculiar feature in the Exhibition is the mode wherein the Pontifical Government declines to render itself in any way responsible for the safety, the care, or the display of the objects of which it solicits the loan. Shelter is all that is promised—bare roof and walls, the ornament and decoration of which is to be at the charge of the exhibitors. Even the locality of the Exhibition does not appear to be fixed. At all events it is not mentioned by the cardinal; who merely uses the term "*le local de l'Exposition*." Unoccupied space is not very valuable at Rome, and this is all that the Government offers *gratis* to the exhibitors, with the exception of a free ticket to each for the term of the Exhibition, and the privilege of using the building ultimately selected as a sort of bonded warehouse.

Not only the reception, unpacking, arrangement, and display of the objects, the provision of stands, tables, glass-cases, and book-shelves for their exhibition, and the ornamentation of the spot assigned for the purpose, are to be at the cost of the exhibitors, but the internal regulation of the safeguard and police of the Exposition is to be placed by the Government "at the disposition" of these benevolent persons. Should the international character of the collection be in any way realised, and should French, English, Belgian, German, Spanish, and Italian exhibitors be called on to agree in the provision and regulation of a fancy police, any one familiar with Rome will readily picture to himself—or, indeed will find his more lively imagination altogether incapable of picturing—the unprecedented and heroic confusion that would ensue from this *poco curante* mode of throwing the duty of Government on the shoulders of the visitors whom it is intended to attract. Should the invitation prove successful, and should the monastery or other locality placed at the disposition of competing exhibitors from all countries that acknowledge the See of Peter be filled with "the merchandise of gold, and silver, and precious stones, and of pearls, and fine linen, and purple, and silk, and scarlet, and all thine wood, and all manner vessels of ivory, and all manner vessels of most precious wood, and of brass, and iron, and marble, and cinnamon, and odours, and ointments"—a description taken from even higher authority than Cardinal Berardi—the confusion of the camp of Agramante would fall as far short of that of the Exhibition of Pope Pius, as a Quakers' meeting would do if compared to an Irish wake.

The Exhibition is to be open from February 1st to May 2nd, 1870. Persons wishing to exhibit must address a request to the Minister of Commerce and of Public Works for permission. The letter of application must state full name of applicant, origin, nature, and size of the objects to be exhibited, description, and historic notice.

ON THE
ADAPTABILITY OF OUR
NATIVE PLANTS TO PURPOSES OF
ORNAMENTAL ART.

BY EDWARD HULME, F.L.S.

PART. I.

IN this series of papers it will be our desire to direct the attention of the architect, manufacturer, and designer, to some of the beautiful forms of nature, which though easily accessible, seem to have scarcely received the consideration they deserve;—to give a brief account of the habits, peculiarities, and localities of the plants as they come before us; to cite from time to time examples, either English or foreign, of their use in the ornament of the past; and generally to add such details as may directly or indirectly, tend to create an interest in the plant in question. We find, on looking back at the past history and practice of Ornamental Art, in the midst of many marked differences of style one principle very generally observed—the use in the ornament of any given country of the plants familiar to the people. Hence, the Egyptians exclusively used in their ornament the plants of their own land; and we see the palm branch, the papyrus, and the beautiful lily of the Nile constantly recurring. We find the Greeks and Romans employing the acanthus, olive, and vine; the Japanese, the light and graceful bamboo; and in our own Gothic styles and those of the Continent—French, German, or Spanish—we meet with more or less conventionalised representations in the carvings, paintings, illuminations, and fabrics for dress, hangings, &c., of the familiar forms of our hedge-rows, streams, and meadows, such as the wild rose, oak, maple, iris, buttercup, and many others. It is then with the desire to awaken our decorators to the fact, that beautiful as the Greek *anthemion* and other allied forms are, they by no means represent the limit available in ornamental Art, that the following papers have been prepared, since we are persuaded that if once the inexhaustible riches of nature were sought after by our architects, and their beauties brought before the eyes of the people in their work, architecture would thus be taking one long step nearer to the sympathies and appreciation of many to whom it is now a matter of indifference. The works of a few of our leading architects owe at least some of their beauty to their recognition of this truth; and we would desire, while acknowledging the services rendered to architecture by such men as Pugin, Collings, Street, and Gilbert Scott, to add our mite to the revival going on around us.

The four plants here selected from their beauty and adaptability to ornamental purposes are the maple, the thorn-apple, the ox-eye daisy, and the hawthorn. THE MAPLE (*Acer campestre*) is generally met with as a small hedge-row tree throughout England, but it is not common in either Scotland or Ireland. The wood, though small in section, is often very beautifully veined, and thus becomes of service for furniture, inlay, &c. The bark is exceedingly rough, full of deep furrows, and very much resembling cork in its appearance. The fruit is winged. The specific name, *campestre*, refers of course to the localities in which the plant may be found, the open fields; while the generic name, *acer*, sharp or hard, in Celtic *ac*, has been bestowed upon it from the toughness of the wood; it was extensively used by the ancient Britons in the fabrication of weapons of war—spikes, spears, and lance-handles. The English name evidently descends from the Saxon *mapul-dre*. We thus in these few words, *acer campestre*, the maple, learn where the plant is to be found, one of its striking features, the hardness of the wood, and also, from its Saxon name, the fact of its being one of our indigenous shrubs. This has, from the beautiful forms of the leaves and fruit, been largely introduced in medieval work. It occurs, for instance, very beautifully treated, as one of a series of small spandrels in the stalls of Lincoln Cathedral, and again in a spandrel in

the choir of Winchester. On the Continent two very beautiful examples of it are seen in hollow mouldings in the cathedrals of Evreux, and of Notre-Dame, Paris. All these specimens are of the fourteenth century.

THE THORN-APPLE, the subject of our second illustration, though not a common wild plant, may occasionally be met with, growing on waste spots, rubbish heaps by the road-side and similar places. The large size and brilliant whiteness of the flowers, and the bulk and

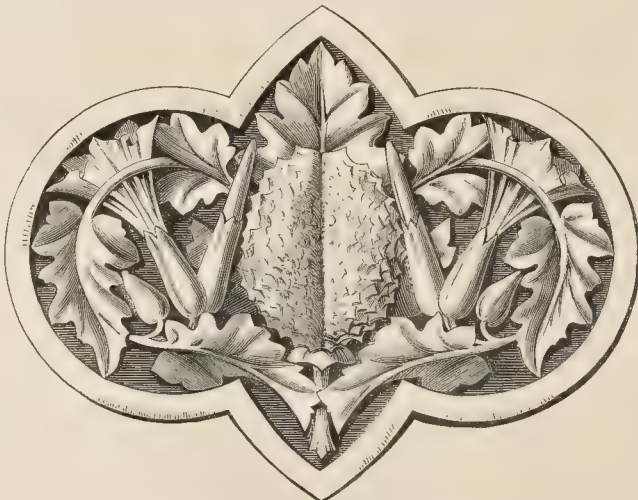
peculiar character of the spiny fruit, make it a very striking object, and admirably fitted for a share of the ornamentist's regard. It is a plant of Eastern origin, and was unknown here until the reign of Elizabeth; we therefore do not find it in any of the Art-work before that date, nor, indeed, do we remember to have ever seen it in any way introduced in later designs: this, no doubt, is partly owing to the comparative rarity of the plant. Its scientific name is *Datura stramonium*, the generic name being derived from



MAPLE.

tatorah, the name of the plant in Arabic. The whole plant is powerfully narcotic in its effects. In the quaint pages of Gerarde, published A.D. 1636, we learn the history of its introduction into England. Gerarde was the director of the botanical garden of Lord Burleigh; hence he received many rare plants from abroad for cul-

tivation. In speaking of the *datura* he says,—“whose seeds I have received of the Right Honourable the Lord Edward Zouch, which he brought from Constantinople, and of his liberality did bestow them upon me; and it is that thorn-apple that I have disposed through this land.” In some botanical works we find



THORN-APPLE.

it asserted that the thorn-apple was introduced into Europe in the Middle Ages by the gypsies, who, in their wanderings, brought it from Asia; but the declaration of Gerarde is so positive and explicit, that it seems difficult to admit any other belief, more especially as he accompanies his statement by an illustration which, though

very rough and quaint, is quite sufficiently like the natural plant to prove that it was not some other species introduced by him and wrongly named.

Our third illustration is an adaptation of THE OX-EYE DAISY (*Chrysanthemum leucanthemum*) to the purposes of ornament. The impressions

we at once derive on seeing the natural plant are—first, the size and brilliant starlike character of the flowers, as we view it growing amidst the long grass; secondly, the beautiful contrast of form, colour, and light and shade between the deep yellow, convex central portion, and the brilliant white and concave rays surrounding it; and thirdly, the comparative smallness and insignificance of the leaves: hence it appears to us that in any adaptation of the plant to the purposes of the

designer, these are salient points to be observed. We find it growing very freely in meadows, on the sunny side of railway banks, &c., and, where found at all, generally in great profusion. During the past summer, by the side of the river Wey, we came across a plant that had firmly established itself, and was growing and flowering in full health and vigour in the crown of a pollard willow tree, about eight feet from the ground. It is one of the plants regarded by the farmer with dislike, as it

The wood is very hard and will take a high polish; the generic name *crataegus*, from a Greek word signifying "strength," being an allusion to this characteristic of the plant. Its use as a hedge-row plant in England dates, according to Sowerby, from the time of the Romans, and of this, there can be but little doubt, as its most common name—hawthorn—is, literally, the hedge-thorn, from the Saxon word *hage*. The second name—white-thorn—has been given to it in contradistinction to the black-thorn (*prunus spinosa*), a somewhat similar, and, in a wild state, almost equally common plant; the stems of the latter being very dark in colour, while in the hawthorn or white-thorn they are comparatively light. The third name, May, has obvious reference to the time of flowering. The leaves of the plant are exceedingly varied in form, affording a great choice for the selection of the ornamentist; some being very simple in character, while others are deeply cut and very rich and beautiful in outline. A permanent variety may be occasionally met with, in which the leaves, instead of being of the ordinary deep and bluish green, are in addition irregularly blotched with varying and intermingling tones of yellow. The flowers also of the hawthorn are subject to considerable variation in colour: the typical state is a pure milky white; but owing to the nature of the soil in which the plant is found, the blossoms may occasionally be seen varying from a pale pink to almost crimson. The berries, also, though generally of a deep crimson colour, are sometimes of an intensely golden yellow. An old writer, Culpepper, in his "British Herbal," a treatise partly astrological and partly medicinal, having first stated that the plant is under the dominion of Mars, thus defines the medicinal properties of the hawthorn:—"The seeds in the berries, beaten to powder, being drunk in wine, are held singular good against the dropsy. The seed, cleared from the down, bruised and boiled in wine, and drank, is good for inward tormenting pains. If cloths and sponges be wet in the distilled water, and applied to any place wherein thorns and splinters, or the like, do abide in the flesh, it will notably draw them forth. And thus you see the thorn gives a medicine for its own pricking, and so doth almost everything else."

Though to a certain extent foreign to our subject, we may perhaps be permitted to say, that to the naturalist, as well as to the botanist and the designer of Ornamental Art, the tree possesses considerable attractions, the berries being the favourite fruit of many of our birds, and the foliage being sometimes completely stripped by the larvæ of various butterflies and moths, such as the small Ermine, the Brimstone moth, and many others; while among the poets, Chaucer, Milton, Shakspeare, Wordsworth, Goldsmith, Bampfyde, and Tennyson, have all found in it a source of beauty and inspiration. It has also been one of the favourite plants of the ornamentists, occurring very commonly in the works of the Middle Ages. It would be both tedious and unnecessary to give anything like an exhaustive catalogue of its use in past Art; as good examples out of many, we would merely cite its occurrence in a finial in the Lady Chapel, Exeter; as a stone-diaper alternating with oak, at Lincoln; in two fine spandrels, and a beautiful capital, very full and rich in its wreathing, in the Chapter-house, Southwell. Other examples occur in the cathedrals at Ely, Wells, and Winchester. Wherever met with in Ornamental Art, the leaves and berries are the parts selected: to the best of our knowledge the flowers have never, in any instance, been introduced, no doubt from the fact of the minuteness and delicacy of each individual blossom, and its habit of growing in clusters, which, though extremely beautiful in nature, are, from their intricacy of detail, unsuited to the purposes of the ornamentist. Similarly, though the plant in its natural growth is often exceedingly spiny, it is, in Ornamental Art, represented as almost or entirely without this characteristic feature, as there would be a great practical difficulty, in any kind of relief-work at least, in the satisfactory introduction of forms so minute and fragile, yet requiring so high a relief.



OX-EYE DAISY.

generally indicates great dryness of soil, and from its abundance, and the perennial nature of the root, can scarcely be dislodged where it has once fairly taken possession. The whole plant varies from one to two feet in height, blossoming in June and July. The garden chrysanthemum is a Japanese allied species, considerably modified by cultivation. It may be seen painted on Japanese plates, screens, &c. So far as we are aware the ox-eye seems to have been but little used in ornamental art, the

following examples being the only cases of its occurrence with which we are acquainted:—On a label termination to one of the windows in the presbytery, Winchester, where we find the flower in the centre of the boss very clearly and unmistakably rendered, but surrounded by the ordinary type of leaf of the early English Gothic period; in some twelfth-century glass at Rheims, where it is introduced as the flower dedicated to St. John, and where, by a poetical symbolism, all the



HAWTHORN.

flowers turn towards our Saviour on the cross, as the Sun of Righteousness, the true light of the world: again met with in the celebrated MS., "The Hours of Anne of Brittany," now in the Bibliothèque du Roi, Paris. This illumination dates from the close of the fifteenth century, the flowers introduced being very naturalistic in character, and with their shadows thrown upon a golden ground—a marked characteristic of the illumination of that time. It also occurs in a missal in the Library of the Arsenal, Paris,

where, on a golden ground, similar to that last cited, detached flowers are scattered over the borders—the pea, iris, heart's-ease, and many others being represented, and among them the ox-eye daisy.

The fourth illustration is derived from THE HAWTHORN, WHITE-THORN, or MAY (*Crataegus oxyacantha*), a plant familiar to every one from its being so extensively used for hedge-rows; its strength, closeness of growth, and spiny character, admirably adapting it to the purpose.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF FREDERICK CRAVEN,
ESQ., HOPE LODGE, MANCHESTER.

No. IV.

THE works we describe this month are water-colour drawings exclusively. Many of them are so well known to Art-lovers as to render description of them almost unnecessary. We could not, however, pass by drawings unique in their special qualities, and which so strongly reflect the splendours of our water-colour school. The artists of whom we have to speak are—David Cox, Turner, F. Tayler, G. Cattermole, F. W. Topham, E. Duncan, W. Hunt, James Holland, F. M. Brown, D. Rosetti, &c. We have said that many of these productions are well known; that is, having been once seen, they will never be forgotten. In support of this observation, we turn at once to a small but most remarkable series by Cox.

The value and beauties of the manner into which the practice of David Cox ultimately settled, was long fully appreciated by his brethren of the art before it was understood by the public. It was something like a return to our earliest and simplest method of drawing, when Indian ink, or what was called neutral tint, was tenderly broken with colder and warmer mixtures. In a long series of his works, Cox shows us that he was eminently a colourist, but he could at will shake off the wretchedness of the Syren Colour, and devote himself with religious enthusiasm to the grandest phenomena of nature. Mr. Craven is unusually fortunate in possessing four of the works which have largely contributed to the high reputation of this great artist. These are 'Beeston Castle,' 'Fern Gatherers,' 'Windsor Castle from the Great Park,' and, even surpassing all—'The Welsh Funeral.' We do not remember, precisely, the dates of these drawings, but we may call them later works. We are positively against the notion that painters at fifty years of age are beaten by their Art. Cox was an earnest and improving student to the end of his life: it has been said of him that his great works all presented a similarity of natural phase. It is true that his presentations of clouded and rainy skies were frequent, but in these descriptions he stood unrivalled, and was superior even to Turner, either too subtle for solution, or open to many readings. In the Beeston Castle drawing, Cox's sky is not an allusion to rain, it is an outpouring from the heavens; and the umbrella, which Rogers said he took when going to see Constable's pictures, would have served him but little here. The rain flies through the picture in wild drifts, and the ground is flooded with the torrent. The story of the raging tempest is most impressively told: it shows us how proverbial extremes all but meet in the cunning of the Art, and the grandeur of nature. We have but a glimpse of the castle, for the storm seems to have enveloped it as in a winding-sheet. The name given to the drawing is borrowed from the locality; but the conditions of the composition are entirely independent of locality, and might be applied with equal point and force to any other place, so entirely unfettered is genius by local circumstance. The Windsor drawing presents a well-known view, that of the castle from some point near perhaps the end of the Long Walk. In the foreground are two figures, those of a woman and a girl, of whom the former is supposed to be saying, "The Queen is coming." It may be that the artist saw more in his subject than he chose to record in his picture; or rather, it may be, with the hand of a great master he has omitted nothing, but reconciled the whole with a simplicity which brings his materials nearer to nature than they could be brought by minute manipulation. 'Broom Gatherers' is a drawing equal in importance to the preceding, containing a group of country people and donkeys, occupied according to the title. The ground is rich in colour, and in the upper section of the drawing is a pile of clouds—a form of infinite grandeur

backed by a blue sky. This is the repose of a calm day; while in the Windsor view we have a description of wind in its effects both on the trees and clouds; and in 'Beeston Castle' and 'The Welsh Funeral'—particularly in the former—such a rainfall as has never been surpassed on paper. The owner of these drawings is extremely fortunate in possessing four such works by the artist. They never should be separated; as companions their value is doubled, not only commercially, but as illustrating different phases of nature.

The collection contains drawings by Cox at different periods of his life, whence we learn that he never stood still in his art, but was ever advancing. His early works, like those of many men of real power, do not show so much sparkle, perhaps, even as those of other artists of brilliant beginnings, whose fire has died out before they attained the term of middle life. Thus, from the examples we have mentioned, 'Claverhouse's retreat to Tilletiedem' differs materially. It looks as if it had been made for engraving. In a 'Storm' on the Moors, we again salute him as the giant of his later time. We are continually surprised at the slightness of the subjects chosen by Cox, and enchanted by the grandeur of effect with which he invests them. In 'Bolton Castle, Wensleydale,' the building plays a very inconsiderable part in the composition; the scene, in fact, being a wide expanse of moor with very properly a company of sportsmen in the foreground. There is also 'Bolsover Castle,' in Cheshire, a view intended to describe the building and its site. It stands on an eminence, and composes with masses of near trees, over which is thrown a fitting shade beautifully accounted for by the driving clouds. With so much of the instinct of the stormy petrel, we cannot be surprised that he should delight in the turmoil of the sea as much as in the tumults of the sky. We have, accordingly, a 'Wreck on the North Coast,' one of those essays which an observer sees, perhaps more justly than the artist himself, should have been treated as a large drawing. It is limited in size, but it expands under the eye. No artist has painted so much flat scenery as David Cox, a class of subject extremely difficult to render interesting; but although he always described with remarkable ease, a great expanse and remote distance, still frequently the landscape looks like a subject chosen only for a display of power in sky-painting. We have not seen any foreign scenery that Cox ever painted. When we consider the bent of his genius, we cannot conceive that any climate could be so consonant with his feelings as our own. From youth to age he was faithful to Bettwa-y-Coed, having paid, we believe, annual visits to the place during more than forty years, and even at the last, he spoke of the beauties of the region with an enthusiasm equalled only by the rapture of a lover but freshly and fatally smitten with the charms of some earthly divinity. Cox could paint daylight and sunlight much better than the majority of his contemporaries; but he loved to invoke the rain-cloud, and his wet days are many. There are no works he ever painted that show so effectively the zest with which he worked as those Mr. Craven is so fortunate as to possess.

J. M. W. TURNER, R.A.—We find in this collection a very celebrated drawing by Turner, we have never before seen, but which is well-known to us from the engraving. It is the 'Land's End,' and however much the engraving is admired, we may at once say it does but little justice to the drawing. In treating such a subject, the generality of painters would have thought it indispensable minutely to portray the locality, and would have felt it impossible otherwise to secure identity. But these are considerations which weighed so little with Turner, that to him identity, or even allusion, was nothing when a certain point was to be gained. Here, for instance, the description is limited to sea and sky, with the presence of a rocky shore, implied by the breakers and the flying spray. This drawing has now been in existence many years, and has settled down to silvery tones of marvellous transparency, into which we might look for hours without

being able correctly to determine the means of the effect. To describe this really magical work in detail, would be saying what has been already twenty times repeated of it. It is, however, not too much to affirm of its rare quality—and is the highest praise which can be bestowed—that it is one of the most beautiful works of the great artist.

FREDERICK TAYLER.—The Heron brought down by the Hawk, is one of Mr. Tayler's most remarkable works. It contains a happy concentration of all the material, in the definition of which this artist has long been so eminent; dogs, horses, and figures with all the appropriate circumstance and gear of the seventeenth and eighteenth centuries. Before Meissonnier, and the stars of his school, recognised what has been rendered by time and change of taste, as picturesque quality in the personal appointments of the eighteenth century, Frederick Tayler had already set forth the best points of the dress and style of that period; and with a gallant and romantic sentiment that the French painters have but imperfectly understood. There are certain subjects of which the rigid conditions might be satisfied by very simple treatment. Of this class 'The Heron brought down by the Hawk' is one, but instead of that simplicity which certainly could not have been challenged as an impropriety in dealing with this subject, we have a picture setting forth one of our field-sports in a spirit by no means too romantic to be unreal. Mr. Tayler seems to have been sitting, perhaps willingly at first, perhaps unconsciously at last, at the feet of Sir Walter Scott, waiting, it may be, new inspirations from other heads and hearts, but nothing has come of it; and we are heartily glad that it is so, for it would scarcely be possible to surpass the suggestions as thus carried out from the picturesque descriptions of, say the Lammemoor Party, or Die Vernon and her friends, or even of Adam Woodcock and his birdcraft. It is a large drawing, and nothing is forgotten that can add to the excitement of such a scene. The time is supposed to be about the middle of the last century. The work was exhibited, we believe, in 1863, in the gallery of the Society of Painters in Water-Colours, and also at Paris in 1867. 'The Gleaner Returning Home,' is a less aspiring subject; showing simply a peasant girl with her gatherings on her head, and driving homeward a flock of sheep. To this 'The Shepherdess' is a pendant—the title being verified by a Scotch girl carrying on her head a sheaf of green food for some of the animals under her charge, being at the same time surrounded by her flock. Notwithstanding the success of this artist as a painter of picturesque and romantic incident, the power which he possesses of portraying animal character and describing peculiarities of race leads him continually into a display of his mastery in animal-painting. In water-colour he is inapproachable as a canine portraitist, and we rarely see in the works of the same artist a similar power united with such elegant taste as distinguishes his groups of equestrian figures.

G. CATTERMOLLE.—By this artist is a very large and elaborate drawing, called 'The Bandits Disturbed,' in which we see, in a baronial interior, some fifty figures disposed in acts of attack and defence. This work Cattermole had under his hand several, perhaps many, years; a fact sufficiently intelligible in contemplation of the problems he proposed to himself for solution in the course of his progress. It is a composition, which we can easily believe an artist might put aside many times from sheer exhaustion, with no resource left but to hope even against hope that time and the proverbial fresh eye would bring new ideas. It is impossible to conceive a scene of more stirring incident. The story, as it has been communicated to us, turns upon the sack of a castle by a band of robbers, who, in their fancied security, sit down to a feast, in the enjoyment of which they are disturbed by the proprietor of the castle and his friends and retainers, who have returned in force, and are disputing with the robbers possession of the place. On the left is a party of men variously armed, but especially with the

arquebus; some of whom are firing, some loading, and others tending the wounded, for several of the party are down. On the right is a group equally active, and the circumstances of their situation are similar to those of the party on the other side. One of the most remarkable figures—that, indeed, which is the first to attract attention—is a man descending through an aperture in the floor, and about to carry below a quantity of plate. The battle is carried on in the hall of the castle, a place of grand and imposing proportions, the stairs and galleries of which are crowded with men firing and hurling stones on those below. Persons who are in anywise familiar with the brilliant points which ever occur in Cattermole's works, will readily comprehend the meaning of our remarks as allusive to the labour necessary to the execution of a subject so complicated in comparison with the minor and more or less conventional arrangement of a few figures. There is no work of the artist on which he has spent so much study, and which he has brought to a result so triumphant. 'The Power of the Organ' shows his power in another direction. As exemplifying sentiment on the one hand, and action on the other, no two works could be better contrasted; and had the latter been produced of proportions equal to those of the other, as a pair each would have added to the value of the other. Another admirable specimen is the well-known 'Grace before Meat'—a work exemplifying Cattermole's peculiar vein as perfectly as any drawing he ever executed.

E. DUNCAN.—'Gathering Sea-weed at Guernsey.' This broad and open view was made in 1858, in which year Mr. Duncan made a number of characteristic and interesting studies in Guernsey; some of them large and very highly wrought. In this drawing are many figures collecting and carting away the sea-weed at low-water, after, we may suppose, a gale of wind. The work has the best characteristics of Mr. Duncan's works, especially breadth and atmosphere.

S. PROUT.—'The Interior of Strasbourg Cathedral'—a subject entirely after the artist's heart. The now ragged Gothic architecture with the time-worn figures contrasting with the crowd of devotees below, are materials which Prout represented more easily and effectively than any other artist. In this drawing we see how admirably his manner was suited to the reproduction on paper of the broken and crumbling ornamentation of Gothic architecture. This, however, might be a small accomplishment in the description of imposing proportions; but still we see here that he had, as perfectly as D. Roberts, the power of expressing space without exaggerating the proportions of his subject. It is one of the finest of Prout's works.

T. S. COOPER, R.A.—A group of cows and sheep in the flats below Canterbury, with a distant view of the Cathedral—a very careful drawing, with many of the telling points Mr. Cooper mastered in his early study in Belgium, and which have since more or less marked his works.

F. W. TOPHAM.—'Loitering' is the title of a rustic sketch by this artist; it consists of a piece of rough brook-side scenery, with a girl and a boy seated near the stream, and another girl standing with a lamb near a bridge that crosses the gorge. The drawing is remarkable for richness of colour and carefully studied *chiaro-scuro*. The feeling of the work reminds us of earlier drawings by this eminent artist, before either his Irish or his Spanish experiences; yet there is a power in it far exceeding the force of the earlier and similar compositions of which it suggests the recollection though only as to resemblance of locality. In 'Homeward,' the progress of the maiden with the pet lamb is continued, and here she is carrying the lamb across a stream, followed by her little sister. In the latter drawing is a sentiment beyond mere rustic incident. The transport of the lamb across the rivulet, an incident which, probably, the artist has seen, is sufficiently novel and interesting to form the subject of a large picture. Another work of great beauty and touching interest represents the interior of an

Irish cabin of the better class: a young mother watches over the cradle of her sleeping child. It might justify a column of description, and will have it in due course, for at no distant period it will furnish one of the engravings for the *Art-Journal*. There is a sweetness in these drawings causing regret that Mr. Topham should have forsaken these simple themes, into which he infuses so much of the gentle spirit of those of our poets who have written of the country and its pleasures and pursuits—it is to be regretted, we say, that he should have passed such subject-matter by to enter on fields of more ambitious enterprise, how perfectly soever he may have justified the transition.

J. HOLLAND.—'The Entrance to the Grand Canal, Venice,' is the title of many drawings and pictures which have been made near the spot—that is, near the Dogana; but Mr. Holland did not work out this drawing with a view of presenting the magnificent architecture of the place as his chief subject-matter; for it is in some degree hidden by vessels and gondolas that form principal points in the composition; the Library and Ducal Palace appearing as only secondaries. This is one of the brightest versions of Venice that have perhaps ever been painted; it is everywhere an unbroken breadth of daylight, uninterrupted sunshine, with evidences rather of pleasure than of business, and just movement enough to rescue the place from the supposition of its being a region in dreamland. At least a hundred times have we seen these same objects painted, but never any local representation so daring and defiant yet so profoundly argumentative. It looks extremely light and facile, yet it is not so, for it bespeaks itself a result of long and searching enquiry followed by earnest and deep thought. Everything in Venice refers us to the past, and thus Mr. Holland paints the place as it was—the pearl of the Adriatic, for there is enough of the visionary in the drawing to tell us that it is historical and of yesterday, rather than real and of to-day. Few men have ever been sufficiently interested in the narrow canals to paint them, yet Holland has studied them and rendered them, both in oil and water-colour, with magical effect. Each picture is a Venetian story, abounding in dark and mysterious passages, with allusions to a pride and power which we should attribute to the enthusiasm of the painter did we not know that Venetian history is unique in the annals of the world. 'The Lion of St. Mark' bears everywhere allusion to the taste and refinements of the Venetians, as in the picture above noted the architecture is rather veiled than displayed. The idea in some degree conveyed by this treatment is that Venice has been vulgarised, that something more than a mere power of mechanical imitation is necessary to make a picture speak truly of this city. The scene here is a portion of the quay near the column with the winged lion, and looking across to the statue. There is a throng of figures, but not such as might have known Titian and Giorgione, the artist has not committed himself in this way, yet personages the types of all the refinements of the place. The pigeons too are here, these state pensioners which most artists overlook, and those who have remembered them have never introduced them in such a manner as to draw attention to their presence.

W. HUNT.—By this versatile artist are works in diverse *genres*. It may be there is a sameness in his fruit and flower subjects, but that identity has hitherto been at least peculiar. Without an acquaintance with the accomplishments of W. Hunt it might be difficult to determine his pieces of comic human nature and brilliant fruit compositions to be by one and the same hand. We instance here an apple and some grapes, with the usual piece of green lane background, which seems to have been his adopted cognizance, as that of Garofolo was a violet, that of Ruysdael a waterfall, that of a later painter a gourd, and those of others, a variety of devices whereby they left their marks on their respective works. A bit of turf, a few grapes and an apple, would seem to many artists a bald subject, but it must be borne in mind that it is carried to the very extremity of finish,

with a perfect understanding of all the available qualities of water-colours. Another very simple agroupment consists of some primroses and a bird's-nest, with ivy leaves and tendrils, every part of which is worked out in a manner so minute as continually to suggest the question as to the method of its execution. The simplicity of Hunt's subject-matter raised in his wake a numerous following; but imitators seemed only to confirm his triumphs, for he was inapproachable in that kind of Art of which he was the creator. He has given an entirely new feeling to fruit and flower painting. We must acknowledge the magnificence of the displays of flowers produced by Dutch and French painters, and also by artists of our own school; but their study was variety and brilliancy of hue and elegance of composition, whereas Hunt's ambition was a simplicity which should look as much as possible like accident. The principle is most perfectly exemplified in the two small and simple but wonderfully painted works we mention. In this collection are examples of Hunt's figure-subjects, as 'The Scrub' in which we see a country boy washing his face,—this we believe has been engraved,—and differing from this, 'Devotion,' a boy kneeling in prayer before, perhaps, a crucifix or Madonna not seen in the drawing. The 'Scrub' is one of the best of Hunt's figure-subjects, which are all marked by a vein of humour sufficiently natural to remove it from caricature. In painting sedate character this artist does not rise above ordinary quality, but he stands alone in the particular line of rustic figure which he has made his own. Before his time nobody ever saw anything worthy of record in the habits of rustic boys and girls. But this was a kind of nature that impressed William Hunt, and which he was so gifted as to be able to describe in its full force. We have never seen by this painter, any essay in what is called 'high Art,' and we have ground for the belief that he could not sustain himself in an elevated strain with the applause he won by painting themes that in other hands are below common-place, and of which the pungent essence has never been extracted save by him. In fruit and flower painting much that was 'gorgeous' (that is the term we think), was done before his time, but the painters thought rather of the splendours of King Solomon than the simplicity of the lilies. Rachel Ruysch, Van Os, George Lance, and the living Grönlund have had a large following in their respective manners, and some of their imitators have very nearly approached them; but Hunt has been a remarkable originator, and nobody has ever equalled the points in which he excelled; for instance, those in the drawings in this collection. There have been thousands of like versions by other hands, but all would suffer in comparison with these and other fruits, flowers, and foliage by this artist, on which we recognise the virgin bloom and the morning dew as they never have before been painted. No painter who has dealt with subjects so humble, ever exerted an influence so marked in his particular department.

F. M. BROWN.—There are three very powerful drawings [by Mr. Brown, the subjects of which are 'Romeo and Juliet,' 'Cordelia's Portion,' and 'Elijah and the Widow's Son.' The particular scene from the former of the two plays is the parting on the balcony. The pith of the subject is the embrace, and this has rarely been painted with such an intensity of passion as we see here thrown into it: the whole is worked most elaborately up to the text of the play. In 'Cordelia's Portion,' the circumstances introduced are not less telling. The old king is seated in state, having on his right Goneril, Regan, and their husbands, while on his left are Cordelia and the King of France. A map lies at the foot of the throne with Cordelia's portion torn, in token of her disinheritorship. The whole is a very profound study of character, pointing not to isolated passages, but a concentration at once refined and powerful of the essence of the entire drama.

There are numerous other examples in this valuable collection of water-colour drawings worthy of specific notice; but the space at our disposal terminates here, and much we could say must remain unsaid.

SUGGESTIVE SELECTIONS*
FROM THE
OLD MASTERS IN ART-INDUSTRIES.



O question exists as to the decadence of Art and degradation of taste which characterised the 18th century. For various reasons and under different

forms, this decay may be traced in the several countries of Europe. To the spirit of emulation and of industry aroused by our own Exhibition of 1851, and the similar displays of which that great effort was the parent, we can trace the hope that may now be entertained of a satisfactory and progressive improvement of all forms of applied and industrial Art.

For those patterns and examples by the study and the imitation of which the workman may hope to attain an excellence that is yet FUTURE, we must turn our attention to the PAST. The Italian and German artists of the fifteenth, sixteenth, and seventeenth centuries have left us masterpieces which we cannot regard with too much care and attention. Plastic and fictile work of all descriptions: moulded, painted, and enamelled *faïence*; plaques and statuettes in terra-cotta; hammered and chiselled work in steel, in copper, and in silver; carving in wood, in ivory; in marble, in various kinds of stone; tapestry, leather-work, book-binding—no pursuit of the Art-workman can be named in which golden examples may not be found in the mediæval collections that are now being carefully formed in all parts of the civilised world.

In our own country the Art-Museum of South Kensington contains a collection of specimens of mediæval Art of which the value to the English workman is as yet very far from being fully appreciated. Supplemented as it is by a noble and yearly augmenting library, it forms a perfect industrial university, as far, at least, as the *matériel* of education is concerned. We shall hope to merit the gratitude of our friends among manufacturing and industrial artisans by bringing before them, from time to time, a few carefully selected specimens of the masterpieces of the great artists of the best periods of mediæval workmanship; taking our illustrations, almost at random, from the various branches of cunning industry to which we have referred.

* The examples, of which we propose to continue a series, are taken from various sources, including the South Kensington Museum, the Universal Exhibition of 1857, the collection of the late Baron James de Rothschild, and other well-known collections and collectors. Some of them have been engraved for the *Gazette des Beaux-Arts*, some for the Museum, and some exclusively for our own pages. We feel convinced that the series cannot fail to prove instructive as well as interesting to all classes and orders of Art-workmen and Art-manufacturers, no less than to the connoisseur and the student. To the authorities at South Kensington we are specially bound to record our thanks for the loan of many engravings on wood hitherto unpublished.

The engraving No. 1 represents a carved wood mirror-frame, of the sixteenth century, which was exhibited in the Paris Universal Exhibition of 1855. It is of German work, although it bears evident marks of the influence of Italian taste. The contrast

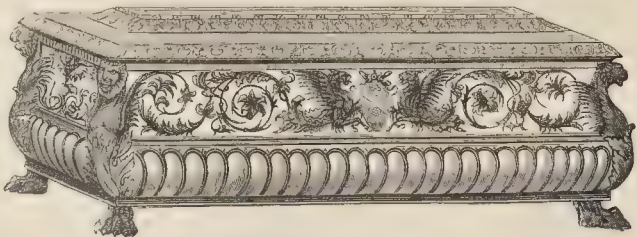
between the severe regularity of the architectural elements, the graceful freedom of the foliage on the frieze and the base, and the boldness of the scrolls, vases, and pierced work on the top, is very striking.

The next illustration (No. 2) is taken from



NO. 1. MIRROR-FRAME IN CARVED WOOD: SIXTEENTH CENTURY.

the collection of the late Baron James de Rothschild, of Paris. The various treasures accumulated by the thirty partners of that colossal house would alone furnish an ex-



NO. 2. AN ITALIAN CHEST: SIXTEENTH CENTURY.

tensive museum. Our print represents a *cassone*, or Italian chest, of the 16th century.

The engravings Nos. 3 and 4 represent two fine specimens of "majolica" from the

Ceramic Gallery in the South Kensington Museum. The former is one of a pair of flasks, or pilgrim's bottles, of Urbino or Castel-Durante ware, of the

ware, dated 1519, appears to have been intended for a clay pot. It is 15 inches high, and 12½ inches in diameter, painted in blue, orange, green, and white, with masks and arabesques, and displaying a coat of arms between interlacing dolphins. It was purchased for the sum of £25, in 1859.



No. 3. PILGRIM BOTTLE: MAJOLICA, 1560.

year 1560. The ground is white, adorned with medallions, figures, and arabesques in pale, subdued shades of orange and blue, green and yellow. It is



No. 4. CASTEL-DURANTE WARE: 1519.

18 inches high and 11 inches in diameter, and was bought, for £125, from the Soulages collection. The latter (No. 4), also a specimen of Castel-Durante



No. 5. TAIL-PIECE: MEDUSA'S HEAD.

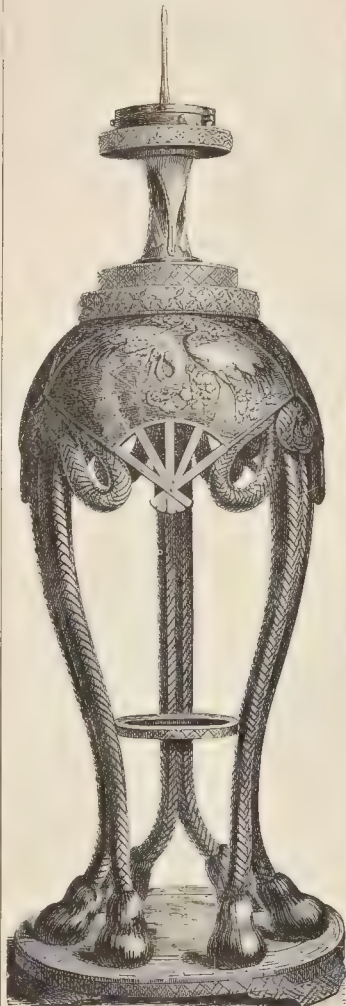
Passing by the graceful little tail-piece (No. 5) of a Medusa's head between two harpies, we come to a rare and noble specimen of book-binding (No. 6), which, at first sight, will be pronounced to be from the library of "Count Grollier and his friends." It is, however, of a yet rarer and more perfect master,



No. 6. BOOK-BINDING: SIXTEENTH CENTURY.

himself a pupil or an admirer of Grollier. Louis de St. Maure, Marquis de Nesle, who was a gentleman attached to the person of the Duke of Orleans, and an enlightened patron of the art. The volume represented is a folio copy of Livy: the date of the binding is 1545. It is from the Solar collection.

Our next cut (No. 7), representing a flambeau, or stand for supporting a torch, for religious service, is from the collection of the late Duc de Morny. It affords the



NO. 7. JAPANESE FLAMBEAU-BEARER.

means of comparing Italian with Oriental Art, being of Japanese workmanship. It is, in its skeleton, wooden; but is covered with red lacquer of the description known as TSI TCHEOO. The Japanese artists,



NO. 8. TAIL-PIECE.

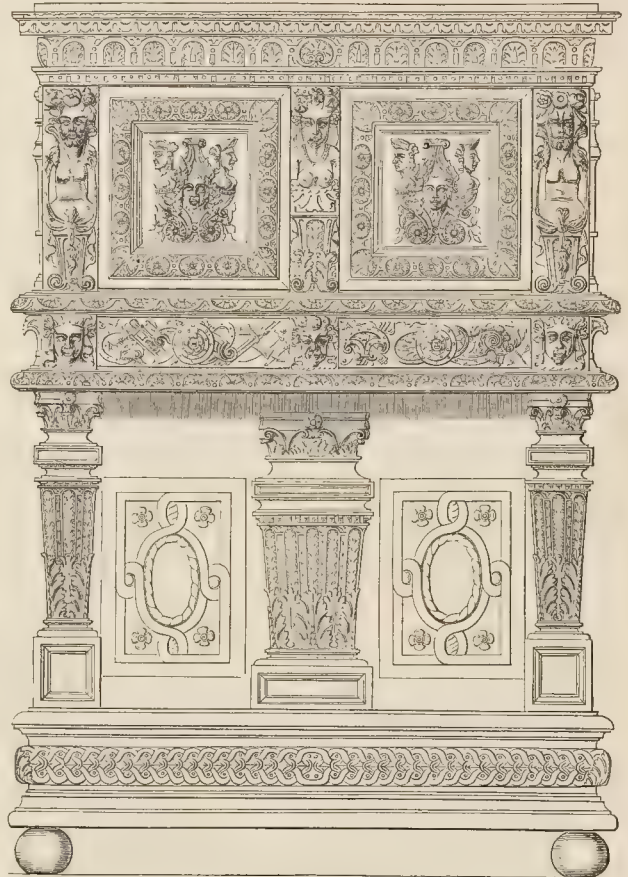
unapproachable as they are in the cunning of their craft, distinguish ten orders or descriptions of lacquer, commencing with the many-tinted gold, and descend-

ing to the plain black. They ornament with these substances not only wood, but china, and even metal.

The cabinet (No. 9) on this page is to be found in the South Kensington Museum: it is a specimen of bold, rather rude, carving

in chestnut, date 1560. In the cabinet itself, the double scroll-work on the base is the most graceful and satisfactory portion of the enrichment.

The engraving No. 10 does but scanty justice to one of the finest casts, of a similar



NO. 9. CABINET: 1560.

nature, in the Museum, being taken from the lower frieze of the canopy of the tomb of Cardinal d'Amboise, in Rouen Cathedral. The great churchman died in 1510, and his monument was completed fifteen years

later. The architect was Roland le Roux, and he received the enormous premium of 80 francs for his design. The monument combines a Gothic effect with Renaissance details. It occupied the time



NO. 10. FROM THE TOMB OF CARDINAL D'AMBOISE.

of Maître Pierre, master mason, at 1 livre per diem; two "ymaginaires," at 7 sous each; and eighteen stone-cutters, at 5 sous, for five years, and cost £5,000. The varied effect of the *alto* and *basso-relievo* combined

in the arabesque composition is highly worthy of admiration and of study. The entire monument covers an area of 26 feet 6 inches by 19 feet 8 inches. It is executed in alabaster, marble, and stone.

ART IN CONTINENTAL STATES.

ITALY.—*Monument to Raffaele*.—To the prince of painters might fitly be applied Milton's matchless tribute to Shakspeare:—

"What needs my Shakspeare for his honour'd bones?
—The labour of an age, in piled stones?" &c.

And up to the present day, his fame has had its "lively monument" in his works alone, familiarised, as they have been, to all men, by the zealous ministration of the *durin*. In Italy, however, late as it now is after the *cinque cento*, a feeling has become rife, that it behoves them to raise up a special memorial to one who has reflected so much of glory's purest light upon his country. In his native Urbino, a project has, accordingly, been reduced into form to that end. It is proposed to erect there some great monumental homage to the memory of Sanzio—voluntary contributions are solicited to supply the requisite funds; and all lovers of Art, in every country, are invited to sympathetic subscription. It has been deemed expedient to set down five francs, or, let us say, five shillings English, as a standard donation; other sums, large or small, will be welcome as they may come; the name of each contributor to be registered on vellum, and displayed ever after among the archives of the Urbino Academy. Prince Humbert has given the sanction of his name to the undertaking; the work is to be the subject of ample artistic competition. It is not improbable that in England (England of the Cartoons) very many supporters of this *bonafide* proceeding might be found; but to realise all that would be desired in the matter, it is clear that a recognised official place, wherein to pay subscriptions, and a duly authorised agency, must be established.

PARIS.—The month of October last was signalised by a most munificent bequest and transfer to the Louvre of a very valuable collection of pictures. The testator in this memorable transaction, M. Louis Lacaze, has been long and well known in Paris as an enthusiastic amateur. The son of a peer of France, and possessing an ample fortune, he indulged his ardent taste, and gradually became owner of six hundred works of high Art, having commenced, be it marked, by the purchase of a valuable picture by Chardin, from a *brie-a-brac* dealer on the quays, for the sum of fifteen francs. His ultimate collection, springing from this mustard-seed, became exceedingly copious in French productions of the last century—rich also in Flemish master-pieces, and in Velasquez and Zurbaran, a Tintoretto, two Titians, and a Salvator Rosa. His Flemish acquisitions were enriched by a noble Rubens portrait, by three works by Rembrandt, several by Teniers, Ostade, Snyders, Hondeloeters, Cuyp, and Jordans. In bequeathing to the Louvre this gallery, which has long been made familiar to amateurs and visitors to the French metropolis, he did so with the distinct understanding, conveyed by his executors, that it was not to be broken up—with the exception of one hundred pictures, which were to be distributed among the Provincial Museums—but be honoured by a separate and special place of exhibition. This has, of course, met with the prompt acquiescence, and henceforth the Lacaze gallery will stand apart, amid the great associations to which it has been consigned. It has been roughly valued, the prevailing prices of pictures being considered, as worth 1,500,000 francs, or £60,000 sterling. There is an incident recorded in the life of M. Lacaze, which presents, let us call it, a *tableau vivant*—a subject from the life—reflecting credit upon him greater far than the collection and bequest of his picture gallery. It is this: he was educated for the medical profession, to which, however, he had no occasion to devote himself; but when the cholera descended upon Paris, in the year 1849, he converted his house into a temporary hospital for its victims, and, for three weeks of its raging visitation, he heroically devoted himself, night and day, to their aid and consolation.—In connection with the Art-Industrial Exhibition, which has just been closed in Paris, the "Union Central" Society very zealously took occasion to organise,

in the *Palais de l'Industrie*, a series of meetings of individuals of every country, who might have entertained a special interest in the objects of the exhibition, and who found themselves attracted to it, at the end of the month of September and the commencement of October. Much animated discussion took place in the assemblies thus convened (the International Congress), and a series of resolutions were adopted with considerable emphasis. Their essence, however, was to this simple effect, that, in order to place Art, in its connection with Manufacture, upon a valid and unfluctuating basis of principle, and to produce from this the most ample results, it was absolutely necessary that a sound system of instruction connected with it should be made a part of national education, and that a great normal school should be established, whence teachers, even in the primary instruction establishments, should draw the purest professional information. There can be very little doubt that this most important conclusion will be reduced into action in France, and if not emulated elsewhere, will conduce towards sustaining that general superiority in Art-manufacture, for which it has been so advantageously distinguished; but in regard to the permanence of which doubts have been recently seriously felt.

Carpaccio's Opera Group.—This most sinning of sculpture singularities has met with a fit retribution. It has received a stigma of unparalleled dishonour. The Government Fine Arts Administration has decided and decreed that it should no longer disgrace the front of the noble building with which it has so untoward a temporary connection. It is to be forthwith removed. It seems, however, that all proceedings in regard to the unseemly group, except this, have been but little creditable to the parties in the case. In the first place, let it be repeated that this group, allegorically representing the refinements of dancing, is palpably the most vulgar embodiment of gross immodesty. It was, in the first instance, submitted to the inspection and judgment both of the Fine Art Administration and the architect—it was approved of by both; of that there is no room for doubt, inasmuch as it was erected in front of the building and in its permanent marble. What next? The public, with a better taste, led on by that "great unknown," whose flask of ink smote with such eloquent condemnation the peccant work, produced the change in its destination. The Administration has amicably confided to the same sculptor the commission of replacing it by another work on the same theme! and this he, in his professional pride, scorns to execute. What is the latest proceeding of the public authority? Neither more nor less than this—the indecent group is to be relegated into one of the large interior saloons of the theatre, and there set up, with all its iniquities on its head, in, as it were, a special cabinet of honour, for public study and the outrage of common decency. How applicable seems here the eloquent line in the Marc Antony oration:—

"Oh, judgment, thou art fled to brutish beasts,
And men have lost their reason."

BERLIN.—A statue in memory of Shinkel, the distinguished Prussian architect, has recently been erected in front of the Architectural Academy in this city. It is a colossal bronze figure after the model by Drake, and stands on a pedestal of red granite, polished and mounted on a flight of steps. At the angles are figures representing Architecture, Sculpture, Painting, and Poetry.

NEW YORK.—A statue of Abraham Lincoln was unveiled on the 21st of October in Prospect Park. It is the work of Mr. H. K. Brown, and was erected by means of a dollar-subscription fund, raised by citizens, without regard to party connection. The statue is of bronze, about nine feet high, and represents the figure of the late President standing, with the folds of a cloak draped about him; his left hand is extended, and holds a manuscript. The head is uncovered. The figure stands upon a base of Scotch granite. On the sides of the pedestal are various emblems and inscriptions. On the east and west, wreaths enclosing the letters "U. S. A." and "U. S. N.," on the south, an eagle holding a shield, in the centre of which is a female with

an axe, and supported by a bundle of reeds, with the motto, "*Evo draght maakt Mocht*;" on the north is an eagle with a broken shackle in his talons.—The local journals speak in laudatory terms of a large picture which Victor Nehlig has nearly completed in his studio on Broadway. It tells a story of early American history, how Pocohontas, the "dearest daughter" of Powhatan, emperor of Appamatuck, rescued Captain John Smith, a famous English voyager in the sixteenth and seventeenth centuries, from the death to which her father had consigned him; shielding his body, by means of her own, from the hatchet of the executioner. The canvas is full of figures of the savage tribes decked out in all the bravery of gaudy beads, bright feathers, glittering shells, rich skins of animals, and painted limbs and faces; for the "court" of the monarch is present to witness the deed of murder. "In colour," says the *New York Evening Mail*, "even as the picture now stands, it is of startling power . . . The costumes and all other details have been carefully studied out by the painter, and in this respect, his work will bear close criticism." We have a "notion" this is not the first time the subject has been represented by an American artist.

VALPARAISO.—A public subscription is being made for a statue of the late Earl of Dundonald, better known, perhaps, as Lord Cochrane, the famous naval commander.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—At the annual meeting of the Royal Scottish Academy, held on the 10th of December, the following Academicians were elected office-bearers for the ensuing year: Sir George Harvey, President; William Douglas, Secretary; Charles Lees, Treasurer; Kenneth Macleay and William Brodie, Auditors; James Drummond, Librarian; and Messrs. Macleay, Brodie, and Ross, Visitors to the Life School.—We regret to hear that Mr. D. O. Hill, R.S.A., has been forced, from ill-health and advanced years, to resign the secretaryship of the Academy. Our brief record of this eminent Scottish artist in a recent number would serve to show that no man in Scotland, perhaps in Britain, has done more than he to advance Art. The founder of Art-Union Societies, the inventor of the calotype process, he also succeeded in establishing the Scottish Academy on a firm basis, after a long struggle with the Board of Trustees; and Scottish artists know the value of his nearly forty years' devotion to their interest.—A movement has been made here for the purpose of erecting a statue of the late Rev. Dr. Chalmers, one of the most eloquent preachers of the present century.

GLASGOW.—The Art-Union of Glasgow have commissioned Mr. S. Bough to prepare four large water-colour drawings, which are to be balloted for in March next as prizes among the subscribers for the current year. The four pictures are all lake scenes—Loch Katrine, Loch Ard, Loch Lomond, and Loch Awe. The members' presentation work for this year is to be a chromo-lithograph, by Messrs. Macleay and Macdonald, of the drawing of Loch Ard.

CAMBRIDGE.—The Fitzwilliam Museum has recently acquired a picture, assumed to be by Murillo, and representing 'John the Baptist preaching in the Wilderness.' It was purchased of a member of the University for £110.

MANCHESTER.—The council of the Manchester Exhibition has awarded the prize of fifty guineas given "for the best picture" to Mr. Keeley Halswelle, A.R.S.A., for his 'Roba di Roma,' a scene in the Piazza Navina, Rome.

WIGTON.—Mr. Woolner has received a commission to execute four bas-reliefs for the fountain that Mr. George is now erecting in memory of his wife. The sculptures are to be of considerable size, and will represent acts of mercy which the deceased lady conspicuously exercised; namely, 'Feeding the Hungry,' 'Clothing the Naked,' 'Comforting the Afflicted,' 'Instructing the Ignorant.'

CELEBRATED CHURCHES OF EUROPE.

No. 1.—WESTMINSTER ABBEY.*

THERE is no sacred edifice in the world which an educated Englishman enters with deeper feelings of profound veneration than the Abbey of Westminster. It is not more the gorgeous architecture of the building that inspires him, than it is the historic associations which are so closely interwoven with its annals. For ages its doors have been opened to the yet uncrowned monarch, accompanied by a court and retinue as brilliant as the world can show, to

have the seal of kingly dignity set upon his head; and its walls have received all that remains of royalty when the sceptre has been broken, and the "crown has fallen from his brow." It is an edifice which the living have traversed for centuries in all the pride and pomp of lofty position; it is as grand a mausoleum of the dead as Christendom can show. Nor is it to Englishmen only that Westminster Abbey is an object of contemplative admiration. Foreigners resort to it as to a shrine of beauty, and the last resting-place of those whose names are blazoned on the records of time. Americans regard it with as much reverence as we ourselves do; and Washington Irving has made it the subject of a poetically-written chapter in his "Sketch-

of Dean Stanley, in his history of the Abbey, may have led him to fix the origin of the first church, we do not know; but the general assumption has hitherto been, that Sæbyrht, or Sebert, king of the East Saxons, built here a church about the year 608 and dedicated it to St. Peter. Sebert was converted to Christianity by the preaching of Mellitus, one of the companions of St. Augustine: the king and his wife, Athelgoda, were buried in the church, which appears to have been afterwards called West Minster—whence the origin of the name of the city—from its position with regard to St. Paul's, the metropolitan church of the East Saxons. Sebert's edifice is stated to have been destroyed by the Danes about the time of Alfred, and the site remained desolate till the reign of Edgar, about the year 959; he caused the church to be rebuilt, and established there a Benedictine Priory, or abbey, of twelve monks, who were, however, not very liberally provided for. Nevertheless the church itself was held in high repute, for the body of Harold I., son of Canute, who died at Oxford in 1040, was taken there for burial. A few years after, Edward the Confessor rebuilt the Abbey-church with considerable magnificence, and in a style then prevalent in Normandy, appropriating to the work "a tenth part of his entire substance, as well in gold, silver, and cattle, as in all his other possessions." It was consecrated on the day of the Holy Innocents, 1065; and on the 12th of January following, the king was buried with great pomp before the high altar; Editha, his queen, daughter of Earl Godwin, was also interred here.

In 1245 Henry III. caused Edward's church to be taken down, and another erected in its place in the elegant and lofty style adopted in almost all ecclesiastical buildings of the period throughout Europe; but it was not completed till long after the king's death: he had previously built, on the site adjoining, a new Lady-chapel. The work was continued by Edward I., and carried on by different abbots till the reign of Henry VII., who took down the "Lady-chapel," erected by his predecessor, and substituted for it the splendid chapel of the Florid Gothic, or Tudor, style, which has ever since borne his name. This was the last important addition to, or alteration in, the sacred edifice till the early part of the last century, when the western towers were rebuilt under the direction of Sir Christopher Wren, who unquestionably had greater knowledge of Italian architecture than of Gothic: his work added neither dignity nor beauty to the glorious old Abbey.

The dates of the respective portions of the abbey are given as follows in Gwilt's "Encyclopædia of Architecture:"—In 1250, Henry III. erected the nave, choir, and aisles; in 1300, Edward I. added the transept; and in 1490, Henry VII. the "Lady-chapel," which is illustrated in the annexed engraving. It would be difficult to find in any ecclesiastical or secular edifice in the world a more chaste, yet gorgeous, example of Tudor architecture than this, which, whether viewed externally or internally, has been the subject of universal admiration with every writer upon the Art from its earliest completion to the present time. It seems as if man had exercised his highest genius, to show how nobly the builder's Art might be employed in the service of the Creator. Every portion of the chapel is of exquisite workmanship, and the whole exhibits perfect harmonious arrangement of the several parts.



Book." "The spaciousness and gloom of this vast edifice," he says, "produce a profound and mysterious awe. We step cautiously and softly about, as if fearful of disturbing the hallowed silence of the tomb; while every foot-fall whispers along the walls, and chatters among the sepulchres, making us more sensible of the quiet we have interrupted. It seems as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence. We find that we are surrounded by the congregated bones of the great men of past times who have filled history with their deeds, and the earth with their renown."

* The engravings which accompany this series of papers have been obtained from MM. Mame et Fils, Tours.

At the period when the first authenticated church was erected where the Abbey now stands, the ground was a low marshy tract of uncultivated insular land, formed by an arm of the Thames, and called by the Saxons "Thornege," or "The Isle of Thorns." According to one tradition, for which there appears no reasonable foundation, the apostle St. Peter visited Britain, and erected a small oratory, or chapel, here. Another is, that the first ecclesiastical structure was built some years later, by King Lucius, who is said to have reigned in Britain about the latter part of the second century, and who erected a church from the ruins of a heathen temple, dedicated to Apollo, which had been overthrown by an earthquake. At what date the researches

No. II.—BURGOS CATHEDRAL.

BURGOS, though still retaining the honour of ranking as the capital city of Old Castile, shows little except architecture to tell of its former opulence and grandeur. When the

Emperor Charles V. removed the seat of royalty from Burgos to Madrid, at the commencement of the sixteenth century, the prosperity of the former place began rapidly to decline. Yet in this its hour of decay, Burgos is a city of absorbing interest to the antiquarian and archaeologist: situated in the centre of a fertile and beautiful country, made memorable by the recollections of its former glory, and standing on the declivity of a considerable elevation, its Gothic monuments, its palaces adorned with arabesques, its gloomy-looking monasteries and picturesque houses, cannot fail to invite attention. Narrow and tortuous streets show at every step the remains of departed power and wealth: on one side or another as the visitor traverses them he sees feudal residences with walls as thick as those of a fortress, or mansions which the Art of the sixteenth century decorated with a thousand light and elegant ornaments. Historically, Burgos holds almost paramount interest in the mind of every true Spaniard: at the Castle of Bivar, situated about two leagues from the city, was born, in about the middle of the eleventh century, the famous Castilian hero, the Campeador, or Cid, whose adventures are nearly as much involved in fable and romance as those of King Arthur and the Knights of the Round Table. His life was a continuous warfare with the Moors, and has been made the subject of innumerable romances and ballads by Spanish writers. Our own charming lyricist, Mrs. Hemans, has left us several spirited "Songs of the Cid," one of these, entitled "The Cid's Departure into Exile," commences thus:—

"With sixty knights in his gallant train,
Went forth the Campeador of Spain;
For wild sierras and plains afar,
He left the lands of his own Bivar.

To march o'er field, and to watch in tent,
From his home in good Castile he went;
To the wasting siege and the battle's van,—
For the noble Cid was a banished man!"

Tradition says that the last engagement in which the Cid took part, if the expression may be used on such an occasion, was after his death. The Moors had besieged Valencia, where he died; and the Spaniards, having placed the body in the armour worn by the living chief, set it on his war-horse, and went out of the city to attack the foe, who were defeated with terrible slaughter. Mrs. Hemans describes the event in a poem called "The Cid's Funeral Procession," which ends with these stanzas:—

"The field and the river grew darkly red,
As the kings and leaders of Afric fled!
There was work for the men of the Cid that day!—
They were weary at eve, when they ceased to slay,
As reapers whose task is done!"

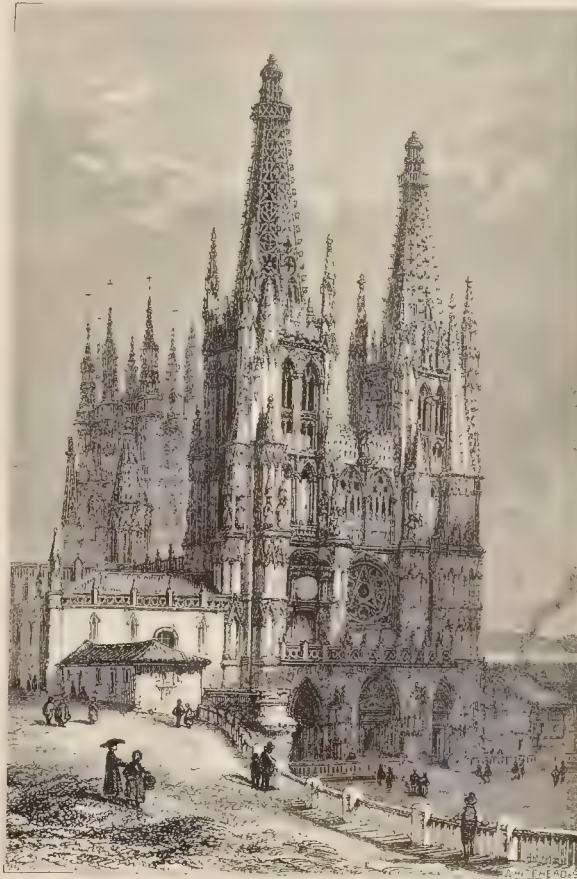
"The kings and the leaders of Afric fled!
The sails of their galleys in haste were spread;
But the sea had its share of the Paynim-slain,
And the bow of the desert was broke in Spain:—
So the Cid to his grave passed on!"

Leaving our readers who may care to learn more of this famous warrior to consult Southey's "Chronicle of the Cid," we pass on to our immediate subject, "The Cathedral of Burgos. It was commenced in 1221, during the reign of Ferdinand II., whom the Spaniards are accustomed to call St. Ferdinand, but it was not completely finished till the sixteenth century: the Bishop of Burgos, who founded the edifice, was, according to contemporaneous chroni-

clers, a friend of the king, and the latter gave to the work great assistance. On entering the cathedral the eye is somewhat dazzled by the preponderance of light, arising from the whiteness of the stone of which it is built, and the absence of stained-glass. The large lantern of the octagonal dome over the transept contributes largely to expand the light throughout the edifice: the dome itself is bold in construction, and is entirely covered with ornaments and heraldic blazonry. The transept is brilliantly rich with decorative details, so elegant that the Castilians speak of it as "the work of angels."

The architectural character of the cath-

dral, generally, is that of the advanced pointed style of the thirteenth century, as in the cases of the Cathedrals of Toledo and Leon. The unusually good example of mediæval pointed work afforded by the cloisters is, according to Mr. Street, of the date 1280—1350, rather than 1379—80, the period at which they are said to have been executed. The elegant towers and spires, by Juan de Colonia, date 1442—56. The range of chapels at the eastern end of the church, including that of the Velasco family, which is quite *flamboyant*, are of the latter end of the fifteenth century, and were, in all probability, executed by Simon de Colonia. Among the whole of the



chapels of the cathedral that of the Velascos, an illustrious family in whom the office of Constable of Castile was hereditary, is by far the most magnificent: it is large, and decorated with much splendour. The sculptures are by Jean de Bourgogne, who, in his capacity of architect, constructed the Gothic canopy under which is placed the tomb of the Velascos: the subjects of the principal sculptures are—the Agony in the Garden of Gethsemane, Christ bearing his Cross, the Crucifixion, the Resurrection, and the Ascension. At the foot of the altar lie the remains of Pedro Fernandez de Velasco, founder of the chapel, who died in 1492; and those of his wife, Mencia Lopez de Mendoza, who

died in 1500. Another fine monument is that of the Archbishop Luis de Acuña de Osorio; a prelate to whom is ascribed the honour of having erected one of the noble towers that adorn the façade of the cathedral. The tomb is in the chapel dedicated to St. Anne; on it rests an effigy of the archbishop in full ecclesiastical robes: the figure is accompanied by four others representing respectively the four cardinal virtues.

In almost every part of the cathedral the visitor will find much to attract his attention, especially in the richness of the principal altar and the carved-work that encloses the choir.

JAMES DAFFORNE.

OBITUARY.

FREDERICK OVERBECK.

THE death of this distinguished artist, the founder of the modern German school of religious painting, is reported to have taken place in Rome, in November last. He had reached the advanced age of ninety years.

In the *Art-Journal* for 1864, there appears an engraved portrait of Overbeck, with a sketch of his career up to that period. Since then our columns have on numerous occasions referred to him and his works; but especially so in the series of illustrated papers on him, and his contemporaries of the German school, published in 1865. Our task, therefore, at the present time is to gather up some scattered fragments of what has been already said, and record them to his honoured memory; for Overbeck's name is one to be revered by every lover of high Art, though all may not share in what appears to have been his fundamental belief, that Art does not exist for its own sake, but only to subserve the cause of religion.

He was born at Lubeck, in 1789; and at an early age went to Vienna, about 1806 or 1808, to learn and practise painting. The teaching of the Viennese Academy found, however, but little sympathy with a mind influenced by new ideas and principles concerning the true aim and object of Art—new, that is to say, to the professors in the Academy, who had grown old in the path trodden by their predecessors, and were unwilling to be re-schooled into, to them, novel principles. Among a large body of the most promising of his fellow-students, his views met with warm response; so much so that they showed their gratitude and pleasure by entertaining the re-actionary artist at a public funeral. We use the word "re-actionary," because Overbeck's idea was to assimilate modern Art to the high and pure feeling of some of the old painters.

In 1810 he went to Rome, which henceforth was to be his place of residence, and where, during many years, he held the post of Professor of Painting, in the Academy of St. Luke. In Rome he soon found himself surrounded by not a few of those enthusiastic students who had fraternised with him in Vienna; men who have since left their pictorial mark upon the continent of Europe—Cornelius, Veit, Schadow, Schnorr, Vogel, Eggers, Fohr, and many others. The works executed by these revivalists have, mostly, become universally known by means of engravings. No small number are painted in fresco; Overbeck's principal productions are in this medium, yet he painted numerous oil-pictures. A list of all he has left behind him would form a very long catalogue; yet we may point out specially his 'Vision of St. Francis,' in the Church of S. Maria degli Angeli, Assisi; 'The Holy Family,' painted for Count Von Schömborn; five compositions from Tasso's 'Jerusalem delivered,' in the villa of the Marchese Massini: these are all frescoes. Among his oil-pictures the most important, perhaps, are—'Christ on the Mount of Olives,' in Hamburgh; 'The Entrance of Christ into Jerusalem,' and 'The Descent from the Cross'—both, if we mistake not, now in the painter's native town, Lubeck; 'The Triumph of Religion in the Arts,' in the Stadel Institute, Frankfurt; 'The Marriage of the Virgin,' 'Elijah's Ascent into Heaven,' admirably engraved by Ruscheweyh; 'Death of St. Joseph,' &c. &c.

No small number of Overbeck's ideas were carried out beyond simple drawings; such as his forty designs of 'The Life of

Christ,' 'Christ blessing little Children,' well-known from engravings; 'John the Baptist preaching in the Wilderness,' 'Raising the Widow's Son at Nain,' 'The Gathering of the Manna,' &c. &c.

Personally Overbeck was a man of singularly grave aspect; combined, however, with much sweetness of expression; he might have been taken as a modern type of Fra. Angelico or Fra. Bartolomeo. Eminently a pietist, his works bear the stamp of the most sincere piety and integrity of heart, and are endowed with a charm and grace rarely seen but in the conceptions of Raffælle himself.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

RELICS OF CHARLES I.

SIR,—In an interesting article on the "Relics of Charles I." in the November number of the *Art-Journal*, it is stated that very few of the king's autographs remain. I beg to inform you that one is in my possession, contained in a warrant for the delivery of army-clothing, of which the following is a copy.

JOHN DOLTY.

Hampstead Hill Gardens, Nov. 1869.

"CHARLES R.

"Whereas you have made provision of great number of clothes, shoes, and stockings, for the clothing of the several regiments of foot of our army. Our will and pleasure is that you forthwith cause all the said clothes, shoes, and stockings to be delivered unto such person as shall be appointed to receive the same, by our right right trusty and welbelovéd Cosen Patrick, Earl of Forth, Lieutenant General of our army, to be disposed as hee shall direct. And for your so doing this shall be your warrant.

"Given at our Court at Oxford this Sixteenth of July, 1643.

"To our trusty and welbelovéd Thomas Bushell, Esq., one of the Wardens of our Mint."

SIR,—There is a slight inaccuracy as regards the quotation made in your November number relative to the king's walking cane and the ring, as the following statement will show:—The tale is exclusively confined to the former only: the account was made and confirmed to me by the late Mr. Thomas Cooke, a relative of my wife's. There was an account of the same purport published in *The Gentleman's Magazine* of 1846, with an engraving of the cane-head; and the head itself is now in the possession of W. M. Cooke, Esq., Wimpole Street, with the late Mr. Cooke's statement attached to it:—

"This ivory head, inlaid with silver, the top of which unscrews, and forms a scent-box, formerly attached to a cane (now lost), was given by King Charles I., when a prisoner in Carisbrook Castle, to an ancestor of mine, who was then (as it appears from an old book in my possession, containing a pedigree of my family) master gunner of that castle and of the Isle of Wight. That the officer treated his royal captive kindly may be inferred, not only from the present made to him by the king, but from the following anecdote related to me by my father, who heard it from his father:—The gunner had a little son who was a great favourite with Charles, and often amused his solitary hours; one day seeing the boy with a child's sword by his side, the king asked him what he meant to do with it? 'Please your Majesty to defend your Majesty against your Majesty's enemies,' was the gallant little hero's reply, with which, as it may be supposed, the monarch was much gratified, and then probably presented the cane above described."

H. D. COLE.

Isle of Wight,
December, 1869.

THE ANGEL OF LIGHT.

FROM THE SCULPTURE BY J. EDWARDS.

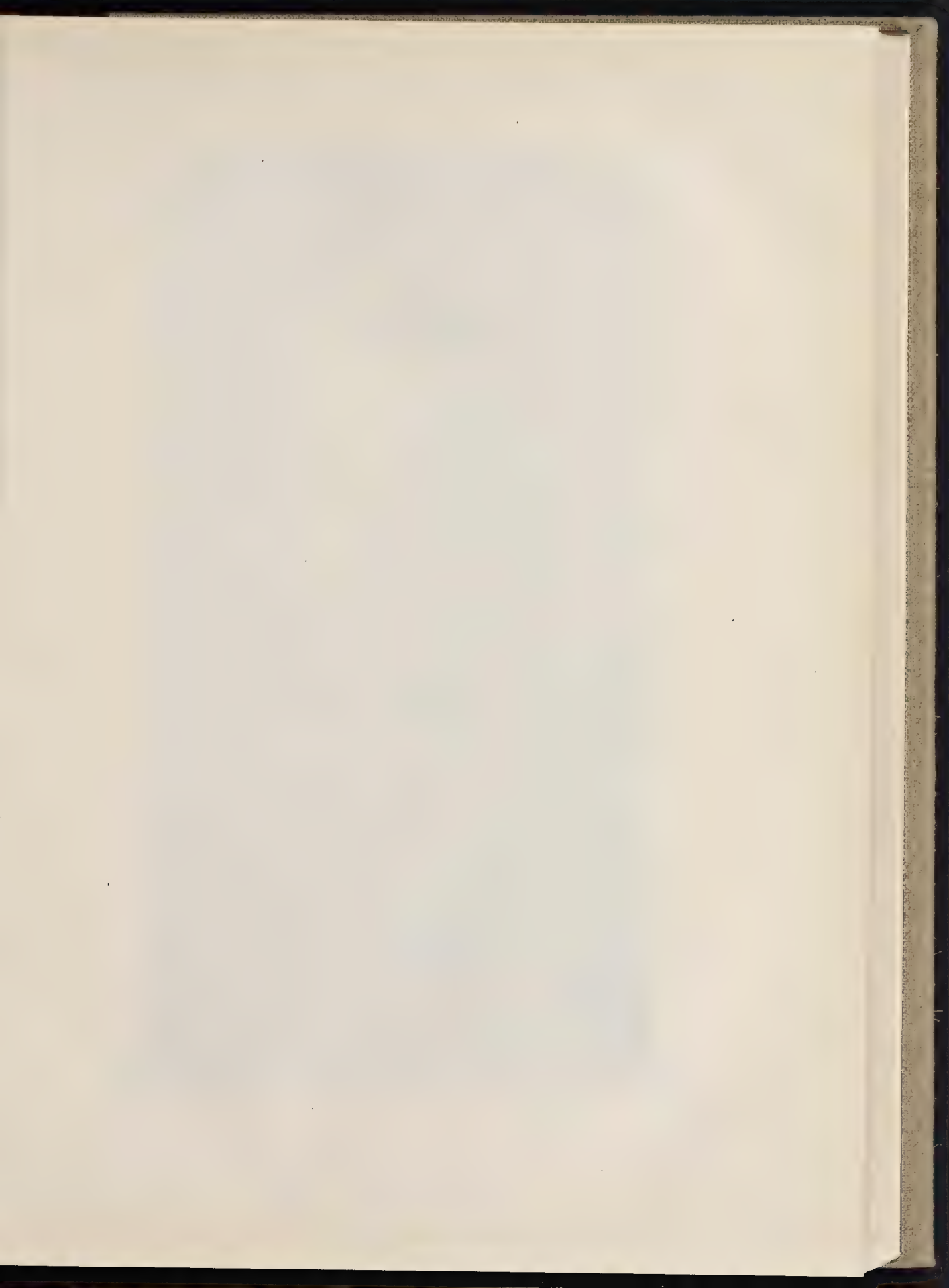
It can scarcely have escaped the observation of those who have carefully examined the engravings which, at various times, we have introduced from the works of Mr. Edwards, that he is a sculptor of deep thought, and possesses elevated ideas of his Art. The term "spiritual," so frequently applied to the compositions of many of the old painters, is equally suitable to the majority of his productions; they breathe an atmosphere such as we believe to be inhaled by the world of spirits, and speak in a language not of the "earth, earthy."

The engraving now placed before our readers is from a work fully entitled to rank in this category. It is from a bas-relief, in marble, forming a portion of a monument erected in the church of Bryn-coed-Ivor, near Dolgelly, North Wales, to the memory of the Rev. Evan Charles Owen, first incumbent of that church, who, "in the singularly happy noontide of his ministerial career, was, after a brief illness, removed from it, and from a home endeared to him by a loving wife and the affection of a young family." This bereaved widow—a member of one of the old county families in the district, and a lady of true but unobtrusive excellence—caused this tribute to be raised to her departed husband, and nothing more beautiful of its kind could have been offered.

The purport of the design is, as it would seem, to bring some faint gleam of the light of heaven to illumine the dark clouds of sorrow caused by the early bereavement of one so loved as he whom the monument commemorates. This is expressed by the "Angel of Light" appearing in celestial radiance amid the emblematic clouds of grief which envelop the tomb; and there, while floating calmly above the quiet resting-place of the departed, with the star of faith glowing over the head, we may imagine the angel uttering words of holiest consolation and hope, as she points upward to that bright and happy region where the separated may be reunited for ever, and the most pure and perfect joy shall be their eternal portion. The olive and palm branches in the left hand symbolise respectively "divine love" and the "victory" over the grave consequent on that love. On the upper part of the tomb is the monogram of the Redeemer supported by the Greek letters Alpha and Omega; the whole enclosed in a wreath of olive: all well-known Christian types.

It was thus symbolically the early Christians memorialised their dead, as may yet be seen in the ancient catacombs of Rome and elsewhere. Rude and unartistic as these monuments and mortuary devices are, they have a definite and comprehensive meaning; they are eloquent of faith, hope, and charity; they declare an unfaltering belief in the doctrines and teachings of Christianity, hope in the promises and rewards held out in sacred writ, and charity—the greatest of the three—that works in and through love. Such memorials, simple as they may be, are more impressive, more nearly allied with humble trust, and far more applicable to the occasion, than the unmeaning designs and laudatory epitaphs we are accustomed to see in our churches and cemeteries.

The sculpture is most delicately executed in the finest Carrara marble: the bas-relief stands nearly five feet in height.





DRAWN BY F. R. ROPPE

THE LIBERTY

FROM A MONUMENT BY J. EDWARDS

THE ROYAL ACADEMY.

On the 10th of December the Royal Academy distributed prizes to the students:—

For the best Historical Painting: the subject, 'Ulysses and the Nurse'—the gold medal, books, and a scholarship of 25*l*. to Frederick Trevelyan Goodall.

For the best Historical Group in Sculpture: the subject, 'Hercules straggling Anteus'—the gold medal, books, and a scholarship of 25*l*. to Thomas Brock.

A gold medal, with books, also awarded in the same class, to Horace Montford.

For the best D-sign in Architecture: the subject, a design for a theatre—the gold medal, books, and a scholarship of 25*l*. to Henry L. Florence.

For the best Painting of a Coast Scene: the subject, 'After a Storm: time, Dawn'—the Turner gold medal to William Lionel Wyllie.

For the best Copy made in the School of Painting of a portrait by Van Dyke—the silver medal to William Gushby.

For the best Drawing from Life—the silver medal, with books, to Frederick Trevelyan Goodall.

For the second-best Drawing from the Life—the silver medal to Frederick George Coman.

For a Model from Life—the second silver medal to Thomas Brock.

For the best Drawing from the Antique—the silver medal, with books, to William Edward Miller.

For the second-best Drawing from the Antique—the silver medal to Howard Goodall.

For the third-best Drawing from the Antique—the silver medal to Walter L. Ronaley.

For the best Model from the Antique—the silver medal, with books, to William White.

For the second-best Model from the Antique—the silver medal to Frederick Winter.

For the third-best Model from the Antique—the silver medal to Robert Stocks.

For the best Restoration of the Torso Belvedere—the silver medal to William White.

For the best Architectural Drawing of the garden front of Bridgewater House—the silver medal and books to Merton M. Glover.

For the second-best Architectural Drawing—the silver medal to George Stanley Rees.

The one year travelling studentship in architecture, to Henry L. Florence.

The two years travelling studentship in sculpture, to Henry Wiles.

The 10*l*. premium for a Drawing executed in the Antique school during the year, to Howard Goodall.

The President delivered the annual address. He gave a lengthened history of the Institution from its foundation—a very needless task, inasmuch as every student is familiar with the subject. His counsel comprehended nothing new. He advised the students to "study nature," to attend to perspective and anatomy; to imbue their minds with the works of great predecessors; and gave them the information that there was to be an exhibition of the works of ancient masters, and that the schools were to be at length made of some value to Art. The President was not quite so happy when he asked if any body of men except artists (excepting, that is to say, the members of the Royal Academy) gave their services gratuitously to the public. "Do we hear of such disinterested zeal," asked Sir Francis, "in any other profession? Do judges, or men of science, or skilful physicians devote their time gratuitously to the education of the young?" Surely the President cannot have given a thought to the many scientific institutions throughout the kingdom, or to the numerous hospitals in England, Scotland, Wales, and Ireland, where surgeons and physicians are in constant attendance without fee or reward. He might have known that no constituted body, public or private, does so little as the Royal Academy for the extending professional knowledge and educating the young. To the income the Royal Academy has this year received from its Exhibition the President makes no reference: probably it falls little short of £20,000. To whom much is given, from him much is expected. Neither did the President give any reason why but two candidates will be, on the 30th of the present month, elected A.R.A. out of perhaps fifty equally worthy of admission, who stand without in the cold waiting. In a word, the Royal Academy will graciously and generously continue—to do nothing.

The election of James Sant, Esq., to full honours on the 15th December cannot but give entire satisfaction to the profession and the public. M. Gallait, the renowned Belgian painter, M. Guillaume, sculptor, of France, M.M. Meissonnier and Gérôme, painters, of France, M. Viollet le Duc, architect, of France, and M. Henriquel Dupont, engraver, of France, were elected honorary foreign members.

SOCIETY OF PAINTERS IN WATER-COLOURS.

THE EIGHTH WINTER EXHIBITION OF SKETCHES & STUDIES.

This exhibition maintains almost as a matter of course its high character, want of novelty being, in fact, its chief fault. Yet interest always arises out of curiosity as to what some of the least tried Associates may attempt, such as Pinwell or Powell, and we are almost sure to get ideas and methods new, good, or strange, from Walker, Boyce, Alfred Hunt, Lamont, and Smallfield. We are sorry that nothing comes from Mr. Holman Hunt, who, indeed, has never proved himself prolific. On the whole, the practice of making, or at least of exhibiting, "sketches and studies" seems at increasing discount. Artists evidently prefer to be judged by finished products, which, however, often call for little more than patience; while the public have a delight in "sketches" cleverly thrown off, and "studies" which show a painter's first thoughts or progressive steps in arriving at mature results. In these winter exhibitions we had at first been taught to look for scraps from portfolios which might not otherwise see the light; and for such interesting and suggestive fruits of sketching tours we have this year to thank Mr. Holland, Mr. Richardson, Mr. Alfred Fripp, Mr. John Gilbert, Mr. Birket Foster, Mr. Carl Haag, and others.

Mr. Gilbert might surely have spared us 'Jack Cade with his Mob, the Filth and Scum of Kent, and the Clerk of Chatham,' a descriptive title which the painter has carried out almost with revolting literalness. Mr. Gilbert, however, becomes once more true to his better self in a masterly drawing, the 'Outpost,' which for character, colour, and handling, is supremely strong. In 'Boys bearing Grapes,' drawn and coloured after the manner of Rubens, the same artist again shows with what success he can rival the Flemish school. Carl Haag, one of the most voluminous of exhibitors, puts beyond doubt his skill as a sketcher by a drawing, strange to say, not at all doctored: 'A Warrior' is spirited, the touch of the pencil has off-hand freedom. 'The Temple of Jupiter at Athens, the Acropolis in the distance,' the writer knows, and is bound to say, that white marble is not usually coloured with brown in the shadows, neither does the Parthenon commonly thus thrust itself into sight. The artist seeks effect at the cost of topographic accuracy. Yet very masterly is a companion sketch by Mr. Haag, 'The Interior of the Odeon of Herodius Atticus, at Athens.' Few artists are so sure of their results, or can put upon paper an intricate subject with so much certitude. Mr. Watson and Mr. Lundgren, we are sorry to observe, are in a poor way; the drawings of these notoriously clever artists have become black, crude, and artificial. Mr. Watson's best, 'Fishermen's Cottages, Cultercoats,' gives sign of the artistic talent he still undoubtedly possesses. Of Mr. Topham, Mr. Smallfield, and Mr. Frederick Tayler there is little fresh to say: all three have become so cleverly mannered as seldom to care to be simple. 'The Great Staircase in the Charterhouse,' by Mr. Smallfield, has the merit of being a literal study; and it is long since Mr. Tayler has been so near to truth as in 'The Interior of a Stable in the Isle of Skye.'

The Associates, as a rule, come out in greater strength and fulness than the Members: they are, in fact, all represented, and three of their number, viz., Mr. Collingwood, Mr. Jackson, and Mr. Smallfield, have contributed no fewer than fifteen drawings each; whereas among the full members, Mr. Burton, Mr. Burne Jones, Mr. Glennie, Mr. W. Goodall, and Mr. S. Palmer, have not sent a single work. Of the Associates neither Mr. Johnson nor Mr. Shields realises the expectations former works have raised. 'An Out-of-doors Portrait,' by the former, is careful and detailed, but poor in colour, and the artist obtains no adequate result for his pains. The large heads by Mr. Shields of 'Night,' 'Day,' and 'Sappho,' are absolutely

obnoxious, and the more is the pity, because the artist gave promise of a high style in this direction. He must go diligently back to nature, otherwise he will find himself beyond redemption. Mr. Lamont, though as usual unequal, makes steady progress; 'The Orchard by the Sea,' notwithstanding its opacity and the awkwardness of its composition, is a charming drawing; the children have beauty, and the whole scene bears the pleasant aspect of country life. In execution and general style Mr. Lamont bears resemblance to Mr. Walker and Mr. Pinwell, than whom there are no more remarkable contributors to the gallery, whether for merit or eccentricity. 'The Last Load,' by Mr. Pinwell, is too hot in colour: the artist views nature through a pair of yellow spectacles; but his forms are decisive, and his figures strong in naturalism and depth of expression. The peasants in this composition have almost the character of Jules Bréton. But to our mind the most remarkable figure-picture in the room is that which obtains a like central place on the opposite screen, 'A Lady in a Garden,' by F. Walker—a drawing unexampled for detail and colour. The autumn flower-garden shines as a tapestry spangled with brilliants, and the consummation is gained by correct drawing and dexterous brush, rather than by exceptional elaboration. The material used seems more allied to *tempera* than to what used to be accepted as legitimate water-colour. Whether there be on the whole surface the smallest portion of transparent pigment may be doubted. Yet the effect is the reverse of disagreeable. On the whole, the use of opaque colour increases among the Members of the Old Water-Colour Society: they, in fact, care little whether the colour be transparent or opaque, provided it gains the end in view.

The landscape-sketches are far in excess of the figure-studies, a fact which seems to indicate that figure-painters have little to show short of perfected works. On the contrary, did space permit, there are upwards of thirty landscape or marine subjects worthy of note. Some we may at once dismiss with the reverse of commendation, such as various extravagant and weak sea-pieces by Mr. Andrews. For the treatment of coast and sea, much more truthful and artistic are the drawings of Mr. Alfred Hunt, Mr. Powell, and Mr. Davidson. The last exhibits 'A Rough Sea,' true and grand in its toss, splash, and weight of breaking storm-waves on the shore. The artist will do well to devote himself more to this line of subject. Mr. Alfred Hunt exhibits drawings of playful waves under smart breezes; his love for ocean may have led him to his yachting cruise in the Mediterranean, from which we may look for pleasing results—towards the spring. The studies of Mr. Powell maintain that truth-seeking yet poetic character which has won for him from the first a position in this gallery. Yet the sunset glow he has cast 'On the Hills, Loch Houra,' is too garish; the light and colour are plastered on coarsely. More delicate and altogether lovely are 'Skelmorlie, on the Clyde,' and 'Morning Mists—October.' We trust this artist may preserve his fresh and truth-seeing eye for nature, a hope which may be almost vain, considering how soon painters are spoilt by success.

The students of landscape are for the most part content to exhibit what they can repeat with least study. Thus Messrs. Whittaker, Jackson, Dodgson, Richardson, succeed in serving up old materials, and no progress can be registered. Mr. Nattell, we think, learns to bring together his too scattered materials: his drawings this winter gain in tone and unity. Mr. Newton, who has never quite fulfilled the anticipations he once raised, ever and anon proves himself an artist of true poetic insight, as witness 'A Study for a Picture,' on an autumnal evening, in North Britain. In like manner, Mr. Alfred Hunt, who sometimes gets wrong and falls into confusion over subjects involving too much complexity, has thoroughly mastered a wide stretch of plain and mountain, wherein is planted a 'Cromlech,' the management of successive distances is here most skilful, and the colour, as usual with this artist, is subtle and complex in its relative harmonies.

Mr. Boyce still appeals to an audience fit, though few, among whom we wish to be permitted to rank ourselves. 'The Sphinx—a study made on the spot,' we recognise as conscientious even to its pictorial prejudice, and a sketch of another subject which has fallen under our observation, 'The Tomb of Castelbarco, Verona,' known to all readers of Mr. Huskin, is praiseworthy for literal truth. This drawing reconciles architectural with pictorial requirements—a praise which may be extended to Mr. Burgess's 'Interior of a Church, Abbeville,' a difficult subject managed all but faultlessly. Passing from churches to cattle, we have little to remark upon Mr. Brittan Willis and Mr. Basil Bradley; the former needs to mitigate his colour, the latter to diminish his scale; even the cleverest men persist in giving the public too much of a good thing.

Little remains to be said of styles so irrevocably established as those of Mr. Holland, Mr. Branwhite, Mr. T. Danby, Mr. Alfred Frupp, and Mr. George Frupp. Mr. Holland possesses an exceptional faculty of making either an off-hand sketch on the spot, such as 'The Tyrol,' or of painting a high-flown reverie, like 'The Fisherman's Song.' Mr. Charles Branwhite becomes less mannered; indeed, he now reaches to a solid, though still opaque, grandeur, which few artists of our time can rival. Mr. T. Danby's style, though different, is scarcely less fixedly set in monotony of sentiment. Yet, to our eye, surpassing in loveliness is 'The Vale of Nant Gwynant.' The concord of lines, colour, and tone is truly delicious. Also, for tone and artistic treatment, several of the contributions of Mr. George Frupp are exquisite. Among the drawings of Mr. Alfred Frupp, 'Study—Venice,' is the best; the brilliant daylight and pure colour of this untouched sketch make us wish the artist would give us yet more of Italy.

The late G. Rosenberg appears in this gallery for the last time, and the thirteen drawings here exhibited show the earnest student, who with untiring labour pursued closely after truth. In conclusion, we are glad to find the Old Water-Colour Society in unabated strength—a strength which will hold its own against opposition from any institution.

INSTITUTE OF PAINTERS IN WATER-COLOURS.

THE FOURTH EXHIBITION OF SKETCHES AND STUDIES.

We have seldom been more agreeably surprised; we have never seen the rooms of the Institute to better advantage. The fact is the elections have of late been most fortunate: Associates such as A. C. Gow, Valentine Bromley, Harry Johnson, and James Linton will do much to redeem the gallery from its fallen condition. Then, again, among the members, the Exhibition once more owes no small attraction to Guido Bach, ever brilliant; to C. Green and G. G. Kilburne for drawings of care and character; and to H. G. Hine, W. W. Deane, Skinner Prout, and Carl Werner, for landscapes lovely in tone and architecture, truthful in detail. The "lady members" are a little disappointing; yet we have again to thank Mrs. Duffield and Mrs. Harrison for pleasant provision of fruit and flowers. As to the 'honorary members,' the names of Rosa Bonheur, Louis Gallait, F. Goodall, R.A., and J. E. Millais, R.A., are once more blanks in the catalogue—the reason, no doubt, being that the Academy now offers countervailing inducements to English as well as to foreign exhibitors. The staple commodities of the Institute remain, as a matter of course, much the same as of yore. It is true there are a few absentees, among whom Mr. Louis Haghe is most missed. But other habitual tenants of the premises, such as Absolon, Bouvier, Corbould, Tidey, Shalders, and Sherrin, hold their own as heretofore. Mr. Rowbotham, too, is in himself a host: his twenty-two contributions make him, for the moment, the most

voluminous exhibitor in the metropolis, if we except certain artists who have found it needful to hire an entire gallery for their exclusive use. Among the winter exhibitions, that of the Institute contains the largest number of works; the relative numbers being, the French 298, the Dudley 216, the Old Water-Colour 403, and the Institute 428. And yet the exhibition of the Institute is now somewhat smaller than in any of the three prior years. It commenced these winter exhibitions, in 1866, with 528 works. We trust that this year's figures may have but one effect, that of inducing the Institute another year to bestill more select.

We begin with Guido Bach; he asserts for himself the first place, and yet he soars so high as to be in danger of a fall. His style is, to a fault, artificial; even his rustics are subjected to academic treatment, while such fancy figures as 'Musidora' are absolutely meretricious. The painter, however, evinces his unparalleled power of putting pictures together in that eminently artistic composition, 'A Church Interior at Dusseldorf.' But 'The Synagogue at Prague' we deem the painter's masterpiece: here we have truth without compromise, effect without exaggeration; also for touch, texture, and sombre shadowy colour, the drawing is admirable. The venerable President, Mr. Warren, exhibits a memorial of bygone days. 'The Young Morning Star' is a sketch for an oil-picture which the artist produced nearly a half a century ago, when the Royal Academy was still in Somerset House: the sketch indicates how greatly the English school has advanced, if not in creative imagination, at least in truth to nature, within the last fifty years. Mr. John Absolon favours us with a curiosity, a study for a picture of 'Faust and Margaret.' Nothing has ever been beheld at all comparable to this performance, whether on the stage, in nature, or in a picture-gallery. Mr. Bouvier has likewise surpassed himself in a highly-wrought composition, 'Shopping,' we presume in the time of the Romans, at Pompeii. Surely this dainty and dressy drawing cannot by any courtesy be ranked among 'Sketches and Studies,' of which, in fact, there are but few in the whole gallery. The same objection may be raised to Mr. Tidey's performances: 'Daisy' is the prettiest, 'Day' and 'Night' are the most melodramatic; he is an artist who gives pleasure, and often manifests high feeling in Art. These poetic impersonations seem designed with an eye to publication. Passing to Mr. Corbould, it is again evident that his powers are too exuberant; his invention verges on extravagance, his exploits of the brush need toning down. Therefore he is better in an 'Ink Sketch' (123) than in colour. The artist has bravura, but lacks delicacy. Mr. Jopling also belongs to the artificial school, though he has of late taken to sketch from nature in a desultory fashion. An old theme, 'Dolce far Niente,' by this artist, is lovely in colour, and may serve as a capital suggestion for a picture. In paying tribute to the talents of the preceding painters, we may be allowed to remark that the Institute is injured by the pre-eminently non-natural character of their productions.

Fortunately a more truthful style rises in the ascendant in the drawings of Mr. Gow, Mr. Green, Mr. Kilburne, and others. The first of these artists exhibits 'An Armourer,' 'Hamilton of Bothwellhaugh,' and other drawings, which have much of the point in incident and sparkle in touch of Meissonnier; the artist also manages to reconcile more than common brilliance with tone and keeping. Mr. Valentine Bromley, too, is as clever as he is prolific, as profoundly serious as he is smartly comic. Yet it is rather hard to sustain a serious argument or an amusing joke throughout ten drawings without weariness or repetition. In 'Coaxing,' the painter confronts grace with grotesqueness; in the 'Steel Mirror,' and other eccentric yet clever compositions, he hits off the comicality of medievalism. The whim will have its day, and the artist may then pass to phases less capricious and ephemeral. C. Green shows in 'May Day,' and other drawings, the precision of pencil, and the lucidity in narrative, common with artists accustomed to draw for wood-engrav-

ing. But his admixture of characters is incongruous; and this 'May Day' is a medley of pathos in sentiment with vulgarity. We would commend for careful drawing and execution 'Subtraction,' by J. Mahoney. The absence of these indispensable qualities prejudice Mr. Charles Cattermole, yet a 'Monk reading to a Cardinal' is not without the artist's habitual cleverness. Mr. H. B. Roberts has a couple of figures, 'Juliet's Nurse' and 'A Royalist,' of much individual character, with an under-vein of humour. Mr. Lucas scarcely gets beyond the conventional rustic models of a life-school in such figures as that 'On the Way to the Harvest-field.' Miss Emily Farmer, on the contrary, is too refined, smooth, and clean; the charm which her drawings had on their first appearance now begins to pall upon the eye: 'Music' is too pretty, and 'Saying Grace' too proper. G. G. Kilburne holds his ground fairly well, but 'A Shady Corner' is poor in colour: 'Loitering' is the best. The artist, indeed, has the knack of placing a figure nicely among tasteful surroundings of trees, ferns, and rocks. We close the list of figure-painters with Mr. James D. Linton, one of the few artists in this gallery who dares disclose the sketchy contents of a portfolio. His nine contributions are so many suggestions of thought and pictorial motive. They may be accepted as means to an end, stages in the progress of study. 'Puzzled' is almost grand: this artist, in his time, has made mistakes, but he will get right in the end.

The landscapes in this gallery, like the figure-pictures, are of two schools: the poetic or romantic, and the prosaic or matter of fact. Mr. Edmund Warren belongs to the latter; his style is what used to be rather absurdly called Pre-Raphaelite; thus 'Whispers of Winter' is a drawing doty in detail, yet the artist is less scattered than formerly, though his excessive use of opaque still produces rottenness and patchiness. Mr. Mole is laborious in more senses than one: of his fourteen contributions, 'A Study at Chagford' is a glaring example, not of sketching on the spot, but of cooking in the studio. Mr. Bennett's 'Sketch of Royal Oaks, Windsor Forest,' is after the artist's good old style: the gnarled trunks are painted truthfully and vigorously, the colours are purely transparent, and the quality in greens and greys has much in harmony with the neutral tones of the late David Cox. For poetic sentiment, dependent on tender union and quiet concord, 'Desenzano,' by J. H. D'Egville, may be commended; also several of the contributions of H. G. Hine, such as 'On the Beach, Great Yarmouth,' and 'The Common, Little Hampton.' Mr. Hine evokes poetry out of quiet greys. Other painters there are who light the walls with colour; thus 'Savona, Coast of Genoa,' by Edwin Hayes, is a vision of polychrome: the sunlight is in tremor. Also delicious for light and for colour is 'Campo San Patenien,' by W. W. Deane: this scene from Venice has both truth and beauty; the artist keeps within the limits of moderation.

A few miscellanies may bring our criticism to a close. Mr. Beavis is still too slap-dash; he is careless of form to a fault; even cleverness cannot serve as his excuse. Mr. Shalders, on the contrary, is conscientious as ever; 'Studies' of the heads of sheep are, in fact, portraits: the artist is true to the touch of the wool, and the lines which mark character are incisive. Although there be nothing new in Mr. Sherrin, his work is still the best of its kind: 'Grapes and Strawberries' have much of the character of the late William Hunt, whose unrivalled realism still provokes emulation.

Lastly, a word for architecture. 'The Goldsmiths' Arch, Rome,' has more firmness than we commonly look for in Mr. Vacher; a 'Fountain,' by Mr. Werner, is, as a matter of course, realistic; and, indeed, in surface detail, illusive as a photograph; while, lastly, the 'Hôtel de Ville, Audenarde,' by Mr. Skinner Prout, shows rare mastery over Gothic detail. We are glad to infer that the exhibition has met with success; we have seldom observed more sales on the private view.

MR. PRITCHETT'S DRAWINGS
AND SKETCHES.

From the variety of seaside subjects exhibited last year by Mr. Pritchett at Messrs. Agnew's, in Regent Street, it might have been well supposed that he had exhausted the material of Dutch-coast life; but here we are again at Scheveningen, and we look back on many of the drawings of last year as simply allusive to customs which are fully described in the present series, and which, in many instances, may be regarded as explanatory appendices to the former drawings. We remember, for instance, in the series of last year, a sketch of a figure holding up a flag, and called, indeed, 'The Flagman.' The duty of this man is very important, as he, with his flag, constitutes a landmark to direct the landing of the boats; this is fully shown in a drawing called 'Lost and Saved,' in which are two boats, one of which has struck on the sands, while the other comes in driving through the surf, and will be at once hauled up high and dry. For miles along this flat coast the average depth of the water, for a considerable distance seaward, is not more than a few feet; hence the impossibility of symmetrical ship and boat building for coast service in Holland. 'Scheveningen during the Storm of September, 1869,' is rather a large drawing, by no means crowded with objects; but the material of which the artist avails himself is admirably suited to his purpose, as contributing to the description of a storm. 'Sunset on the Beach' is a carefully-finished work; it is a masterly study of *chiaroscuro*, showing us how little the value of a drawing depends on the objects it presents, and how much it is indebted for its charm to its lights and darks. The sun has sunk behind a dark bank of clouds, veiling the horizon, and casting a mysterious shade upon the sea, on which the fancy may draw to any extent. While we are stunned with the roar of the surf in the other scenes, the stillness of this is not interrupted even by the sound of the wavelets breaking on the sand. 'The last of the Old Boat, Misty Morning,' shows the keel and other parts of the skeleton of a boat which is being broken up: an opportunity occurs here for the introduction of colour. This object has afforded subject matter for several sketches from different points of view; as, 'Breaking-up the Pink on the Beach,' 'All that remains of Her,' &c. A 'Storm on the Beach' shows the preparations made to receive the herring-boats as they come in, and makes us share in the anxiety of the bystanders for the safety of the craft as they drive in over the sandy shallows. In 'The Mill on Fire,' and some other coast sketches, we recognise the sources of the inspiration of Van der Neer, who shows us the secrets of their enchantments in their dispositions of lights and darks. 'Pinks in Shadow—Evening,' is a momentary effect. Among these drawings is one, the property of the Queen of Holland, which is exhibited by her Majesty's permission; it is called 'Wreck of a Norwegian Brig,' of which the stern only is visible. These essays are in number fifty-four, and represent all kinds of objects and persons that presented themselves to the notice of the artist; and we are surprised at the interest with which he succeeds in investing subjects not in themselves picturesque. 'The Watery Groves of Domberg' is more than suggestive, as is also 'Hoping against Hope—Scheveningen Fraus watching for Missing Pink.' Very attractive, also, are 'Scheveningen, with Church,' 'Grey Day—the Farmer's Wife and Child going into the Village,' 'The Justice-room in the City of Veere,' 'An Evening of Colour and Great Intensity,' 'Domberg—looking over the village to Middleburg,' 'The Fisher's Farewell—Signal to the Wives on the Beach,' 'The Lolla of Bergen on Shore—The Life-boat Out,' 'Storm and Drift—Autumn,' 'Domberg Church from the Duines,' 'Fine Weather in the Strand,' &c. As evidenced by diplomas hanging in the room, Mr. Pritchett's Art is fully appreciated by the painters of Holland, who admit him a member of their body; an honour to which he has shown himself entitled.

SOUTH KENSINGTON MUSEUM.
RECENT ALTERATIONS AND ADDITIONS.

OCCASIONAL visitors to the South Kensington Museum often complain that such is the restless activity of its administrative body, that one is never sure of finding any object in the same position in which it was last seen. This complaint has, doubtless, been made with more than usual energy and frequency during the recent Christmas season; for the changes in arrangement within the last two months have, indeed, been sufficient to bewilder the most assiduous visitor in his search for old favourites. As, however, they are mainly owing to the rapid increase of the collections, and to the necessity of doing justice to several important acquisitions, it will be ungracious to concur in the complaint; ours is the more agreeable duty of drawing attention to the causes which have called for, and which justify, these changes.

To the south of the Loan Court, on the site of the well-remembered "Boilers," is rapidly rising a third court, which, when complete, will be of sufficient height to contain the cast of the noble *Portico de la Gloria*, from the Church of Santiago da Compostella, now shown in detached fragments near the entrance to the Museum. Here, also, will be placed the cast of the Sanchi Tope, now being made in India, and many other great works for which there is as yet no adequate space.

In order to join this new building to the old courts, it was necessary to take down a temporary wall at the end of the South Court, and a timber screen has meanwhile been erected. An opportunity has thus been given to find a prominent place against this screen for Messrs. Franchi and Son's electrotype copy of Ghiberti's Old Testament gate of the Baptistery at Florence, which, though completed some months ago, has not until now been exposed to public view. Beside this stands the electrotype copy, by the same firm, of Bonanno's bronze gate to the South Transept of the Cathedral of Pisa, known as the *Porta di San Ranieri*, hitherto inadequately shown in a narrow passage. It is no small advantage to a student to be able to turn from the early and rude work of the mediæval Pisan sculptor, finished in the year 1180, to the master-piece of the Florentine, one of the greatest works of the early Italian Renaissance, on which he was engaged from 1425 to 1452; and yet many will turn back with affectionate interest to the simple and quaintly conventional representations of New Testament events by the earlier artist.* It is to be hoped that the Museum may acquire a copy of the oldest of the three gates to the Baptistery, that by Andrea Pisano, dated 1330, and representing events from the life of the patron saint of all Baptisteries, St. John the Baptist. This forms a chronological link between the gate of Bonanno, and that of Ghiberti; another link is the gate by Ghiberti himself, finished in 1424, and known as the New Testament gate; it originally occupied the place of honour, the principal entrance to the Baptistery, having supplanted the gate of Andrea Pisano; but was itself deposed, and transferred to a side entrance, on the completion of the last work of its author.

The other electrotypes in the collection, old and new, have been grouped around these gates, many of them drawn from a dimly-lighted and remote corner of the Museum; they can now, for the first time, be seen altogether, and in a good light. Besides covering a considerable portion of the remaining wall-space at the end of the Court, they fill twelve large cases occupying nearly half the floor of the eastern side of the South Court, and from the predominance of gilding and burnished silver, producing a brilliant, not to say dazzling, effect, which deeply impresses the unsophisticated visitor, who, overlooking or misreading the labels which honestly proclaim the copper base of all these treasures, may often be heard vainly endeavouring to appraise the

* The church of Monreale, in Sicily, possesses a bronze gate by Bonanno, of Pisa, dated 1186.

masses of precious metal which meet his astonished gaze.

The examples of Mosaic-work belonging to the Museum have attained greater prominence by the re-arrangement of the South Court, and the collection is enriched by some interesting pieces on loan. But what claim to its place of honour can be advanced on behalf of the full-sized figure of a Newfoundland dog, in black and white marble—the black varnished to give it lustre—that stands in the midst of the mosaics? The great placid beast is trampling with calm indifference on a bronze serpent, ingeniously contrived to form a support to the body of its oppressor. A cushion of yellow marble, with ornate tassels, is under the group; and the whole stands on a black pedestal, decorated on the sides with mosaic work in the style of the beautiful Russian *pietra dura*. We are glad to learn from the label that this work is only a loan.

Considerable space is now assigned to the display of Musical Instruments of various ages and countries, including several lent by Mr. Carl Engel. A catalogue of the entire collection is announced as in preparation by this gentleman, known as the author of several works on the history of music. When this appears, we hope to find room for a somewhat detailed notice of the various interesting subjects of which it will doubtless treat.

Mr. J. Drury Fortnum exhibits in the Loan Court the Lamp in the so-called Persian *faience*, of which he is the envied possessor. It is of the same form as the well-known Arab glass lamps of somewhat horny texture, of which the Museum possesses several good examples, but its dimensions are rather larger. Three loops for suspension are affixed to the upper portion of the body of the lamp. The paste is of a purer, colder white than is usual in this ware; the decorations are blue and green, in arabesque diapers. Three Arabic inscriptions, in white on bands of dark blue, encircle it: one at the lip, a second in large bold characters at the shoulder, and a third at the foot. The lowest inscription states that this lamp was made "in the year 956, the month Djemasalewel, by the poor fakir and humble painter, Mustafa." The year 956 of the Hegira corresponds with the year 1549 of the Christian era. The lamp is reported to have originally hung in the Mosque of Omar, at Jerusalem. When exhibited a few months since at the Society of Antiquaries, this rare, if not unique, specimen attracted such attention, that it has been decided to give a chromolithographic representation of it in the forthcoming volume of the *Archæologia*. It has also been represented, in full size, in Delange's recent work, "*Rocueil de Faïences Italiennes*," &c., a worthy companion to the magnificent illustrated works by the same author on the so-called Henri Deux ware, and the *faïence* of Bernard Palissy.

The imitations, in a modified form, of the various kinds of Pottery classed as Persian, which have lately issued from the manufactories of Minton, in England, and of Collinot and Deck, in France, have done much to popularise this beautiful ware, and to accustom the eye to its charming combinations of blue and green, which, till lately, would have been held as at variance with every recognised canon of colour; but some of the textiles and other fashionable manufactures of the last few months prove, that in their haste to adapt themselves to the prevailing taste, our colourists need to be reminded that it is not every tint of blue and green that can be combined with success; and the study of good Oriental examples, such as this beautiful lamp and the two wall-tiles from Cairo, in one of the cases in the Pottery Gallery of the Museum, cannot fail to be of especial value.

Three interesting Spanish Pictures have lately been lent to the Museum by Sir H. L. Bulwer, and are hung in the room till recently occupied by Mrs. H. T. Hope's Gallery of Dutch Paintings.

The first of these, by Murillo, 'Cardinal Bonaventura, writing his Memoirs after Death,' will doubtless be recognised by those of our readers old enough to remember the extensive collection of Spanish pictures, including the Standish Gallery, which belonged to Louis Philippe, and which were exhibited in the Louvre until 1848, when, by permission of the Provisional Government of France, they were brought to England as part of the personal property of the fallen sovereign. After his death they were sold at Christie and Manson's, in May, 1853, a month long to be remembered by those lovers of Art whom leisure enabled to frequent the auction-rooms. The picture is founded on a singular legend respecting St. Bonaventura ('Doctor Seraphicus') current in Spain, though not to be met with in the common biographies of the saint, nor even in Alban Butler. At the time of his death, which took place somewhat suddenly at Lyons, in 1274, where he was attending a council of the Church, he was engaged on a biography of St. Francis, the patron of the Order of Franciscans, to which he belonged. By the intercession of the saint he was permitted to return to earth for three days, in order to complete his work. Murillo has represented him attired in the robes of his order, and with an enamelled jewel on his breast, seated by a table, and writing in a parchment-covered volume which he holds in his left hand. On the table are a crucifix, an inkstand, some books, and an inscribed scroll. The dead man is pondering on the passage he is about to write, and the combination of grave, earnest thought with the rigidity and pallor of death makes this a most impressive, and, notwithstanding its subject, an attractive picture, which few who see can readily forget.

The two other paintings lent by Sir H. L. Bulwer are fair examples of a comparatively modern Spanish master well known to collectors of etchings and engravings, but whose oil-paintings are not often met with out of Spain. Francisco José Goya, who may be termed the Hogarth of Spain, was born in a small town in Aragon, in 1746. He painted frescoes, designs for tapestry, and sacred pictures for the churches of Madrid. As a portrait-painter he was, for a time, the leading favourite with the court and nobility of Spain; but his great popularity was due to the accuracy and vivacity with which he represented the daily life of the Spanish people, their fêtes, processions, and public and private amusements. In the latter years of his long career he issued several series of engravings. In the first of these, entitled 'Caprichos,' which appeared in 1796, he satirised the manners of all classes of his contemporaries with unsparring severity. His daring attacks on the clergy drew down on him the displeasure of the Inquisition; but the king, Charles IV., protected him by accepting the engraved plates as his own. Next followed the 'Tauromachia,' or humours of the bull-ring, and later 'Los Desastres de la Guerra' ('The Miseries of War'), a series of ghastly representations, produced during the period of the Peninsular War, and including eighty plates.*

On the restoration of the old monarchy in 1814, his liberal proclivities made Spain an undesirable residence for him, and he withdrew to France, settling at Bordeaux, where, in 1828, he closed his long and active life of eighty-two years. The influence of Rembrandt is apparent in his etchings and engravings, while his earlier works recall the manner of Velasquez, whose bold and effective style he admired and imitated. His two paintings now in the South Kensington Museum are entitled 'La Joven' and 'La Vieja' (Youth and Age). In the first the principal figure is a young and singularly pretty woman, dressed in black and white, and reading a note which seems to have called a flush of delight to her countenance. A little dog tries in vain to attract his mistress's notice. A female attendant with an open umbrella is near her; and in the background, slightly, though very effectively, sketched in, is a group of women of all ages washing linen in a brook. The second picture represents two old and

* The Art-library of the Museum contains impressions of the first and third of these series, taken, however, when the plates were much worn.

withered coquettes: one, a wrinkled, toothless blonde with bleared eyes, in a costume suited to youth alone, is simpering over a miniature; the other, a brunette, with a face horribly suggestive of a skull, is eagerly calling the attention of her companion to a picture she holds forward. Behind them is a shadowy figure of Time, with a broom, about to sweep them from off the face of the earth.

The portrait of Master Hoggett, which hangs in the same room, claims to be no less than a *replika*, by Guineborough, of his famous 'Blue Boy.' While some connoisseurs pronounce it equal to the well-known painting in the possession of the Marquis of Westminster, and others stigmatise it as an indifferent copy, we are inclined to agree with those cautious critics who believe that it is from Guineborough's hand, but that portions have been retouched. Whatever opinion a visitor may form as to its authenticity, he cannot but be gratified by being reminded of one of the most pleasing works of this great English master.

R. O. Y.

SCHOOLS OF ART.

EDINBURGH.—The Board of Directors of the Watt Institution has adopted a resolution to admit ladies to the lectures and classes of the School of Arts.

CHELSEA.—A new school (technical) has been recently opened in College Street, under the auspices of the Rev. G. Blunt, Rector of Chelsea, and a committee of influential gentlemen.

COLLINGHAM.—Through the efforts of Archdeacon Mackenzie, classes for the study of drawing, painting, and design are about to be established in this village, as a branch of the Lincoln School of Art, under the direction of Mr. Taylor. A number of pupils have already joined, sufficient to make a good beginning.

COVENTRY.—The annual meeting of this school was held in the month of November last. The report of the committee showed evidence of satisfactory progress—an equal number of medals with those awarded in the preceding year, one additional Queen's prize, a larger number of successful candidates in the examinations, a similar recognition of the merit of the master, and a higher general position for the school. An increased number of students have attended, the numbers being 189, against 155 in 1868. The awards of the Department of Science and Art are about the same as before.

KEIGHLEY.—The supporters and pupils of this school had their annual meeting in November. During the past year the school has made considerable advances in every direction, notwithstanding the disadvantages under which it has laboured for want of a more commodious building. This obstacle, however, will not exist much longer, for a few months since we recorded the commencement of a new edifice.

LEICESTER.—A meeting, which was attended by many of the leading inhabitants of this town, has been held with the object of establishing a School of Art. Mr. Buckmaster, from South Kensington, was present, and delivered an address on the subject.

NOTTINGHAM.—From a statement which has recently been forwarded to us, it would appear that, in the Government examinations held last March, the pupils of the Nottingham school gained a larger number of prizes than any other in the United Kingdom, London only excepted. It was the second consecutive year in which the town has stood in this eminent position. Of 600 works sent up from the various schools for examination by the South Kensington officials, 34 were from Nottingham, and the highest number of medals was awarded to them; Mr. R. Bishop receiving a gold medal for his designs for lace curtains; Mr. J. Harrison a silver medal for designs for chintzes and ribbons; Mr. H. Sulley, also, a silver medal for lace curtains.

OXFORD.—The two Schools of Art in this city are to be amalgamated. A general managing committee has been appointed, consisting of the Dean of Christ Church and others. The Lord-Lieutenant of the county is to be, *ex officio*, president of the newly-formed institution.

ART-GIFTS FOR INDIA.

Ar Messrs. Howell and James's was lately to be seen a selection of jewellery and articles of taste, intended for presentation to native princes and dignitaries of our Indian empire. To the real value of these objects will be imparted an additional worth as memorials of the occasion of their presentation. It has hitherto been customary for the Governor-General to make such presents, but on this occasion the Viceroy of India will be accompanied by the Duke of Edinburgh, and hence will these gifts be proportionately esteemed as coming more directly from the hands of the Queen. Hitherto native artists and artificers have usually been employed in the production of presents for Indian princes; and it is surprising that such a custom has continued to our time in the face of advances made by ourselves and our neighbours in jewellery and ornamental works really wondrous in comparison with those of Indian design; which, generally, in their taste, have changed but little during perhaps the last thousand years. As Governors-General have, in this respect, followed each other in the well-trodden path of precedent, we are the more disposed to attribute this improvement either to the Queen or the Prince by whom she will be so nearly represented, rather than to Lord Mayo, as both her Majesty and the Duke of Edinburgh are practical Art-students.

Any interruption of a long line of uniformity is always an event more or less important according to circumstances; hence we feel called upon briefly to describe the ornaments and objects which, for the first time, have been sent from Europe for formal presentation to Indian dignitaries. And it cannot be otherwise than that these gifts will, from their novelty of character and richness of design, be more appreciated by those for whom they are intended than the native ornaments so familiar to them in their time, and to their ancestors in the old time, and which the richest of the golden fruit of the Pagoda tree could not procure for them as products of their own country.

In personal ornament is an aigrette enriched with stars and pendants of brilliants; this would have been considered a splendid enrichment to the ceremonial head-gear of Soliman the Magnificent. The delicate plume is formed of the sprays of the feathers of the ostrich, so tender as to look rather like fine hair than any quality of plumage. There are massive armlets and curiously-worked chains, well calculated to make an imposing effect on occasions of native gatherings. Some of the jewellery is mounted and finished according to patterns of Holbein design, examples of which we see in portraits of Henry VIII., and of the nobility of his time. Several of these ornaments are composed as necklaces, but as the thin chain to which they are attached might not sufficiently impress the Oriental intelligence, they are intended to be worn in conjunction with massive gold chains. The designs of other articles, not personally ornamental, are based on the most elegant forms that modern Art has taken from the antique and the Renaissance; and as being objects of admiration even among ourselves, they will be the despair of the Indian artist. There is, for instance, a small equipage, called a crystal "writing set," consisting of a pair of candlesticks, an inkstand, pen-tray, &c., all arranged so as to be enclosed in a leather case lined with satin. The shafts of the candlesticks propose an enigma to the inquirer curious in these matters, as consisting of silver tracery-work enclosed in crystal hermetically sealed, so that the metal can never tarnish. A silver ewer and rose-water tazza exemplify a combination of the most elegant Greek form with modern *repoussé* enrichment, and similar taste is shown in the forms of a silver-gilt *assiette montée*, &c.

As presents to Orientals nothing could have been more appropriately selected than these articles: to us they are interesting as rich and beautiful productions, the more so from the fact of their being the first important gifts of British manufacture that have been officially presented to Indian princes and dignitaries.

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—Professor G. G. Scott's lectures on Architecture commence on the 17th of next month, and will be continued on the 3rd and 17th of March.

ANNUAL INTERNATIONAL EXHIBITIONS.—The permanent buildings at Kensington intended for the annual International Exhibitions of Art and Industry, the first of which takes place in 1871, were commenced on the 15th of November. The contractors for the works are Messrs. Lucas Brothers, whose estimate for the main building was £68,335, and for the conservatories over the arcades, £5,696. The terra-cotta decorations have been, it is stated, assigned to Messrs. Blashfield and Sons, whose estimate was £2,860.

SOCIETY OF BRITISH ARTISTS.—Mr. Alfred Clint has been elected to succeed the late Mr. Hurlstone as President of this Society.

THE SOUTH KENSINGTON MUSEUM is reported to have purchased, for the sum of £180, the large carved oaken bedstead, in the Elizabethan style, contributed to the recent South Staffordshire Exhibition by Mr. Pugh, of Horsely Fields.

THE ARTISTS' AND AMATEURS' SOCIETY held its annual meeting at Willis's Rooms on the 4th ult., when Mr. W. L. Leitch was elected President for the ensuing year. The four *conversazioni* of the season will be given in the months of February, March, April, and May next.

THE GRAPHIC SOCIETY.—A very fine collection of etchings by Rembrandt was exhibited at the meeting of this society on the evening of the 8th of December. They were contributed by the Burlington Fine Arts Club, and attracted marked attention.

MR. E. ARMITAGE, A.R.A., has just completed in University College Hall a mural painting of 'Henry Crabb Robinson and his Friends.' The late Mr. Robinson was among the most liberal supporters of that institution, and this work has been executed therein as a memorial to his name. It is needless to allude to the extensive and distinguished circle of acquaintance enjoyed by the principal subject of the picture. In the centre of the end of the hall is an admirable portrait of Mr. Robinson; to his right and left, and extending over a portion of the sides of the room, are grouped the following personages—names of historic interest—with whom he was on terms of intimacy. On the left of the portrait (as viewed by the spectator) are Hazlitt, Godwin, Clarkson, Mrs. Barbauld, Savage Landor, and Gilbert Wakefield; in another group, Schlegel, Madame de Staël, Princess Maria, Savigné, Knebel, Tieck, Arndt, Goethe, Schiller, Herder, and Wieland. On the right are grouped Coleridge, Wordsworth, Southey, Charles Lamb and his sister Mary, also Blake and Flaxman. Then come Irving, Rogers, Quillinan, Baron Rolfe, and Sergeant Talfourd, Lady Byron, the Rev. F. Robertson, Dr. Arnold, Mr. Paynter, and Bunsen. The work is executed in monochrome, and well sustains Mr. Armitage's reputation as the painter of a class of Art too rarely practised in this country. The style of the whole, both in composition and drawing, is large and grand, and the grouping of the individuals associated during life happily carried out. The medium used in the execution of the work is wax and turpentine, and therefore free from the uncertainties attending the durability of fresco among us. In short, the picture is a worthy tribute to a man who, as a liberal benefactor to the college,

richly deserved a memorial within its walls, whereby his name and associations shall be preserved to succeeding times.

NEW PICTURE BY M. BIERSTADT.—A new picture from the conscientious hand of M. Bierstadt, of the high character of whose works our readers are aware, is among the most interesting novelties contained in the programme of the winter season of 1869—1870. We use the word conscientious advisedly, for the industry evinced by the artist is by no means the least rare of his gifts. For a landscape like the one to which we refer, the amount of preparatory labour to be executed before a brush could have been laid on the canvas, which is now in Mr. Maclean's gallery, is immense. The careful habit of portraying every detail of so wide a view in time-sketches, each limited to twenty minutes, and each noting the time of day, and consequent relative position of the sun, is one of the secrets of M. Bierstadt's success. The spectator looks from the northern bank of the Columbia river, near a spot bearing the pirated name of Cape Horn, upon a shadowed pool below, which recalls the memory of an Italian lake. Limestone rocks, of the clear bluish grey familiar to the Scottish landscape-painters, are in the foreground, close by which a troop of deer are tranquilly browsing. Beyond, the banks rise in stupendous rifted cliffs, of some basaltic rock, not very dissimilar in its cleavage from the Italian tufa. A wonderful distance of rolling mountain peaks stretches out in magic perspective beyond; a stream makes its way through a rocky valley, and throws itself sheer over a precipice, till it is lost in a wisp of spray. Beyond all, the gigantic peak of Mount Hood, an all but extinct volcano, 18,000 feet high, reflects a rosy tint from its eternal snow. Contrasted with the nearer features of the landscape, rich as they are in forms of animal and of vegetable life, instinct with the motion of river and of foamy waterfall, and yielding distinct botanic detail—as Nature does herself when you confine your attention to the foreground—that massy and solemn pyramid, unrivalled on earth so far as our knowledge of mountain ranges extends, has a wonderful air of majesty and grandeur. The landscape in general is somewhat more subdued and sombre than the 'Storm in the Rocky Mountains.' Much of this may be due to our November sky. Under any light, however, it is a noble picture, and one that shows advance in that new school which has been originated by M. Bierstadt, which confers honour on the United States of America, and may give lessons to Europe.

DRAWINGS BY MR. PIERCY.—At the gallery of Messrs. Agnew, in Waterloo Place, has been exhibited a series of drawings by the above-named artist, which have attracted great and merited attention. They consist of a series of portraits of one family—the family of Mr. Combe, the eminent brewer, of Croydon. They are admirably finished, evidencing much labour, although the labour is not perceptible until after examination; delicately coloured, yet with singular truth, they are as nearly copies of nature, the children especially, as Art has ever produced. Mr. Piercy resorts to photography for the ground of his drawing; he does not, however, paint on the photograph, and is thus freed from the necessity of rigidly following lines that cannot be altered. But he is thus enabled to work with few sittings, and no doubt secures greater accuracy of likeness: in a

word, he makes photography his slave, and not his master.

MR. FRANCIS BEDFORD, who holds high rank among the best of British photographers, has recently visited Warwick—the most renowned of our ancient castles that has in the nineteenth century its resident lords—and has made photographs of exteriors and interiors; taking, indeed, every point of the venerable and "time-honoured" mansion in which resides the long-descended earl. Altogether he has taken no fewer than thirty-five views; but this will surprise no one who is acquainted with the attractions of the place, on the summit of a steep above the Avon—Shakespeare's Avon—surrounded by trees many centuries old, and bearing to-day the grandeur of aspect, and with all the characteristics for "defence," it possessed in the tenth century. These photographs are most beautifully executed; they have the vivid freshness and truth of nature, aided by matured skill in Art. It would be difficult to find a series so perfect. We may consider ourselves "authority," for we have recently visited Warwick, with a view to introduce it into our series of "Stately Homes," and in due course shall avail ourselves of the valuable aid we are at liberty to derive from Mr. Bedford, with the free consent of Messrs. Catherall and Prichard, of Chester, the publishers, who have published so many of Mr. Bedford's works, and who have issued many hundreds (it may be thousands) of photographs of the scenery of England.

MR. W. W. WARREN'S SKETCHES.—A large series of sketches by Mr. William White Warren is now being exhibited at the German Gallery. They are all in oil, and the subjects are of every kind to be found between Killarney and the Bay of Naples. No available material comes amiss to Mr. Warren;—buildings, street-scenes, morning and evening effects, scraps of verdant landscape, interiors—domestic and sacred, river and canal views, lake and marine scenery, &c., &c. The pictures amount to nearly three hundred: it may therefore be supposed that the artist is a rapid sketcher. The greater number look as if completed at one sitting, although some of them contain a quantity of detail. To pass at once to Venice, we have 'The Doge's Palace, and Column of St. Mark's,' 'The Rialto,' 'Venice Canal,' 'The Pride of St. Mark's,' 'The Doge's Palace,' 'The Campanile,' 'The Grand Canal,' and other features of the city which few artists have described. All are essentially sketches, though there are among them a few that may be called studies. There is an entire absence of "treatment" in these essays. Those who know Venice by heart from pictures are greatly disappointed when they see the reality; but we think the city would rise in the estimation of others who studied its main points from Mr. Warren's pictures, because he is honest in his report. Painting by day, he paints daylight; and this is especially remarkable of his interiors; as 'Interior of a Church, Rome,' 'Interior of Greek Church, Leghorn,' 'Interior of St. Mark's, Venice,' and others—all fine subjects for striking and concentrated effects—are treated with the utmost simplicity; and some of these show how difficult it is to reach this quality. Apart from the Art, these works abound with historical and biographical memories, which the artist has carried out without considering their want of picturesque character. Among those of such a class that strike us are—William the Con-

queror's Oak, Greenwich Park; 'Twickenham Church, the Burial-place of Pope;' 'Richmond Church, the Burial-place of Kean;' 'St. Jarvis, the spot where William the Conqueror died;' 'Horace Walpole's Flower Garden, Strawberry Hill;' 'The Birth-place of Napoleon I.;' 'Interior of the Pantheon, Rome, showing Raffaele's Tomb,' &c. Thus we mention but a few of these works, the variety of which is but insufficiently described by what we have said. A great proportion of them would make admirable pictures of larger size, which could not be otherwise than very remarkable works if characterised by the same independence of feeling that marks the sketches.

TRADE-MARKS.—A case came before the Vice-Chancellor's court, somewhat recently, in which Messrs. Elkington and Co., of London and Birmingham, cited Mr. A. Johnson, of Birmingham, to answer a complaint of using their trade-marks. It appeared that formerly Mr. Johnson was in partnership with a Mr. John Elkington, and that the plaintiffs discovering their marks on electro-plated goods manufactured and sold by Messrs. Elkington and Johnson, threatened legal proceedings, upon which an undertaking was given to discontinue the practice. On the retirement of Mr. John Elkington from the business soon after, the plaintiffs found Mr. Johnson's goods still marked with their stamp, and they prayed for an injunction to put a stop to it: this the Vice-Chancellor granted.

FEMALE SCHOOL OF ART.—The annual exhibition of drawings, &c., by the pupils of this school took place on the 10th and 11th of December. The demand this month on our space limits us to this simple announcement, with the remark that the works were of more than usual excellence, reflecting high credit upon the students and their instructress, the lady-superintendent, Miss Gann.

THE GRAPHIC.—The issue of a new illustrated newspaper is an event in the history of Art. When, somewhat more than a quarter of a century ago, the *Illustrated London News* appeared, there were difficulties in the way of its progress that do not now exist: the machinery was insufficient and defective; it was conceived impossible to publish "news" with illustrations until events had become stale and had lost their interest. A demand will, however, always be met by a supply; and the energy and enterprise of Mr. Ingram met with that which they ought to have achieved, and did achieve, success—a success that went far beyond even his own sanguine expectations. It has ever since defied, or, at all events, overcome, opposition; and we are not disposed to believe that the *Graphic* will materially, if at all, impede its prosperity. No doubt the first number has been produced under disadvantages as well as advantages: it has evidence of labour; the engravings are of great excellence; of its long list of artists who have promised aid, not one of them has given any to this first part; and its opening page is by no means agreeable—it is an ill-chosen subject, and does not pay for the cost incurred; infinitely better is a portrait of the Queen, from a sketch by the late G. H. Thomas; other prints represent the Suez Canal, and incidents thereunto belonging. But the *Graphic* is in no sense a newspaper: it cannot minister to those who require intelligence. Its conductors will do wisely to make it, weekly, a representative of some great leading event—such as the opening of the Suez Canal, and

that which will for some time to come excite the public mind—the assemblage at Rome in 1869—70. The great "cause" of the success of the *Illustrated London News* was, that from the commencement to the present time, it has never been above the comprehension of the great mass of readers of the second and third, and even the fourth class. To aim too high will be to induce failure. We shall gladly aid this new Art-work by any means in our power: it is another element in the Art-education of the people; but we do not augur for it a long and prosperous life.

MR. CREMER, of Regent Street, exhibits his Christmas collection of "toys;" a large proportion of them are veritable works of Art; excellent as models, accurate as examples of costume, and in many cases illustrating the customs and occupations of various lands. He exhibits such works in great variety; his show is, indeed, attractive, not only to the throngs of little people who crowd to his establishment, but will bear the inspection of, and give pleasure to critics older and less easily pleased. Of a considerable proportion of these works Mr. Cremer is the designer.

MODERN JEWELLERY.—At Mr. Phillips's, 23, Cockspur Street, we have been much gratified by being allowed to inspect a very large assortment of valuable jewellery, the worth of which is much enhanced by the designs and the style of workmanship. On first seeing a few of these ornaments, the observer is struck by the beauty of the forms and the direct reference to antique specialities—qualities which they derive from the indefatigable research of Mr. Phillips himself, who visits the most famous European museums, whence to cull, for imitation, the choicest practicable ornamental designs. For instance, in the Museo Borbonico, at Naples, is a certain antique necklace of great beauty, of which we find in Mr. Phillips's assortment a reproduction, with its pendent reticulation of masks, and acorns and floral drops. A very curious fibula of iron was found near the Lateran Gate, at Rome; this Mr. Phillips has obtained, and reproduced in gold. The form seems to represent a five-horse chariot driven at full speed in the arena. It may be supposed to have been awarded to some victor in the course. The objects of Holbein design are of great beauty: some have been copied from portraits in possession of the Queen; others have been procured from various sources. Among the numerous imitative antiques is a very large onyx brooch of purely Egyptian design, made after the pattern of one in the possession of the Princess of Wales, and the only ornament her Royal Highness would permit to be indicated on her bust by Mrs. Thornycroft. We were much struck by a very rich necklace of large onyx pendants. Whether the forms have or have not been suggested by anything classic matters little; it is as rich and beautiful as a classic object of the same kind can be. But it is impossible even to mention any considerable portion of these interesting and valuable works, a catalogue of which would contain examples of every kind of personal ornament. A great feature of the collection is the variety and beauty of the coral ornaments, of which Mr. Phillips possesses the most valuable and extensive show in Europe. Here, again, we see all kinds of personal ornament of every possible pattern that has the quality of beauty. The coral is from the Mediterranean, and it is chiefly worked by Neapolitans, who excel in this Art.

REVIEWS.

LIFE OF JOHN GIBSON, R.A. Edited by LADY EASTLAKE. Published by LONGMANS & Co.

Self-exiled from his native land during the greater part of his lifetime—forty-eight years out of seventy-six—few here know anything of Gibson except the works he sent over from Rome for exhibition. His studio in that city of ancient Art was his home, the shrine of his earthly worship—his everything: in it, says his American pupil and trusty friend, Miss Hosmer, "he is a god, but God help him when he is out of it."

True genius and thorough simplicity of mind are often, not always, very nearly allied: they were most closely in Gibson's case; hence the inference to be drawn from Miss Hosmer's remark, more trite than reverent, implying that our famous sculptor was incapable of taking care of himself when away from his residence; and certainly, from the little we knew of him, and from what we read in the story of his life, he certainly was not to be trusted out alone, except in Rome, lest "mischiefs should befall him in the way."—"I wish I was on my way back to Rome with a *vetturino*!" he exclaimed one day, when he found himself standing on the platform of a small railway-station in Shropshire, far from his destination, having left the train because he saw others getting out, ignorant of where he was, and catching a glimpse of the hindmost carriage as the whole moved rapidly off, bearing away his luggage.

At the repeated solicitations of one of his dearest friends, the late Mrs. Henry Sandbach, of Liverpool, daughter of William Roscoe, Gibson's wise counsellor and earliest patron, he commenced to write a diary of his life. It is principally from this document, from numerous letters, and from materials supplied by two or three of his most intimate associates in Rome, that Lady Eastlake has compiled this interesting record of the accomplished sculptor and intellectual man. With respect to the diary itself, Lady Eastlake says truly,—"There are few hearts which will not see much that is touching and edifying in these simple annals." He writes less about his Art, except in interviews with his patrons, than we should like to read; but what he does say is to the purpose, and therefore valuable. The introduction by him of colour into sculpture always met with much opposition, but Gibson would listen to none of it. Writing to Mrs. Sandbach, in 1846, from Rome, with respect to the coloured statue of the Queen, he says:—"My enthusiasm has also carried me beyond the practice of sculptors, for I have added colour . . . I must tell you, however, that the English are startled at my having painted her Majesty; they do not know what to make of it . . . The Italian sculptors and painters as well as the Germans admire the effect. My eyes have become so depraved that I cannot bear to see a statue without colouring. I say this to the people, 'Whatever the Greeks did was right'—that ought to be our law in Art in sculpture."

Gibson's remarks on the Vatican Gallery of Sculpture show, as might be expected, much judicious criticism; and we should be pleased did our space allow of transferring some of his opinions to our columns—with much more we would willingly extract. The narrative throughout is most attractive—often most amusing; and we must compliment Lady Eastlake on the manner—one entirely of self-negation—in which she has performed her biographical task: without unnecessary comment, or in any way travelling beyond the limits of her province, she has succeeded in "defining the beauties of his character and of his Art."

THE TWELVE PARABLES OF OUR LORD, Illustrated and Illuminated. Published by MACMILLAN & Co.

This is a costly book: it has been "got up" without regard to expenditure, and is, indeed, an experiment in what may be considered a new Art, inasmuch as, recently, many efforts

have been made to improve it, so that it may compete with chromo-lithography, and be less in price. It is designed as evidence of what may be done in coloured block-printing, i.e., from engravings on wood; and probably for most of the prints here submitted, ten blocks have been required. The productions cannot, therefore, be cheap. We question whether they have cost less than so many chromo-lithographs of the same character and size, while certainly they cannot be described as so effective or so good.

So long ago as 1818 we published in the *Art-Journal* an example in this style of Art, executed by Leighton Brothers, from a picture by Sir Edwin Landseer. These are, unquestionably, a great advance on that: but twenty years is a long time; and we fear the progress has not been so marked as to remove all doubt whether this art will ever become one of large utility for general adoption in the illustration of books.

The work has been produced under the superintendence, and probably, to some extent, by the hand, of Mr. J. D. Cooper, an artist who holds foremost rank as a wood-engraver, and who has certainly done his best; it is scarcely too much to say that we have here proof of the utmost the Art is capable of doing. Yet it is not satisfactory. The prints cannot be compared with some of Rowney's chromo-lithographic copies from Birket Foster; they may be well drawn (though so much cannot be admitted in all cases); the subjects may be conceived and treated in the right spirit; but they lack that delicacy and refinement, those gradations of colour, that are to be found in the older and better established Art.

Notwithstanding, the book is a very beautiful and very attractive one; the binding is exquisite in design and finish, and does great honour to its producers, Messrs. Burn and Co.; while the illuminated borders are admirably done—copied from the "Breviarium Gremanni" in the library of St. Marc, at Venice.

The best of the prints are those in which the artist has limited himself to a single figure—such as the woman pouring the leaven into the meal, the enemy sowing tares among the wheat, and the shepherd who has found the lost sheep: where there is a crowd of figures failure is palpable.

Still, although the book is not calculated to content the critical eye, it will be, no doubt, a favourite with the public. It is a novelty in Art; and the subjects treated are, in all cases, of a deeply interesting character, while its general appearance is superb.

MURAL OR MONUMENTAL DECORATION: ITS AIMS AND METHODS. Comprising Fresco, Encaustic, Water-Glass, Mosaic, Oil-Painting. With an Appendix. By W. CAVE THOMAS, Author of "The Science of Moderation;" "Metronomy, or the Science of Proportion;" &c., &c. Published by WINSTON AND NEWTON.

We are living in a day when ornament and pictorial decoration of some kind or other are finding ready entrance into almost every description of edifice, whether intended for public or private use. One result of this artistic, or, as it not unfrequently turns out to be, unartistic, movement, is the development of books, theoretical or practical, to guide the *workman*, whatever position he holds, in his labours. Yet in the application of Decorative Art of the highest character we are still far behind some continental countries, especially Germany and Belgium, where every encouragement is given to it: in France, also, it meets with some favour. Among ourselves the progress of legitimate fresco-painting has received a check from the results of the experiments made in the Houses of Parliament; and until some method has been discovered that will render such works durable, at least to a considerable extent, we can expect nothing less than the almost certain abandonment. Artists will be unwilling, as it would be undesirable for them, to spend their time and talents upon evanescent productions.

In a few concise but comprehensive chapters

Mr. Thomas treats the subject thoroughly in its diversified phases. Having himself studied fresco-painting in Germany under the two great masters, Cornelius and Hess, and having also executed some works of this kind in England, he may be regarded as an authority on this branch of Art; while his practice as an oil-painter has given him large experience in this department.

The treatise is essentially practical; methods, materials, &c., are fully set out, and explained in a manner that cannot fail to commend itself to all artists and ornamentists engaged in, or contemplating, such work. Mr. Thomas does not despair, notwithstanding the disrepute into which it has fallen, of seeing fresco-painting generally adopted in England for mural decoration. "The most enduring processes," he writes, "generally require the most patience and perseverance in their study and acquirement; and I feel assured, unless the silicate of soda or water-glass method be found superior to fresco, that English painters only require a longer experience, by continuity of practice, to make them willingly accept fresco as the best method of executing works of Art for important public buildings."

The Appendix occupies nearly one-third of the entire volume. It is divided into three parts: the first contains the Report of Mr. Maclean on the Water-Glass method of Painting, reprinted from a Report of the Royal Commission on the Fine Arts, with much of the German and other correspondence connected therewith; the second part is made up of a long list of works upon painting, in different languages; and the third part shows a catalogue of ancient artists who practised mural painting, prefacing a long list of the principal mural decorations in Europe, distinguishing the painters, the kind of subject, the localities where they are, and the method. This last list must have cost the compiler great labour, but it is a most valuable *addendum* to his treatise.

A DREAM BOOK. Illustrated by E. V. B. Published by SAMPSON LOW & Co.

We doubt if a more graceful contribution has been made to the literature of the Christmas season of 1869 and 1870 than "A Dream Book," by E. V. B.—an authoress familiar to the public through many charming volumes, and who has such an earnest hand that she might well be reckoned among the regular workers, were it not known that the initials indicate one to whom Art is not a profession, but the pleasure of a life rich in all the good things of this world, and the outpouring of an irrefragable love for the beautiful.

The present volume is interesting also as an example of the new autotype (carbon) process, and Messrs. Candall and Fleming may be well satisfied with the excellent manner in which it is got up. Nothing of the delicacy and beauty of the original drawing is lost by this process, which gives an absolute fac-simile; and E. V. B. does not suffer this time in the hands of her publishers, as in "The Story without End," of last year, when the chromo-lithographs gave but a poor idea of the real beauty of her water-colour illustrations.

"The Dream Book," as its name denotes, is a collection of unconnected drawings, each being in itself a dream, well named, as they abound in the archaic, but harmonious, confusion which generally accompanies the visions of the night, when combinations the most opposite seem natural. The first page is devoted to a vision of the great Christmas mystery, accompanied by a Christmas carol. To touch such a subject, not unworthily, is the highest of praise. Then comes an illustration of some verses by Miss Adelaide Procter. It seems to us as if E. V. B., instead of having illustrated the works of others, drew her inspiration from within, and only sought in poetry some helpful explanation of her own ideas—the verses come as an after-thought. The drawings are in themselves most suggestive, and set one "a thinking" in a way the works of few artists do. If the practised hand of the trained student is sometimes wanting, the exquisite fancy and richness of the designs

lead the critic from a too precise observation of the anatomical detail. Each composition offers subject for a little essay, but we can only note one or two. The Satyr kneeling in the garden of life is canopied with grapes, and carpeted with crocuses: he represents youth and life with all the freshness and fulness of nature within his grasp, and he looks out of the picture with a dreamy and indolent sense of enjoyment. The detail of the trees, and fruit, and flowers, in this, as in all the drawings, is exquisite: in none more so than in "The Minstrel," who is pouring out his soul in song, under the shade of trees, among the boughs of which young Cupids sport, and shower down "golden fruit upon his breast." Of a far different tone of feeling is "The Damigella," the lady of death, a dream after Holbein, or some, perhaps, of the older German masters. Vanity has equipped herself in all her bravery, and, to add to her silks and satins, her peacock's feathers and silver bells, she has taken to study a book of science, which she is reading eagerly; while grim Death, in a gorgeous mantle, is fastening her slipper, and has seized her by the foot—

"The perlesse maide with the golden haire."

A mere key in the background repeats the image of Death with grotesque fancy. We could have wished that the folds of the lady's dress had followed the figure somewhat more; but it is a most poetic conception.

The charming little fairy girl, dancing discreetly with the peacock, is excellent, and the landscape is handled with careful love, and reminds us, if we mistake not, of a castle in the north, not unfamiliar to the fair artist. The gem of the book, however, in our estimation, is "Sola;" there is a breadth of feeling about it, and a management of the light and shade which is admirable and truly artistic. Were it not for the trusty hound, which robs the picture of half its melancholy, we should have said that the artist had Tennyson in her mind, but the loving companionship of the dumb creature takes from the dreary picture of the desolate Marianne.

THE ROCKY ISLAND, AND OTHER SIMILITUDES. By SAMUEL WILBERFORCE, D.D., Lord Bishop of Winchester. Published by SEELEY, JACKSON, AND HALLIDAY.

This is a book for the young: as the bishop expresses it, he is but fulfilling the great duty he has undertaken as a missionary of his Master—"Feed my lambs!" The book is a collection of sermon-stories, so to speak, eloquently and touchingly written; the compositions of a Christian scholar, who condescends nothing in ministering to the needs of childhood. The style is perfect English, very little above, and not at all below, the comprehension of those for whom it is specially intended; but, in truth, it may be read with pleasure and profit by age as well as youth—not only for the lessons conveyed, but for its beauty of style. The mind is taught as well as the heart in these charming compositions of a facile and powerful pen. The several chapters are admirably illustrated: it is to be regretted that the publishers do not give the name of the artist, for the engravings are among the best of the season. We may regret that limited space prevents our doing sufficient justice to this very excellent and valuable book, for which readers of all ages may gratefully thank the Lord Bishop of Winchester.

PICTORIAL SCENES FROM THE "PILGRIM'S PROGRESS." Drawn by CLAUDE RONNIER CONDER. Published by HODDER AND STOUGHTON.

This is obviously the production of a young artist—one, however, of much and good promise. Perhaps he has commenced his career too boldly; and he has certainly permitted his admiration of Gustave Doré to absorb original thought. But he has thoroughly entered into the spirit of the immortal dreamer. The "Pilgrim's Progress" has been well described as the "poor man's classic;" no book, except the

Bible, has been so often printed, nor is there any that has received so much homage from Art, from "the earnest and effective limning of the folio of 1692, to that of the German artist, Moritz Retzsch."

Mr. Conder's book contains sixteen illustrations. They are large chromo-lithographs from his drawings; somewhat crude, and occasionally coarse, in style, but vigorous, and sometimes powerful. He has felt his grand theme, and earnestly applied himself to the part of interpreter. The great merit of the work is in the designs: these indicate matured talent, having nothing of the hesitation natural to a young hand. We are justified in auguring a great success to this artist; he has evidently a rich fancy and a strong mind, and effective strength in comprehending and depicting the motive of the author. We doubt if Bunyan has ever been better explained or more worthily depicted than in these sixteen drawings.

A TALE FOR A CHIMNEY CORNER, AND OTHER ESSAYS. By LEIGH HUNT. Edited by EDMUND OLLIER. Published by JOHN CAMDEN HOTIEN.

Mr. Ollier has done honour to the memory of his friend in thus collecting into one graceful volume his principal essays—little, if at all, known to the existing generation of readers. We may regret, however, that they are all extracted from the *Indicator*: some other sources, we think, might have yielded better fruit. Mr. Ollier prefaces the volume with a memoir of Leigh Hunt. It is thoroughly well written, gives us a graphic and comprehensive view of the poet, and leaves on the mind of the reader a most agreeable impression of his character.

THE SWALLOWS OF LEIGH FARM. Published by JAMES HOGG & Co.

A pleasanter book for children has rarely been written: birds are made the teachers of many virtues. The style is simple and natural; not above, yet not below, the comprehension of the young. The illustrations are good, and the book is prettily bound. There has been nothing of its class so much to be commended since Mrs. Barbauld's "Pecksey and Dickey."

LITTLE LASSES AND LADS. With Coloured Illustrations, by OSCAR PLETSCHE. Published by SEELEY, JACKSON, AND HALLIDAY, Fleet Street.

This is a pretty, gay book, of large size, and adorned with the coloured illustrations that children so much love: it is also printed in large type, which is a much greater advantage to our juvenile friends than is often taken into consideration. Two little ones can bend over a page this size, either on lap or table, and point out the lines and syllables with their small, tender fingers, greatly to each other's edification. The book is one of the prettiest and pleasantest of the season's produce. As a specimen of binding and general getting up, it is perhaps the best.

LETTERS EVERYWHERE. Stories and Rhymes for Children. By the Author of "The Dove, and other Stories of Old." With Illustrations by THEOPHILE SHULER. Published by SEELEY, JACKSON, AND HALLIDAY.

There is abundance of variety, and consequently plenty of amusement for the little ones, in this volume; but it requires some consideration to understand the speciality of the title—every book has "letters everywhere." The frontispiece is an ingenious representation of a number of pretty heads, each of which carries a "letter" on its cap; and a letter is ingeniously made the foundation of each illustration.

The rhymes and tales are exceedingly pleasant; but those who cater for the little ones should be especially watchful over their pen. We do not want scraps, with moral tags to them; but we wish all things for childhood to be preserved from a possibility of misconception. The pretty touching little story of "Dan's

Disgrace" is not free from this danger; for the "disgrace" into which Dan fell is more than compensated for by the sympathy excited by his desire to obtain the grapes for his sick brother. The illustrations are of a high order of merit; they are the productions of a genuine artist, skilfully engraved, evidencing thought as well as knowledge. This year, at all events, English must yield the palm to Foreign artists as illustrators of books.

OUR CHILDREN'S STORY. By one of their Gossips. Published by LONGMANS & Co.

This is one of the most delightful books of the year, both in illustration and literature: lovely to look at; a very pearl for the little ones. The "nicest" books this season are for the small people. Very little has been done for those who are midway between childhood and girlhood. Some of the poems in "Our Children's Story" are worthy of being set to music; indeed, one little treasure of our acquaintance has "crooned" out a melody to the carol, "We were but three poor shepherds." The etchings are full of character, and would be, in all cases, true to the life, if the heads were not quite so large.

THE BUTTERFLY CHASE. Translated from the French of P. J. STAHL. With Twenty-five Illustrations by LORENZ FRÖLICH. Published by SEELEY, JACKSON, AND HALLIDAY.

We wonder if any of our readers ever heard of "The Butterflies' Ball, and the Grasshoppers' Feast?" that was the book of books, in our childhood! Such a delight of a book in its rough gold cover, and illustrations that would have driven M. Frölich out of his senses; but we wish some one would find out the old rhymes said to have had a royal origin, and give them into M. Frölich's charge to illustrate.

It is certain, that while the literature of our children's books is more sound, more to the purpose, than that of the French "story-books," their illustrations are both more natural and far more artistic than those we present to the young public.

But in common justice to M. Stahl, we confess that "The Butterfly Chase" supplies as pretty a morning's entertainment as could be placed before our little readers, combining humanity and amusement; while the illustrations are quite equal to those we so much admired last year from the same masterly pencil.

THE BOY'S HOME-BOOK OF SPORTS, GAMES, AND PURSUITS. Published by LOCKWOOD & Co.

Messrs. Lockwood have enriched this little volume with no fewer than two hundred illustrations, all exhibiting the different sports and pastimes of the rising generation. No more valuable authority could be established in a large family or a country house than this "Home-book": it is a perfect reference, a valuable textbook, and will be in great request wherever it is known.

THE ART OF GARNISHING CHURCHES AT CHRISTMAS AND OTHER FESTIVALS. By EDWARD YOUNG COX. Published by COX AND SON.

A new edition of a work that had our favourable notice on its first appearance about a year ago. Considerable and valuable additions have now been made, consisting, mainly, of coloured illustrations—devices suited to ecclesiastical decorations. Mr. Cox's book goes thoroughly into a subject now one of much controversy; but from this he wisely abstains. It is for those who admire and adopt the practice of floral and other adornments in our churches.

LITTLE MAX. With Fifteen Etchings by RUDOLF GRISLER. Published by SEELEY, JACKSON, AND HALLIDAY.

The story of "Little Max" supplies the groundwork of Rudolf Grissler's fifteen etchings; and

these are full of beauty, character, and expression. The tale is as feeble as it can well be; a little German cousin comes to an English home, and the contrast of his ways and the ways of Ruby and Annie, with a few rhymes and childish legends, suffice to fill the very handsome square volume. The engravings deserved a more artistic story; for they are very charming in design, and admirably executed. There is no book of the season better illustrated than this; in truth, the foreign book-designers have this year "taken the conceit out of us."

SUNBEAM STORIES. Published by LOCKWOOD & Co.

It is sufficient to say, that these stories are by the author of "A Trap to catch a Sunbeam," to secure their popularity. Both "Minnie's Love" and "Married and Settled" have been previously published, and are presented in this form as more convenient—two favourites they may be called, and rightly so, for they cannot fail to meet the favour of all readers, old as well as young. There are few more industrious writers than Mrs. Macanness, none who write to better purpose, or with more grace and fluency of expression. All the products of her pen are healthy stimulants to virtue.

FRANK OLDFIELD; OR, LOST AND FOUND. A Tale by the Rev. T. P. WILSON, M.A., Rector of Smethcott. Published by NELSON AND SONS; W. TWEEDIE, Strand.

The Committee of the "Band of Hope Union" having offered a prize of £100 for the best temperance story for the young, "Frank Oldfield" was selected from eighty-four tales as entitled to that distinction. A second reward of £50 has been adjudged for the second prize, which is called "Tim Maloney," and is written by Miss M. A. Paul, of Plymouth: we hope it may be equal to "Frank Oldfield," which is a well-conceived and well-developed story, admirably calculated to do good service to a cause that deserves the support of all who desire to see their fellow-creatures delivered from the besetting sin of England—one that is reducing its standard more effectually than could plague, pestilence, and famine combined.

OLD PATHS TO HONOUR AND DISHONOUR. A Story of the Beatitudes. Published by SEELEY, JACKSON, AND HALLIDAY.

Sixteen "coloured prints" linked with "appropriate letter-press" are intended to lead youth into the pleasant paths of charity and peace, and to warn them away from roads that lead to vice and its attendant miseries. Author and artists have well discharged the duty of guides. It is not a tempting book; but it is a sound one, and cannot fail to become a useful teacher in any home.

WOMANKIND IN WESTERN EUROPE: from the Earliest Times to the Seventeenth Century. By THOMAS WRIGHT, F.S.A., &c. Published by GROOMBRIDGE AND SONS.

It is impossible this month to do justice to this singularly beautiful and interesting volume: for the present, it must pass among the small fry of the season; but it is entitled to all honour as the most valuable of the many books of its indefatigable and prolific author. It is more than a contribution to literature—it is an aid to history, and may be accepted as one of the most useful publications of the age in which we live. The illustrations are numerous and of much excellence, not only wood-engravings, but chromo-lithographs.

[Although we have this month much exceeded the space we devote to notices of illustrated books, we have to apologise for the postponement of several reviews: indeed, we have "in type" as many as thirty, which must, of necessity, stand over for a time.]

THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1870.

THE CHRISTIAN IDEAL IN ART.

ENDEAVOURING, in a previous paper on the "Influence of Character on Art," to show the twofold relation sustained by the artist to his work, we came to the conclusion that while he may legitimately stamp his own individuality on the form of his work, he must, on the other hand, be himself influenced by the spirit of that work; that, so to say, he may be so possessed by some great idea, or ideal, as to be raised above the thralldom of all small egotisms. One who has done more than any other to lead to a true appreciation of the works of masters in Art, says on this point, "The power of the masters is shown by their self-annihilation. It is commensurate with the degree in which they themselves appear not in their work. Every great writer or artist may be at once known by his guiding the mind far from himself to the beauty which is not of his creation, and the knowledge which is past his finding out." At the same time, however, we must remember that, although a man may thus rise above the level of his actual attainment of good, it must still be impossible for him to rise above his capacity for good. Genius, definable simply as power of insight, or as receptivity of soul, is necessarily apart from that force of character by which a man's attainment of moral excellence is determined. Character, consequently, must exert an *indirect* influence on the spirit of Art-work in determining the nature of the artist's inspiration, as well as a *direct* influence on the form of that work. And this, if true at all, is of course true of every branch of Art, since a man is always the poet, or "creator," in relation to the spirit of his work; and artist, or "worker," in relation to its manner, whether his medium of expression is through form, colour, sound, or words.

In itself there is nothing really admirable or enviable in the possession of the artistic temperament. The delicate sensitiveness of organism whereby a man becomes, as it were, *en rapport* with nature, is actually of no more moral value than the height of stature, which enables him to look over the heads of his shorter brethren. The *use* made of this gathered wealth of impressions is quite another matter; and this clearly is determined by strength or weakness of moral character. One man rests content in the purely sensuous, and does but play with the harmonies of form, or colour, or tone, which he perceives. To another, however, these harmonies become the clothing of great thoughts, and are used as a translucent medium through which we grow aware of that beauty which "eye has not seen," and never can see, or of that truth which "ear has not heard," and which, to the ear of flesh, the most for ever remain inaudible. And yet, since Nature is intended to show us the unseen, and to express the unutterable, no artist-soul can receive true impressions from nature, without, even unconsciously, giving out some flash of its hidden meaning. If a man is so constituted that his sensuous nature must faithfully reflect an image of the world around him; then,

* Introduction to Ruskin's "Modern Painters."

whether he knows it or not, whether he desires it or not, he is made a messenger to his fellow-men. He may, if he will, work as a willing and intelligent agent; but, if he is among these "chosen ones," work he must. How often in their rejection of this higher call for that of self-will, self-love, or self-glorification, we see such men used only as warning-beacons where they might have shone as guiding stars! The dangers of the artistic temperament are evident enough, for whatever rests in the sensuous must in the end become sensual. In one sense all Art may be considered sensuous; in making its appeal first to the senses, and thus indirectly to the spirit, being in this like all language, which is, in its beginning, entirely material, although from habit we have grown to consider words as in themselves spiritual. The inspiration of the artist may be of two classes: the one having its rise in the emotions, and working from within, outwards; and the other beginning with stimulation of the senses, and thus acting on the brain from without, inwards. Up to a certain point the difference in the operation of these two kinds of stimulus may be imperceptible. The brain needs some spur to rouse it to creative effort, and so that this object be attained there is often little consideration of future consequences. But that there is a real difference between sensuous and spiritual excitement cannot be doubted, a difference well expressed in the words of a recent writer on the subject—"The one excitement proceeds from without, the other from within. The one proceeds from the flesh, and then influences the emotions; the other reverses this order. Stimulants, like wine, inflame the senses, and through them set the imagination and feelings on fire; and the law of our spiritual being is, that that which begins with the flesh sensualises the spirit; whereas that which commences in the region of the spirit, spiritualises the senses in which it subsequently stirs emotion." What then is the true inspiration of high Art? What it is *not*, the lives of too many of even our first artists very plainly indicate, as they show the fatal results of the unnatural aids that destroy the brain which they goad to undue exertion. The artist, in his study, after a draught of wine, feels a new power in the swift flowing of the blood through his veins. The same artist, on a mountain summit, with summer sunshine resting on the scene below him, and the fresh wind blowing round him, feels the fulness of a new life in body and soul, and carries back with him to his dull street an unfailing source of inspiration. We have before us a wonderful instance, in that book which is the record of all that is in man, of the confusion between the outward and the inward excitement. To the unseeing eye of the multitude who witnessed the great outpouring of the Spirit of God, the ecstasy of the new converts seemed only "drunkenness as of new wine." And, in later days, the confusion between the higher and lower inspirations is still as great, only that for the most part we are content to accept the drunkenness of sense for that ecstasy of spirit in which we are so fast losing all faith.

Let what may be said in scorn of our talk of high ideals in Art, it must surely be a matter for serious consideration, how, and why, an artist does his work; whether he does it unthinkingly, and merely because he must, being at the mercy of circumstances as to the way in which he does it, or whether he accepts his powers as a trust to be used with reverent carefulness; whether he is content to minister only to self-will, self-love, and self-glorification, or whether he takes the place to which he is called among the ministers of God's temple, to do His will, and show forth His glory. The ideal in the artist's mind, and the nature of his inspiration, must, of necessity, be helps or hindrances in his work, and we cannot deem that wholly a waste of time in which we seek to find an answer to the question, "What is this highest ideal or inspiration whence we may hope to gain the highest possible Art-work?"

The province of Art is clearly the expression of man's highest and most subtle emotions, the embodiment of that which has no possibility of a more direct expression. If language itself is only an embodiment of thought, spirit sym-

bolised through matter, we can easily see the power of Art, since it presents directly to the sense that image which a word can give only in an indirect way. Nature is our one medium of expression, and with Nature, therefore, Art has to do. The way in which the artist handles Nature must, of necessity, be determined by the ideal in his mind. Let us look at the various ways possible in Art, as summed up by Mr. Matthew Arnold, trying to discover the kind of ideal in them. First we have the "conventional" way, "with the eye" *not* on the object; and this, as there can be no ideal possible to it, we dismiss at once. The "faithful" way, with the eye on the object, takes our first place. Here the ideal is that of accurate representation, and gives us the Dutch School of Painting, and the modern Pre-Raphaelites. Based on the faithful way are two others, the "Greek," with "lightness and brightness added," and the "magical," with "charm and magic added." By the Greek way we understand all Art of imagination and fancy, where nature is used simply to express the image or idea in the artist's mind. For instance, in the Apollo Belvidere we have truth to nature, human beauty made to utter divine calm and strength; but it is more than accurate representation of nature, because we have a perfection which the artist never saw realised in any one human being. From the impressions received by the poet's mind other images are framed to express his thought, this faculty being imagination, a *power of making images*. The working of this power shows most strikingly in all natural religions, where the revelation of God in nature, taken at first unmingled into the heart of man in a pure devotion, comes out again through his mind, transformed into a forbidden idolatry. What "magical" Art is, we find it less easy to define. It is nature reflected on the artist's soul, with all we can imagine of lightness and brightness, but with an added light "that never shone on land or sea," and yet which is not thrown on it from the human mind. It is faithful representation of nature, and more still, it is imaginative representation, and yet is far more than this, for it is also interpretation of nature. Before some works of Art we stand transfixed, knowing nothing of how or why, but only that a new revelation is before us, that the veil of mere appearances has been lifted, allowing us a glimpse into the reality of nature. In all these varied modes of Art-work we find nature as a central idea, either as the thing represented or as the mode of expression. Is "nature" then the inspiration we seek? Surely not: nature, as the thing represented, has given us only the Art of Imitation. Imitation, although in its place legitimate, can be only a "secondary thing," and if made first lands us in idolatry, that is, in the setting up of the sign in the place of the thing signified. And nature, as a mode of expression, must as clearly take a secondary place; for the thing expressed is, of necessity, higher than its medium of expression. Is the ideal then inherent in the artist's mind? If so, whence comes the power of "magical Art," which lies solely in the recognition of a something higher than ourselves, as well as higher than the accumulation of phenomena which we are accustomed to recognise as "nature." There is clearly a twofold character in nature: we have as it were a body and a spirit; the visible touching our senses, but leading us through sense to a something beyond sense. Especially do we find this in the view taken of nature by the wisest men of old, where the "things seen" form a comparatively small part of the faith they held. We see in the high aspirations of the ancient Hindu only contempt for the phenomenal life, as compared with his longing for the real life in God for which he yearned. And although the wonderful vitality of the Greek, in rendering him keenly sensitive to every sound and sight of the outward world, kept him from this contempt of the phenomenal, he still never recognised it as the real, but only and everywhere as the vesture of a divine idea. Earth, and sea, and sky, were to him full of the lovely imaginations in which he reproduced his perception of the one life of all things, that unformed, "unknown God," whose altar

stood among the altars of those gods who were the embodiment of the Greek ideal. These, indeed, were many; but still Zeus, "father of gods and men," was to the few clear-sighted among the crowd, always "the beginning, the middle, and the end of all things." And, again, the old Egyptian, with his seeming worship of even the lowest forms and phases of animal life, still bears witness to the same great truth; for he worshipped through them all only the one unsexed and eternal Life-Principle, of which even the least is in some sense an expression. Nature, even to the wisest men of old, was always an awful mystery, unfathomable to the thought of man, propounding her enigma, as did the fabled sphynx, and destroying those who could not read her aright; or as in that marvellous "Veiled Wisdom" in her solemn temple, giving but one response to all who sought her shrine, "I am all that was, that is, and that shall be, and none shall lift the veil that covers me." Sublime comment on the text, "Man by searching cannot find out God!" And yet in all times the one great yearning of humanity is to "feel after God, if haply they may find Him," and, feeling this far-off abstraction, to which they have given this great name, to long even yet more earnestly for some outward manifestation of His existence, some revelation which should show Him as He is. Nature may truly be called a revelation. It is, in the first place, a revelation of man to himself. Language, as we cannot too often repeat, is nothing more than a reflection of nature; in it man expresses, that is, comes out of himself, and thus consciously sees himself as he is. Thought may exist apart from words, but assuredly without words there can be no distinct consciousness of thought. All our "ideas," are primarily "ideas" or "things seen," first by the eye of the body, and figuratively by the eye of the spirit. That it is the inevitable tendency of the human mind to make them into "ideas," substituting the sign for the thing signified, is the crowning proof of man's fall from a life of spirit to a life of sense. Nature, as it smiled beneath the Creator's benediction, was a transparent medium, expressing only spiritual things, as it still may do to the "seeing eye;" it could not then have been, as it now so often is, only "dead matter," dull and meaningless. But even this living nature, although truly an "uttered thought of God," "declaring His glory, as day unto day uttereth speech, and night unto night sheweth knowledge," is still not the revelation which could satisfy the inquiring soul of man. There was a "word" in Nature which the old Greek heard, and wonderfully and wisely interpreted to all time. Yet it was but a muffled music, or only a distant echo, and the beauty he saw with his almost perfect clearness of vision was still no more real than the reflection in a mirror. And scarcely even this; for was it not rather a veil, hiding even more than it showed of the underlying divine, just as the finely-wrought and many-coloured veil of the innermost sanctuary only indicated the glory it hid from the outside worshipper? Everywhere we see this longing for a more satisfying expression of that Being, who unless embodied or manifested must for ever be to us unknown. "Life unrevealed" can be nothing, not even a mental conception, to a creature which cannot know a single phase of its own small life except as embodied in some material symbol or visible sign. What then can save us from that idolatry which invariably follows every human attempt to grasp the Divine Idea? Must it not be some divinely given revelation which shall be in itself life-giving power—some one divine person who, realising all we long for of embodied life, shall be no idol, because he is in truth the very God whom we worship? Some manifestation we must have: the work of our minds, if not the work of our hands. May we not expect some one great manifestation of God in the world, some one supreme Word, which, once spoken, shall show every other to have been but a faint and broken echo? The old world waited and looked for the coming of this object of its hope. The Christian of to-day knows that it has come; that "the Word which was in the beginning, which was with God, and was God," by whom

all things were made, for whom all things were made, has been made flesh and dwelt among us!

"O dreams are reconciled.

Since Thou didst come to turn them all to truth:
The world, the heart, are dreamers in their youth
Of visions beautiful, and strange, and mild;
And Thou, our life's Interpreter, dost still
At once make clear these visions, and fulfil.

Each dim sweet Orphic rhyme,
Each mythic tale sublime.
Of strength to save, or sweetness to subdue,
Each morning dream the few,
Wisdom's first lovers, told in stately speech
Within the porch, or underneath the beech,
If read in These comes true.

Each yearning deep and wide
Each calm is justified;
Our young dreams fall not that they die
With n the lightness of Thy Rong, kissed
To happy death, like morning clouds that lie
Avent the gates of dawn, a golden mist
Falling to blissful white thro' rose and amethyst."

In the presence of this great calm of the Christian faith one of two things must be accepted as true. Either that this was the one great answer promised to the waiting world, or that it was not. If not, life is still the same sad mystery as of old, with its solution as distant as ever. To many souls this is the fact, while to others there is now no pain in the waiting time which still intervenes before faith shall become sight. But let us suppose, for a moment, that this faith is only a fair dream, while in fact the day-star has not risen, and darkness still covers the earth. What is nature to us now, if such a supposition were true? It clearly is not to us what it was to Hindu, or Greek, or Egyptian, and never again can it be so. We have outgrown that lovely childhood of our race, and no longer rest in the happy beliefs of old. Nature is not now as the veil of the temple imaging glorious things behind, but is rather that rent veil, of which we take the fragments, reverently or otherwise, tearing them further to see of what stuff they are made. We have grown too sadly wise to rest our souls on the old belief, which was a true and right thing before a fuller revelation had been given. The Hindu might go unrummured into that unknown which to him was light, and not, as to so many of us, a great darkness; the Greek might fall asleep as quietly as a child drops to slumber on its mother's knee; the Egyptian might gaze fearlessly on the judgment which he waited when his soul should part from its body, and he might truly utter his feeling in the calm of those sculptured faces which come down to us through the centuries, and still benignantly smile a hope of peace into our restless, troubled spirits. All this might be possible to him who recognised nature as the garment of God, and feeling Him, could rest content. But, however it may be, this, at least, has passed away from us. If we have not had that better thing for which we wait, we have truly that nothingness for which some of us try to hope. Nature is either filled with a new life, seen as the image of a "new heaven and a new earth," or it can be only the "dead matter" which we cannot quite believe it to be. The old hunger of the soul, however, has not passed away, and we must either satisfy it with the bread of life, or else mock it with the dry husks of a so-called science—husks in which there is no germ of a possible life beyond the present. Deny it as we choose as to its historical truth, there is still a profound truth to the fact of our inner consciousness in the old myth, in which we are told, that at the hour of the Crucifixion, when the light of the natural sun paled before the grander shining of Him who is "the Light of the World," far-off mariners heard a wailing cry pass through the Grecian islands, "Great Pan is dead." From that hour the oracles of Greece were dumb, and all the Grecian shrines deserted. With the descent into the world of the Spirit of God the "Spirit of Nature" passes away, and we may vainly question the dead divinities at their silent shrines while the living God is speaking to us by His ever-present Word.

Is not this the ideal that we seek? and must not this high inspiration sanctify the Art of the future, if that Art is ever to arise? We do not desire the pretty sentimentalities of imitators, who, even while untouched by the power of Christ,

still recognise the beauty of Christian forms of life. But we look for an Art which shall be a true outpouring of the fuller life that can alone satisfy our longing hearts. All great Art has been consecrated Art. Early Art was always religious, and had its birth in worship. Greek Art, as we know, began to decline from the time it left the temple for the embellishment of the homes of luxurious Greeks; as all Art must decline which has fame or gold for its inspiration, rather than the glory of God. Christian Art had its rise in the shadow of the Catacombs, by the graves of the first martyrs for the higher faith. In the rudeness of these early efforts to express through old forms the new truth which had broken into the world, we see the indication of the wide difference which must for ever separate Christian from Greek Art. The greatness of the idea surpasses any possible mode of expression, and nature, though fully adequate for the utterance of man's imaginings, can never more than imperfectly intimate the greater truths of the new era. Greek calm can never fit Christian aspiration, or truly express the sense of sin which came into life as its deepest feeling with the manifestation of a perfect holiness by which to measure human guiltiness. The same inadequacy of means of expression shows even through the as yet unequalled works of Art which mark the fuller gush of new life preceding the period of the Reformation. All imperishable Art bears on it the impress of a divine seal, and must ever do so. Consecrated Art, and no other, holds the first rank. We need scarcely refer to the unmatched poetry of the Book of Job, the Book of Psalms, or the sublime imagery of Hebrew prophet and Christian apostle. Why are Homer, Dante, and Milton supreme among poets? Only that they gave us, in no half-hearted words, the divine things they saw and knew; seeing and knowing all the better, it may be, because the outward eye was closed for two of the three, that the inner sight might be open; while Dante looked out on the fair earth only through a haze of tears.

But Shakspeare is not a religious poet, we may say. Then nature is not religious; for Shakspeare is Nature put into words, and that is why we go on interpreting Shakspeare as we do nature, understanding the one often as little as we do the other. But Shakspeare was not a faithless or irreligious man, or he could not have been the poet he was. Mr. M. Arnold gives us in a few words the standpoint of these old poets as contrasted with that of those of our day, which is the point in question. "Dante's task was to set forth the lesson of the world from the point of view of medieval Catholicism: the basis of spiritual life was given, and he had not to make it anew. Shakspeare's task was to set forth the spectacle of the world when man's spirit awoke to the possession of it at the Renaissance: the basis of life is still the traditional religion, reformed or unreformed, of Christendom, and Shakspeare has not to supply a new basis. But when Goethe came, Europe had lost her basis of spiritual life, and had to find it again. Goethe's task was, the inevitable task for the modern poet henceforth is, as it was for the Greek poet in the days of Pericles, not to preach a sublime sermon on a given text, like Dante; not to exhibit the kingdoms of human life and the glory of them, like Shakspeare; but to interpret human life afresh, and give a new basis to it."

This sphere of interpretation, the domain of what has been called "magical" Art, is plainly the field for the modern poet, as it has been for the true poets and artists of all times. In old days the poet was recognised as inspired by a divine power, as standing between God and man. The words of Plato are as true for us as for their own day, that "he who without the madness of the Muses approaches the gates of Poesy, under the persuasion that by means of art he can become an efficient poet, both himself fails in his object, and his poetry, being that of a sane man, is thrown into the shade by that of those who are mad." Plato clearly does not believe in Art without an ideal or inspiration. But, to come to our own times, what remains for us to do since the Muses are silent, and we

drift aimlessly along with no bases of spiritual faith to hold by? Are we still in Art, as in theology, to go on trying our vain plans, dealing out old dry husks of dogma or doctrine; or trying to sell ourselves into the worn-out garments of the faith of medieval times; or else pretending to the calm of the old Greek, a calm which for us could lead only to the calm of death; or, worst of all, are we, in our endeavour to worship the mere forms of nature, to meet the certain fate of all idolatry, and sink into even a lower than heathen sensualism and sensualism? Surely none of these things need be. There is a healthy protest against some of these dangers in the faithfulness of the Pre-Raphaelites, who determine at least to be true to their own life and experience. But still, though it is right for a man to give truly that which he sees and knows, it can never be enough in any sphere of Art to remain content only with the seeing of the outward eye. To all our poets and artists are certainly addressed the words of one of the greatest among them, great because he has grasped that one highest ideal. Speaking of the poets of an older time what he says is yet true of our day:—

"On which I conclude that the early painters
To cries of 'Greek Art and what more wish you?'
Replied, 'To become self-acquainted,
And paint man, man, whatever, the issue;
Make new hopes shine thro' dead they truly,
New fears agitate the rags and tatters:
To bring the outside full into play.'
Let the visible go to the dogs—what matters?"

There is a saying—though not, as we believe, among those that live in print—which, from its beauty, ought to be a truth; that till the Christian era, there was no conscious recognition of a law of perspective in painting; and that, like the law of harmony in music, its application is a growth of those later days. All true work must have been unconsciously true to the indwelling law which is its life; but still, if Art is the deepest expression of human thought and feeling, might we not expect to find this absence of recognised law? While men sought in vain for the central point of life, to which all hopes and experience must tend before any completeness of result could be seen, while they had not found the true keynote by which all the concords and discords of life's music must be determined, it was to be expected that Art would be incomplete and fragmentary. And now, if life has indeed found its centre, should not an ever-growing Art utter forth our joy, or must it always be, as now, that our best expressions are only of unsatisfied aspiration, or of hopeless disappointment! Shall not a day come, when, looking steadfastly into the face of the one true man, we shall learn that deeper interpretation of humanity we seek; and seeking there the glory of the highest, we may look out on life to find its darkness eradicated by that light? Bringing to this shine the offering of all costliest treasure of heart and mind, we shall first find their worth. Coming in our blindness, we shall at length see, and the deaf ear shall be unsealed. Then, no longer confused with the distracting echoes of our own poor words, we shall hear the secret of nature—true science, and shall tell it out again in a fitting expression—true Art!

This is no vain dream. What do the miracles of old mean if not this, that the same power can still unseal deaf ears, open blind eyes, restore the impotent to power; not the outward faculties alone, though that is much, but the inner senses, which minister to the hidden life lying folded away under the grosser external senses; that life which, as we make our choice, may either be "hid with Christ in God," or else be dead in sin, and buried in a life of sense? To most of us, the world in which we live is measured by the grasp of our physical senses, and we believe in what we can see and touch and taste. Once in an age there comes to us a man who brings us a new teaching, and we gaze and marvel as did those of olden days, saying, "Where has this man learnt wisdom?" When shall we see that all such men are simply living men—living in contact with the spring of life, and according to their

capacity or their nearness to Him who is Life, breathing the breath of life? When shall we know that such a life is possible to any of us? If we also could look around us with open eyes—spiritual senses acting on facts, far below all surface shows, acting from within outwards, and not, as now, from without inwards, surface senses acting on surfaces—"To be born again," to be "a new creature," would then be to us simple statements of fact, and not mere theological phrases, as so many of us think, finding them even "worn-out phrases!" But they would mean also—beside all their wonderful meaning of redemption from the death of sin—this wider possession of all life—the lower in the higher. All things would already be "made new," so far that the whole dead surface of the universe would be lifted up, and cleared away, leaving us living creatures surrounded by a living world!

THE QUEST OF THE HOLY GRAIL.

THE readers of Tennyson's poem on "The Holy Grail" may be interested in the legend that forms its subject. But first a word respecting the derivation of the term. *Sangreal*, or *Sancgreal*, has been thought to be derived from *sanguis realis*, from the dish used by Joseph of Arimathea to catch the blood and water which flowed from the wounds of our Lord. Archbishop Narbonne in his "Glossary" refutes this, and quotes Roquefort to prove that *grail*, *greil*, or *grail* was a broad open dish, and this is the way the majority of old romancers understood it. We think the most probable derivation is from old French or Celtic *grail*, Provencal *grail*, Latin *gradalis*, a kind of dish. According to the romances of "Le S. Grail," "Lancelot du Lac," "Perceforest," and "Morte d'Arthur," the Holy Grail was the dish which held the paschal lamb of the Last Supper. Mr. Tennyson treats it as a cup, though there is little authority for this in the medieval romances. In the treasury at Genoa is a dish called "Il sacro Catino," which is assumed to be the vessel in question. It was brought from Cusarea in 1101, in the taking of that city by the Crusaders—the Genoese selecting this relic as their share of the spoil. The French carried it off, but it was restored in 1815, and broken in the transit. Three times a year this sacred dish was exhibited to the veneration of the faithful by a prelate of high rank. No stranger was permitted to touch it, and its true nature could not for a long time be ascertained. It was long thought to be an emerald, but is a curious hexagonal, transparent specimen of rich glass, finished by the graver like the Portland vase; a setting of gold filigree hides the joint. The dish is now shown on payment of a fee, the keys being kept by the municipal authorities.

Some learned writers have endeavoured to trace the legend to the *Heliotropeon*, or suntable of the Egyptians, others to the magic mirror, or cup of salvation, discovered by Dschemschid, the hero of Persian romance. A writer in "Notes and Queries" (2nd. S. viii. 306) says that there is a very ancient tradition in Wales to the effect that Merlin Emrys, the sorcerer, once went to sea in a glass vessel, and at the same time conveyed away "the thirteen curiosities of the island," including the dish or cup of *Rhydderch*, which resembled that of the medieval romance. The Rev. Peter Roberts thinks that while the Druids were established at Glastonbury the dish had been preserved there; and from this circumstance the place took the name of *Ynys Wydrin*, or Isle of the Little Glass, and that Merlin, when he went to Bardsey, sailed away with it (not in it), and, recovered by Arthur, it was by him consecrated to the use of the Church of S. David (Camb. Pop. Antiq. 1815).

In historical romance the earliest mention of it occurs in the first book of Master Wace's metrical "Brut d'Angleterre" (1150); Mr. Doane referred the legend to the eighth century. It is mentioned in a MS. in the Hengwrt library, c. temp. Hen. I., and this was probably

copied from more ancient ones. Mr. S. Baring-Gould says the first to adapt the Druidic mystery to Christianity was a British hermit, who wrote a Latin legend on the subject. Helinandus (d. 1227) says "at this time (A.D. 720) in Britain a marvellous vision was shown by an angel to a certain hermit: it was of the basin, or *paropsis*, in which the Saviour supped with his disciples; concerning which the history was written by the same hermit which is called the *Gradal*. In French they give the name *gradal* or *grail* to a large, rather deep vessel, in which rich meats with their gravy are served to the wealthy." (Vincent. Belov. Speculum Hist., lib. xxiii., c. 147). It is, however, very uncertain when this anchorite lived.

The original of the "Perceval" of Chrétien de Troyes (written at the request of Philip of Alsace, Count of Flanders) is found in the "Red Book," a volume of Welsh prose and verse romances and tales begun in the year 1318, preserved in the library of Jesus' College, Oxford. This legend entitled "Pherebur" bears marks of very high antiquity. *Pherebur* signifies, according to M. de la Villemarqué ("Les Romans de la Table Ronde, 1861"), "The Companion of the Basin," like "Perceval" (*Per*, a basin, and *ceval* and *cédur*, both meaning a companion). Pherebur was not a Christian, and the grail was a relic of a past heathen rite. The incidents are very similar in each, but in Pherebur a head swimming in blood is mentioned, which has no counterpart in "Perceval" or the "Morte d'Arthur." Aneurin, the author of "The Godolin" (the contemporary of Hengist and Horsa) speaks of *Peredur* as one of the most illustrious princes of Britain. The bards of that age sang frequently of a wonderful vessel which inspired poetic genius, and gave wisdom and a knowledge of futurity. In one poem it is described as decorated with pearls and diamonds. In others a cauldron containing the liquor of wisdom is mentioned. These may be the original of the grail, and a "table of the elect," also mentioned, may have become the Round Table of King Arthur.

The legend, as stated in medieval romance, is this:—Joseph of Arimathea visited the house in which the Last Supper was celebrated, and carried thence the vessel from which the Saviour had partaken of the feast. When this disciple took down the body from the cross, he placed in the vessel the blood that flowed from the wounds of our Lord. He was cast in prison, where he remained forty-two years, but was sustained by the Holy Grail. Being set at liberty by Vespasian, he carried the grail with him to Britain. He confided the secret to his son Joseph, and on his death-bed to his nephew Alaius, who with his brother Josné conveyed it to another land. Calahad of the "Morte d'Arthur" was the son of Joseph. The king of the country was converted by Josné, and undertook the guardianship of the Holy Grail, but he was not considered worthy to dwell beneath the same roof. Then the quest of the Holy Grail followed, by Arthur's knights, only to be successful to those who led a blameless life.

Mr. S. Baring-Gould, in his "Curious Myths of the Middle Ages," (S. ii. 342) says that according to another legend the grail was preserved in heaven till there should appear on earth a race of heroes worthy to become its guardians. The chief of this line was Perillus, an Asiatic prince who came to Gaul. One of his descendants, Titirel, was the chosen of God to found the worship of the Sangreal among the Gauls. He placed the grail in a magnificent temple (said to have been circular like Stonehenge) adorned with gold and precious stones. The vessel gave oracles expressed by characters appearing on its surface. It was only visible to the baptized who were pure in heart. It maintained in its worshippers perpetual youth, though a single thought of passion would render the sight of the mystic vessel obscure. Titirel was for four hundred years king over the knights who watched the grail, and his grandson Amfortas is the Pelles, or Pellam, of the "Morte d'Arthur." The brotherhood of the grail was dissolved after a time till the knights of Arthur's Court went in quest of the vessel. We will now follow their adventures in the

* Robert Browning's "Old Pictures in Florence."

"Morte d'Arthur" by Sir Thomas Malory, printed by Caxton, at Westminster, in 1485.*

The first notice of the Sangreal in the "Morte d'Arthur" occurs in Book xi. c. iii., where Sir Lancelot came to the palace of King Pelles, and while they were feasting, a damsel brought in a vessel of gold before which the king kneeled devoutly and prayed. This he was told was the Sangreal, or Holy Grail. Sir Bors, the nephew of Sir Lancelot, saw it in the same palace. The thirteenth book is called "the noble tale of the Sangreal, that called is the holy vessel, and the gygnefeyncon of the blessed blood of our lord Jhesu Cryste, blessed mote it be, the which was brought into the land by Joseph of Armathea, therefor on al synful souls blessed lord have thou mercy." When Arthur and his knights were at supper at Camelot,† after having been to evensong in the great minster, they heard thunder, and saw the Holy Grail enter the hall, covered with white samite, and depart as suddenly as it came. But the holy vessel had been hidden from sight by the covering, so that a number of the knights vowed to go in quest of it, much to the sorrow of the king. About 150 knights took the quest, and departed amid the tears of the queen and ladies of the court, each taking a different road. Sir Lancelot is told by a hermit that if he was not pure he could not see the Sangreal, but advises him to take a holy man's hair (whom they found dead) and put it next to his skin, and it would help him greatly. He was also to eat no flesh nor drink wine during the quest. In the seventeenth book we read that Lancelot entered into a ship, and came to a castle. He heard sweet sounds proceeding from a room there, and knew that the Holy Grail was therein. He tried to unfasten the door, but could not. At last it opened itself, but he was forbidden to enter. He saw in the chamber a table of silver, and the holy vessel covered with red samite, and many angels about it, one holding a candle of wax burning, and another a cross. He saw a priest before the vessel saying mass, and it seemed that above the priest's head were three men, whereof the two put the youngest between the priest's hands, who lifted him up as if at the "sacring" of the mass. This seemed so heavy that he thought he would help the priest; but when he came to the table, a fire smote him, and he fell to the earth in a swoon, and was thus carried out of the room. He remained in this state for twenty-four days; when he recovered they told him that the quest of the Sangreal was achieved in him, and that he would see no more of it. Sir Percivale, Sir Bors, and Sir Galahad soon after came to the same castle and fulfilled the quest. King Pelles' son showed them the broken sword with which Joseph was stricken through the thigh. Bors and Percivale were unable to solder it by reason of sin, but Sir Galahad succeeded. Soon after they saw a vision. A man, like a bishop, and four angels came from heaven, the latter placing him before the table of silver, on which was the Holy Grail. An inscription on his forehead stated that he was Joseph, the first bishop of Christendom. They greatly marvelled, for he had been dead 300 years. Angels brought in candles of wax and a towel, and the bishop began to celebrate mass. When he lifted up the wafer they saw that it became a child. The bishop soon after vanished, and they saw our Lord come out of the vessel, and holding it in his hands said to Galahad that it was "the holy dish, wherein I ate the lamb on Sher-Thursday." He told him to bear the holy

vessel to the city of Sarrus. This they did, but the king was a tyrant, and thrust them into prison, where they were fed by the Holy Grail. The king died soon after, and Galahad was chosen in his place. About a year after, Galahad saw a bishop and a company of angels celebrating mass before the grail. He told him he was Joseph of Arimathea, and Galahad, after communicating, took farewell of Sir Bors and Percivale, and died. Then a hand seemed to come out of heaven, and took the Holy Grail away. Sir Percivale became a monk, and Sir Bors returned to King Arthur. Great was the joy of Arthur and his knights that the quest was thus fulfilled and recited by Bors and Sir Lancelot, who had returned before.*

We now turn to Mr. Tennyson's poem, and regret that our space will only allow us to give an extract or two. He makes the whole story recited by Sir Percivale to a brother monk, Ambrosius, after the former "Had pass'd into the silent life of prayer, praise, fast, and alms." The monk does not seem to have a distinct idea about the Holy Grail, and calls it a phantom:—

"Nay monk! what phantom??" answered Percivale,
The cup, the cup itself, from which our Lord
Drank at the last sad supper with his own.
This, from the blessed hand of Armathe.
After the day of darkness, when the dead
Went wandering o'er Moriah—the good son's,
Armathe in Joseph, journeying best
To Glastonbury, where the water of life
Blossoms at Christmas, nighful of our Lord.
And there awhile it bode; and if a man
Could touch or see it, he was healed at once.
By faith, of all his life. But then it came
Grew to such evil that the holy cup
Was caught away to Heaven, and disappeared."

Percivale tells him how his sister saw the Holy Grail, and thus described it to him:—

"Stream'd thro' my cell a cold and silver beam,
And down the long beam stole the Holy Grail,
Rose-red with beatings in it, as if alive,
Till all the white walls of my cell were dyed
With rosy colours leaping on the wall;
And then the music faded, and the Grail
Pass'd, and the beam beam'd, and from the walls
The rosy quiverings died into the night."

Mr. Tennyson's poem differs from the "Morte d'Arthur" in calling the grail a cup, and also in making Arthur absent when the grail appeared to the Knights at Camelot. Percivale describes that scene:—

"And all at once, as there we sat, we heard
A cracking and a riving of the roofs,
And rumbling, and a blast, and overhead
Thunder, and in the thunder was a cry.
And in the blast there smote along the hall
A beam of light seven times more clear than day:
And down the long beam stole the Holy Grail
All over cover'd with a luminous cloud,
And none might see who bore it, and it past."

The knights take the vow of the quest and depart, meeting with adventures like those mentioned in the "Morte d'Arthur." After the death of Galahad, Sir Lancelot, Sir Percivale, and Sir Bors return to Camelot, having been the only ones who had seen the Holy Grail. They relate their adventures to the court, and the gentle king after hearing them says:—

"Was I too dark a prophet when I said
To those who went upon the Holy Quest,
That most of them would follow wandering fires,
Lost in the quagmire?—let to me and gone,
And left me gazing at a barren board,
And a lean order—scarce return'd a tithe—
And out of those to whom the vision came,
My great-soul hardly will I trace he saw.
Another hath beheld it afar off,
And leaving him in strokes to fight themselves
Cares but to pass into the silent life,
And one hath had the vision face to face,
And now his char desires him here in vain,
However they may or own him other-wise."

Thus ends Mr. Tennyson's beautiful poem, completing with "Pelles and Ettarre," and the "Passing of Arthur," the grand series of "Idylls of the King."

* Those of our readers who wish to follow the subject further we refer to Mr. Price's preface to Warren's "History of English Poetry" (1846), Walter May's translation of the Latin Romance of S. Graal into French; Simond's, "Literature of the South of Europe" (Bonn, 1846, 1. 197); Monthly Packet, 1850; an also an interesting paper by M. Milin in the *Esprit des Journaux*, Paris, April, 1867.

On dit that a fragment of about 800 lines of an early "History of the Holy Grail," in alliterative verse, has been found by the noble Viscount M.S. in the B. library, the well-known editor of "Early English Texts," the Rev. W. W. Skeat.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHER.

DRIFT-WRECK FROM THE ARMADA.

P. R. Morris, Painter.

C. H. Jeens, Engraver.

MANY of our readers will doubtless remember an engraving we gave last year from a most impressive picture entitled "Where they crucified Him." The painting is the work of Mr. Morris, and both it and the picture from the same easel, of which we now introduce an engraving, testify to the thoughtfulness and originality of the artist, who is unquestionably on the road to gain for himself high reputation.

This is not the first time we have seen from the hands of an English artist a subject which might be called 'The Wreckers;' but the persons so engaged in Mr. Morris's picture are not the freebooters whom painters generally place before us; his have a legitimate right to the spoils which the fortune of war, or rather, perhaps, it should be said, the stormy elements have placed within their reach. When Howard of Effingham, with his gallant coadjutors, the admirals Drake, Hawkins, and Frobisher, had succeeded in driving off the Spanish fleet from the immediate sea-board of England, the Duke de Medina Sidonia, who was in command of the enemy, proceeded to the coast of Zealand, where, after holding a council of war, it was resolved to return to Spain by sailing round the Orkneys, as the winds were contrary to a direct passage homewards. Proceeding northward, they encountered a violent tempest off Flamborough Head, when seventeen vessels, with five thousand men on board, with a vast quantity of war-material, were wrecked on the Western Isles and the coast of Ireland:—

"We saw her treasures cast away;
The rocks with pearls were sown,
And, strangely sad, the July's ray
Flashed out o'er fretted stone;
And gold was strewn the wet sands o'er,
Like ashes by a breeze,
And gorgeous robes—lute, that shone
Had saddle, sight than these."

Of the one hundred and thirty vessels of all kinds that formed the "Invincible Armada" for the conquest of England, and which Pope Sixtus V. specially consecrated for the good work, fifty-three ships alone returned home, and these in a miserable condition. Yet the Spanish monarch gave thanks to God and the saints that his loss was no greater.

Mr. Morris has obviously a strong feeling for the poetry of Art; he judges rightly that wreckers—at least such as have laid ready hands on the spoils of the Armada—must not necessarily be hard-faced and ruthless-looking. He has represented them as a family far above the lower caste, husband and wife, daughters and son—so we read them—all well-favoured personally, wending their way homewards with weapons of war, and plate, and "gorgeous robes" the produce of the rarest looms. The conception of the picture, no less than the happy way in which it is carried out, entitles it to great praise. The clever manner in which the breadth of sea-scape is represented must not pass unnoticed, with the gleam of evening sunshine on the waters, and the broken hull of a Spanish vessel rearing its giant ribs against the sky. When we saw the picture in the Academy exhibition of 1867, it attracted us very forcibly, not alone by its originality, but also by its clever treatment.

* Sir Edward Strachey's edition. Macmillan, 1868. Two copies only are known of the first edition. These are fine specimens of Caxton's printing. One is in the library of the Earl of Jersey, at Osterley, and the other in that of Earl Spencer, at Althorp. The Osterley copy was sold with the H. A. Library, to Osborne, the bookseller, and the Althorp copy was bought at Mr. Lloyd's sale, in 1816, for £300. The two next editions were printed by Wynken de Wode in 1582 and 1529. Only one copy of each is known: one in the Althorp Library, the other in the British Museum.

† Camelot, where Arthur held his court, is in Somersetshire, with its proper name, and all the remains of an important town and fortress; Leland, who calls it Camellott, or Camlath, found traditions of Arthur there. Notwithstanding this, Caxton, in his preface, speaks of it as though it was in Wales; and Sir Thomas Malory states that Winchester is the place.





PICTURE GALLERIES OF ITALY.—PART XIII. MILAN.



DANIELE CRESPI.

P. F. MAZZUCHELLI.

DURING the year which has just passed away it was our pleasant duty to introduce the readers of the *Art-Journal* to some of the most famous picture-galleries in the chief cities of Italy; those in Rome, which were described several years previously, being alone excepted. The limited space to which we felt restricted in the notice of not a few of these collections necessarily rendered our narrative very imperfect, much being omitted for which we would gladly have afforded room. The acquisition of another supply of engravings from the same source as that whence the former series of illustrations was obtained—the establishment of the late M. Armengaud, of Paris—offers the opportunity of revisiting certain of these Italian galleries, and of giving a further insight into them. In so doing we shall, however, avoid as far as possible travelling over the ground previously trodden; though, as many of the pictures that will now appear in this second series of engravings were described in the former papers, some repetition can scarcely be avoided. To meet any difficulty arising from the probability of reiteration, it seems to us that the best method of proceeding will be to give a sketch of the various schools, and of the most distinguished artists whose names are associated with them; and this plan we propose to adopt as the groundwork of our remarks on resuming the subject, which we commence with the Lombard school, whose centre was Milan.

DANIELE CRESPI, whose portrait, in conjunction with another, heads this page, was, as Lanzi writes, “one among those distinguished Italians who are hardly ever known beyond their native place.” He was born at Milan in 1590, and died of the plague, together with all his family, when the city was desolated by that scourge in 1630. “He possessed,” continues his biographer, “rare genius, and instructed by Cerano”—the name given to Giovanni Batista Crespi, his father, a man skilled in the sciences, as well as in sculpture, architecture, and painting—and afterwards by the best of the Procaccini, he undoubtedly surpassed the first, and, in the opinion of many, likewise the second, though he did not live to reach the age of forty. He had great penetration in learning, and equal facility in executing, selecting the

best part of every master he studied, and knowing how to reject the worst.” In a note which appears in Roscoe’s translation of Lanzi, it is stated that “Daniele Crespi’s master, according to tradition, was the Cav. Vermiglio, and his style demonstrates it; and as regards the best of the Procaccini, cited by Lanzi as another instructor, there is reason to conclude that Crespi was rather a rival than a pupil of the latter.” He was a fine colourist, as may be seen in existing works. His most celebrated paintings are—‘The Descent from the Cross,’ painted for the church of Sta. Maria della Passione; and a series of frescoes, illustrating the life of St. Bruno, in the Certosa, an ancient monastery. The Brera Gallery, in Milan, contains several of his works; notably, ‘Christ on his way to Calvary’—a composition of numerous figures, in which the expression of the Saviour and the sympathy of his female followers are finely contrasted with the ferocious Roman soldiers who convey our Lord to the place of crucifixion. Another picture is ‘The Stoning of St. Stephen,’ which is also crowded with figures: here, too, the look of majestic submission in the face of the martyr contrasts powerfully with the violence and anger depicted in the attitude and expression of his murderers. A third example, and in some respects one more worthy of remark than either of the others, is ‘THE ENTOMBMENT,’ of which we give an engraving. There is a dignity of feeling throughout this composition which is most impressive. Reverentially do Joseph of Arimathea and one of the disciples, St. Peter it may be presumed to represent, handle the body of the dead Saviour, and gently they prepare to lay it in the tomb. Behind St. Peter is another disciple, possibly intended for St. John, though looking somewhat too old for him as he is generally represented. To the right is the Virgin mother, whose face and attitude are significant of deep anguish: she is accompanied by Mary Magdalene; and on the other side of the tomb is another female, who may be Mary, the wife of Cleophas. The solemnity of the scene is heightened by the barren rocks in the background and by the gloom of the evening twilight; though, to give brilliancy to the picture, a strong sunset light is cast on the body of Jesus, its rays at the same time catching the faces of some of the mourning friends and disciples. The arrangement of the *chiar-oscuro* is very powerful and effective.

PIER FRANCESCO MAZZUCHELLI, whose portrait accompanies that of Crespi on this page, is generally known by the name of Il Mazzarone, which he acquired from the place of his birth, Mazzarone, a small town in the Milanese territory. He was born in

1571, and died in 1626. We are not aware that any easel-pictures by this artist are in existence. Lanzi says that Mazzuchelli, after practising in his native place, "directed his attention to the Milanese school, in which he taught, and succeeded beyond all example in improving his own style. He resided in Rome during the early part of his life, where he painted some frescoes for churches. Afterwards he went to Venice, and there studied the works of Paul Veronese, Titian, and other great masters of the Venetian school, whereby he improved so much as a colourist,

that a picture, 'The Adoration of the Magi,' which he subsequently painted for the church of San Antonio Abate, in Milan, appears so much superior to the same subject painted in Rome for the church of San Silvestro *in Capite*, that they seemed to be the works of different hands." In 1626 Mazzuchelli was invited to Piacenza to paint the frescoes in the dome of the cathedral; but he only commenced the work, dying there in the same year. The paintings were carried on and completed by Guercino; they are considered among the finest works of the kind which the



THE ENTOMBMENT.
(D. Cress.)

latter artist produced. Mazzuchelli was much patronised by Frederic Borromeo, Archbishop of Milan, and by the Duke of Savoy, who knighted him.

One of the comparatively early painters of the Milanese school was Marco d'Oggione, or Uzzione, as he sometimes is called; he was a scholar of Leonardo da Vinci: the assumed date of his birth is 1470; that of his death, 1530. The gallery of the Brera contains several of his works; notably one which represents the Virgin and Infant Jesus, St. Paul, St. John the Baptist, and—an angel playing on a violin! The work is a good specimen of a rare master: the heads are very expressive, especially that of

the Virgin, which is beautiful, and painted with great tenderness. 'St. Michael's Combat with Lucifer,' in the presence of two other archangels, is another excellent work of this artist: Kugler speaks of it as "possessing a beautiful, calm dignity, in which the drawing of the figures and bland expression of the countenances well deserve attention." Another of Oggione's pictures, which bears the title of the 'MADONNA DEL LAGO'—it may be presumed from the group being seated near some water—is engraved on a following page. The management of the composition, and its character throughout, are more suggestive of Raffaele than of Da Vinci; but though the face of the Madonna

is far from commonplace, it lacks both the dignity and sweetness which are rarely absent from the faces of the Virgin painted by Raffaello. The drawing and attitudes of the two children are not faultless; yet the feeling and sentiment of the composition fully atone for any lack of grace and technical excellence apparent in it.

Oggione has a special claim on all in this country who are interested in the highest development of pictorial Art, because it is our good fortune to possess the copy he made of Leonardo da

Vinci's famous painting of 'The Last Supper': it is the property of our Royal Academy; and, happily, the public has now the rare opportunity of seeing this most famous work, as it occupies a prominent position in the exhibition of pictures, ancient and modern, opened at the Academy last month. Mr. Wornum, in his "Epochs of Painting," makes the history of this *replica* the subject of some lengthened remarks, from which we ascertain that Oggione made two large copies, both, it is said, from a small copy by himself for the purpose. One of these copies—that in



THE HOLY FAMILY.
(Raffaello.)

the Royal Academy, which was purchased on the Continent by Sir Thomas Lawrence—is in oil-colours, and was executed about 1516, for the convent of Certosa di Pavia, thirteen years after Da Vinci had painted the original; and, consequently, the latter was as fresh as when the artist left it completed in the refectory of the Dominican convent of the Madonna delle Grazie, for which community he undertook the task. The other copy was executed, in fresco, for the refectory of the Convent di Castellazzo: about a quarter of a century ago an attempt was made to transfer it to canvas; but during the process it sustained such

injury as almost to destroy it, while the original, as may be seen from photographs taken of it very recently, is comparatively worthless now. Lanzi, writing towards the close of the last century, says that nothing of the original work remained except the heads of three of the Apostles, and these were very indistinct. The value of the copy now in the possession of the Academy cannot, therefore, be over-estimated, even though the picture is well known through the fine engravings of it by Morghen and others. Another copy made by Andrea Branchi, by order of Cardinal Borromeo, in 1612, nearly one hundred years later than

that by Oggione, is in the Ambrosian Library, Milan. It shows several variations from the latter's, consequent, in all probability, on the decay which had already affected the original.

The history of this great picture—second to none of the noblest *chefs-d'œuvre* of the art of painting—is thus sketched by Kugler:—"The determination of Leonardo to execute the work in oil-colours instead of fresco, in order to have the power of finishing the minutest details in so great an undertaking, appears to have been unfortunate. The convent, and probably the wall on which the picture is painted, were badly constructed, and the situation of the wall between the kitchen and refectory was far from favourable. An inundation, too, happened in Milan in 1500, owing to which the refectory remained for a time partly under water; and the bad masonry of the hall,

already predisposed to damp, was completely ruined. From these and other circumstances the colours had entirely faded as early as the middle of the sixteenth century. In 1652 a door was broken open under the figure of the Saviour, which destroyed the feet. Under a false pretext of giving it a coat of varnish, the picture was entirely painted over, in 1726, by an unfortunate bungler named Belotti. In 1770 it was retouched a second time by a certain Mazza, from whose miserable works three heads only were saved. In 1796, when Napoleon led the French over the Alps, he gave express orders that the room should be respected. Succeeding generals disregarded these orders; the refectory was turned into a stable, and afterwards into a magazine for hay, &c. Now, when the ruins of the picture only exist, a custode has been appointed, and a scaffolding erected to admit of



THE MADONNA DEL LAGO.

(Oggione.)

closer examination—not of Leonardo's work, for almost all trace of it has disappeared, but of its sad vicissitudes and of the outrages which have been committed upon it." England may well congratulate herself upon the possession of Oggione's magnificent copy: no one who can find the opportunity of examining it should fail to do so now it is accessible.

The cartoons which Leonardo sketched of the single heads, before he executed them in the large size, are of the greatest interest. They are drawn in black chalk, and slightly coloured: the head of Christ is in the Brera at Milan; ten heads of the Apostles, some of them of great beauty, are in the collection of the King of Holland at the Hague; three others are in private collections in England. Several slight sketches are in the Academy of Venice; and an original drawing, a study for the

whole composition, is in the royal collection of drawings in Paris.

A modern French critic, alluding to the Brera collection, says,—“Let us stop before another picture, mysterious and disputed, assigned by some to Raffaello, and by others, with greater probability, perhaps, to Marco d'Oggione, or to Luini.” This is the ‘HOLY FAMILY,’ of which an engraving appears on the preceding page. Whether Raffaello actually painted it may with some reason be doubted, but that it is his composition is unquestionable; for it is a copy, or *replica*, of his famous picture known as ‘Il Reposo,’ now in the Delvidere Gallery, Vienna. The figures of the Virgin and her Infant are still in design, but the face of the latter is beautiful, and the head of Joseph is very fine.

JAMES DAFFORNE.

THE
COLLECTION OF F. CRAVEN, ESQ.
ADDENDA.

We feel it but justice to a "cluster of gems, in the form of drawings, in Mr. Craven's collection of pictures, noticed last month, to revert to them, as they were unfortunately excluded by the arrangements then necessary, with the exception of one short notice of Mr. F. M. Brown's very powerful work, 'Cordelia's Portion.' Those to which we now return are principally by D. Rosetti; one is by F. Shields, and another by F. M. Brown; hence it will be understood at once that they are what are called Pre-Raphaelite. Without speaking generally of this school of Art, but in reference only to the examples of which we now write—if its members treat a hackneyed subject, they extract the very pith of the proposition, and set before us a version which we have never perused before. They read for themselves, and travel far into the regions of both classic and contemporary poetry, selecting for illustration passages beset with difficulties which are commonly supposed to render a subject impracticable. We have accordingly, by Mr. Rosetti, 'The Return of Tibullus to Delia,' painted according to the letter of the second Elegy, which we may suppose to have been written as a rule of life for Delia during his absence with his friend, Messala Corvinus, in Corymba. But he was soon weary of military life, and returning unexpectedly, he found Delia in precisely the situation which he had prescribed for her:—

"At tu casta precor maneat sanctique pudoris
Adulce custos ædula semper anus."

Thus we have the old woman sedulous in the duenna part of the business, and curiously enough, the entire composition deferring in everything to the letter of the verse and showing a perfect knowledge of the household fittings and gear of a luxurious Roman interior of the Augustan period. The power and beauties of the drawing are highly conspicuous, but far beyond these are its daring independence and unflinching truth. And not less enterprise is shown in 'Hesterna Rosa,' a drawing also by Mr. Rosetti, from Henry Taylor's *Philip Von Artevelde*. The text-scene is this presented:—

"Lead we not here a jolly life
Betwixt the shine and shade?" &c.;—

and the great point of the artist has been to describe the contrast between a woman still revelling in the high tide of pleasure, and another whose conscience begins to awake to a becoming sense of her situation; here is the essence of the narrative. We know not what amount of labour it may have cost the artist to secure the expression in each case, but the results are, as to their reading, two philosophical essays, with much success in the endeavour to conceal the Art. By F. M. Brown is the balcony-scene from *Romeo and Juliet*, certainly one of this artist's very best drawings, and, as a veracious interpretation, leaving far behind a multitude of pictures of the same subject. 'Washing Hands,' by Rosetti, is another study of intense expression. It shows a girl washing her hands, while a young man at her side looks on. The relation of the parties is at once explained by the circumstance of the situation. She is resolutely washing her hands of a love engagement, while her lover stands by, imploring her to reverse her decision. But in the features of both the event is emphatically told. There is also 'Aurora,' a girl combing and dressing a very full crop of auburn hair, disposed round her head like a nimbus—a poetical idea carried out in a manner highly suggestive. In 'Hide and Seek,' by F. Shields, two children, an elder and a younger sister, are peeping round a corner, as if unseen by each other—a very careful drawing; and also belonging to Mr. Craven's collection, is a drawing by F. M. Brown, 'Elijah and the Widow's Son,' which, at the time of our visit, was at the Royal Institution in Manchester. All these drawings, with others our space will not permit us to enumerate, are of a very high class.

ROYAL ACADEMY, BURLINGTON
HOUSE.

WORKS OF THE OLD MASTERS AND OF
DECEASED BRITISH ARTISTS.

THE Academy has done well to devote its handsome rooms in Piccadilly to an exhibition of master-works, after the example long set by the British Institution. This collection, a fair representation of the Art-treasures of the country, is directly educational, and the Academy, as a school of Art and a national institution, maintained to raise the tastes of the people, is wise to use its power and accumulated wealth in bringing together historic works which form, in fact, the basis whereon the lecturers and teachers of the Academy build their educational course. And the works here exhibited are, with few exceptions, first-rate of their kind, for the chief private collections of the country have been laid under contribution. Thus among the exhibitors are her Majesty, the Marquis of Westminster, the Marquis of Bute, Lord Leonfield, Sir William Miles, Mr. Ruskin, Mr. Layard, Mr. Thomas Baring, Mr. Pender, Mr. Holford, &c. The galleries thus put under contribution have furnished 234 works; yet we need not observe that so rich and varied are the Art-treasures of the country, that the number of pictures might easily have been doubled or quadrupled.

The exhibition strikes the spectator on entry as select rather than extended; indeed, the rooms, though presenting a pleasant appearance, seem somewhat scanty, and scattered in the furnishing. But all the more favourable is the opportunity for careful and undistracted study of each picture, according to its individual excellence. Almost for the first time in this country have we an example of that ideal, but hitherto impossible, hanging, advocated by Mr. Ruskin and others, whereby each picture is afforded ample space on or near the line, so as to be seen as the painter himself might have desired. It may be observed that the hangers have not attempted a chronological series or a classification according to schools, and in this they have shown discretion, partly because the materials at command would not have held out for an unbroken series, and also because the rooms, under a miscellaneous distribution, gain greater variety as well as more balanced harmony. The first six pictures in the catalogue, which answer respectively to the names of Wilson, Velasquez, Rembrandt, Reynolds, Rubens, and Da Vinci, may indicate how masters and schools are pleasantly blended on the walls. The strongest contrasts occur when the old masters of Italy are brought into immediate juxtaposition with our more modern English painters: thus, Wilson, in a landscape with figures, suffers in conflict with Claude, when he depicts 'The Rise of the Roman Empire.' Yet Reynolds in 'The Tragic Muse,' contributed by the Marquis of Westminster, and Gainsborough by 'The Blue Boy,' exhibited in Manchester, assert for our native school a position, not only honourable, but singularly independent. We need scarcely point out that this conflict, or battle of the schools, is, in itself, instructive and interesting. The Italian school is represented by 'La Vierge aux Rochers,' by Da Vinci; 'A Landscape with Peter Martyr,' by Giovanni Bellini; 'A Holy Family,' by Sebastian del Piombo; and 'Christ on the Mount of Olives,' by Mantegna. The Spanish school is seen in the sketch for 'Las Meninas,' by Velasquez, and several characteristic figures by Zurbaran; the old Germans are present in a well-reputed work of their chief master, 'The Coronation of the Virgin,' by Albert Durer, lent by the Marquis of Lothian. Then there are rare examples, contributed by the Marquis of Bute, of the Flemish and Dutch school, such as 'View near Maastricht,' by Cuyck; 'A Burgomaster,' by Terburgh; 'A Cock Fight,' by Steen; and 'An Interior of a Tavern,' by De Hooze. The English school is strong in the master-works of Hogarth, Wilson, Reynolds, and Gainsborough; and the Academy has wisely selected among its deceased

members, Leslie and Stanfield for special illustration: never have these two masters been seen in equal strength. Thus the balance of schools, ancient and modern, has been justly maintained, and we may add, that the student has seldom had so favourable an opportunity of acquiring a mastery over the history of the Art of painting.

The Academy, as might have been anticipated, from the known predilection of its members, has not favoured what may be termed the Archaeology of the Art of painting. Of Pre-Raphaelite pictures there are comparatively few; thus we need scarcely say that neither Cimabue, Giotto, nor Orcagna, are present. The absence of Fra Angelico, Perugino, and Francia, not to mention other names in the pure and spiritual schools of Italy, is not so easily accounted for or excused. The purpose would seem to be to set before the public master-works that show maturity in form, composition, colour, and *chiaroscuro*, rather than early and tentative products which sometimes have little value, save as connecting links in historic progress. The earliest picture in the gallery we believe to be that truly noble composition, 'The Virgin and Child attended by Angels,' by Pietro della Francesca, a rare master, who was born at Borgo San Sepolcro, about 1415. This most interesting work, lent by Mr. Seymour, should be compared with 'The Baptism of Christ,' by the same painter, in the National Gallery. Next in date may follow an 'Assumption of the Virgin,' by Lorenzo de Credi, a master emphatically pure in spirit, best seen in Florence, his native city. Credi was a fellow-pupil with Da Vinci, by whom we have here a famous work, oft repeated, one of the gems of the collection, 'La Vierge aux Rochers,' lent by Earl Suffolk. This picture, like the *replica* in Paris, has been much injured. Sir Charles Eastlake agrees with Kugler in considering the famed composition in the Louvre the work of a scholar, and Dr. Waagen deems Lord Suffolk's picture the original. The execution is certainly sufficiently fine for the hand of the master. The Academy has done well to exhibit its copy of Leonardo's 'Last Supper,'—a copy which, superior to any other reproduction from the great original, may be said to possess a European reputation.* This great room, now grand in display of genius, is eloquent in the thoughts of Leonardo, Titian, Tintoret, Vandyke, Reynolds, Gainsborough. One proof of the greatness of these masters is, that their works kindle imagination, and warm emotion in the spectator, and this is the pleasure and the profit which the public should seek in this truly intellectual collection.

The Venetian school, as might be expected, is fairly well represented; there have subsisted, indeed, for long, bonds of sympathy between our English painters and that school which triumphs in colour. Mr. Ruskin, who in the 'Stones of Venice,' penned eloquent apologies for Tintoret, contributes a grandly suggestive sketch by this master; he also lends a 'Portrait of a Doge,' which, though not well drawn, is magnificent in lustrous golden colour: also by this prince of portrait-painters, is the figure of 'Tarragnio,' lent by Mrs. Banks. Strange to say, there is but one specimen of so prolific a painter as Veronese: the deficiency may be readily remedied by a walk into the National Gallery; indeed, the student should make a point of supplementing the one collection by the other. Moroni, who, as a portrait-painter, is scarcely inferior to Titian, may be judged to advantage by 'Il Gentile Cavaliero,' lent by Mr. John Samuel. To Lady Eastlake we owe a remarkably rare example of Giovanni Bellini: 'A Landscape—the subject of Peter Martyr in the foreground.' The canvas is lustrous, though low in colour, and the whole treatment is broad and grand: we covet this master-work for the National Gallery. More than usually analogous to the ordinary style of Bellini, is a marvellous work by Mantegna, 'Christ on the Mount of Olives,' lent by Mr. Thomas Baring: the painter has caught the intense harmony of the Venetians, while he retains the precision

* This picture is referred to at some length elsewhere, in the article on "Picture Galleries of Italy."

and severity of drawing which distinguish his individual manner. Also to Mr. Baring we are indebted for a 'Holy Family,' by the painter of 'The Raising of Lazarus,' in the National Gallery; Sebastian del Piombo seldom, if ever, produced a nobler work; it seems almost to reconcile the grand form of Michael Angelo, and the harmonious lines of Raphael, with the colour of Titian. We do not value highly the two pictures ascribed to Raphael; and we cannot but regret that the examples of this master in the Bridgewater Gallery and in the collection of the Earl of Dudley, were not obtained. Perhaps the Blenheim Raphael, the finest easel-picture by the master with which we are acquainted in this country, it were too much to have hoped for. Michael Angelo, the contemporary and rival of Raphael, will once again fall under discussion in Lord Taunton's 'Holy Family.' We have not seen this famous work since it was exhibited in Manchester, and we are bound to say that the added experience of more than ten years does not bring to our mind conviction of its genuineness. The picture was once assigned to Ghirlandajo; Mr. Wornum, however, is of opinion that it "shows a remarkable identity of execution" with the Bronzino in the National Gallery. The newly-acquired 'Entombment,' in that Gallery, may, with advantage, be compared with this 'Holy Family.' The two pictures have one thing in common, they are both alike unfinished; in other respects they are dissimilar, and the inference would seem to be that at all events only one of the two can be by the mighty Michael.

It is known that no country, Spain excepted, is so rich in Spanish pictures as England, and here we have pretty liberal supplies of chief masters, such as Velasquez, Zurbaran, and Murillo. Sir William Miles contributes one of those 'Equestrian Portraits of Philip IV.' which Velasquez was fond of painting, and no artist has ever done this kind of thing better, though Vandyke's portraits of Charles I. on horseback, if after a different order of merit, cannot be surpassed. But Velasquez's crowning work in this collection is 'Las Meninas,' otherwise the maid of honour present in his studio when the artist was painting the Infanta Margarita Maria. The work here exhibited by Mrs. Bankes is termed by Mr. Stirling "a finished sketch or small repetition" of the well-known picture in Madrid. This study attracted much attention on its exhibition a few years since at the British Institution. Murillo, of whom this country contains so many rare examples, is seen in seven works. From Stafford House come 'Sta. Justa,' and 'Sta. Rufina,' the two patron saints of Seville; they are included in one picture in the public museum of that city, and they bear up between them the 'Girald,' or tower of the cathedral. Also from the Sutherland Gallery are present three characteristic figures by Zurbaran—an artist grand, mysterious, dark, of whom even in Madrid we have never seen as much as we could desire. Of the more scarce masters of Seville, Valencia, and Madrid, such as Roelas, Herrera, Alonso Cano, Coello, el Greco, and Morales el Divino, there are no examples. But on the whole the Spanish school, as we have indicated, occupies its fair share of the general space.

The Dutch and Flemish schools, as might be anticipated, come out in strength; the Academy has always been partial to Dutch naturalism, and especially the Scotch members, from Wilkie down to Faed, have shown a predilection for the genre-painting which Teniers, Ostade, and Steen raised into the importance of a school. Of these and other masters of Holland the Marquis of Bute is one of the chief possessors, and as the family collection has been little seen during a long minority, the wonderfully fine specimens now brought into public view have taken the major part of the exhibition-visitors by surprise. Very fine and very famous is the 'View on the Maas, near Maestricht,' by Albert Cuyp, and there are few better examples in our country of Jan Steen than the 'Cock Fight,' where the painter has introduced into the centre of the picture his own portrait. Also very choice are 'Interior of a Tavern,' by De

Hooge; a 'Landscape,' by Hobbema; a 'Burgomaster,' by Terburgh; 'An Old Woman feeding a Dog,' by Metz; and 'The Card-Players,' by Teniers. Seldom, save in Holland or at Dresden, have we seen works of this rare quality. Of the masters of Holland and Flanders who painted on a larger scale, characteristic examples are not wanting; thus Rembrandt is represented by six pictures; Rubens, by nine; and Vandyke, by seven: several of these are worthy of individual notice did space permit.

Landscapes of most countries, times, and schools make their presence pleasantly felt upon the walls. Sir William Miles contributes one of his famous Claudes familiar to all visitors at Leigh Court, near Bristol; the exhibition is also indebted to the same collection for 'The Storm,' one of the grandest works by Gaspar Poussin. We have already called attention to the 'Bute Cuyp,' and we may here again, among landscapes, refer to a couple of pictures in the tenderest and most poetic moods of Claude, 'The Rise of the Roman Empire,' and 'The Decline of the Roman Empire,' from the Westminster Gallery. Modern works are, as we have said, interspersed among old masters without mutually inflicting as much injury as might have been apprehended; there are landscapes by Cotman, Crome, and Wilson. As an interesting rarity should be noted a landscape, 'Elijah and the Ravens,' by the American poet and painter, Washington Allston. It has more of vigour and nature than we have been taught to look for in this somewhat vague and dreamy artist. Strange that by no chance has a single canvas by Turner crept into the collection. Yet the omission we do not account either an oversight or a fault, but wisely intentional. Turner is almost too great to be thrown in incidentally; and, moreover, the public have for many years been seeing full much of him. But yet another reason why no attempt should for the present be made to do him justice is, that any collection brought together in Piccadilly must necessarily suffer in comparison with the "Turner Bequest," hung in Trafalgar Square.

The thirteen English painters here present are almost too well known to stand in need of explanatory criticism. Hogarth's 'Sigismunda' is a sad example of the artist's conceit in his attempted rivalry of the old masters: when he stuck to portraits and to simple nature he was strong and true. Wilkie's 'Columbus,' though by no means discreditable, is in like manner inferior to works in humbler walks produced by the artist. The two rivals, Reynolds and Gainsborough, have been of late, in numerous and masterly portraits exhibited at Kensington, so prominently before the public that further comment is uncalled for. The comparative and well-accredited merits of the two masters is in no way changed by the present display, which, if restricted, is sufficient. It is pleasant once more to see the famous 'Blue Boy,' painted by Gainsborough, in order to refute the too sweeping dogma of Reynolds, that the principal object in a picture should not be cool in colour; equally delightful is it to look upon perhaps the best replica of 'The Tragic Muse,' wherein Reynolds does his utmost to show the value of warm tones after the Venetian manner. The Academy has paid graceful tribute to their late esteemed and accomplished President by the exhibition of 'Italian Peasants returning from Labour,' a picture conceived in the high and poetic spirit of Giorgione and Palma Vecchia. We will now pass to Stanfield, who, as we have said, with Leslie, is this year selected for special illustration.

Never, not even at the Manchester "Art-Treasures," have we seen England's great marine-painter in equal power. Here are no fewer than forty-five works, many of which are among Clarkson Stanfield's most famous productions, such as 'The Opening of London Bridge,' and 'Portsmouth Harbour,' painted for William IV., exhibited in 1832, engraved among the 'Royal Pictures' in the *Art-Journal*, and now lent by her Majesty from Buckingham Palace. Our readers have been made familiar over many years with the chief works of this powerful and prolific painter; in 1856 Stanfield

was included in our series of "British Artists," and the biographical sketch then given was illustrated by two of the pictures here assembled, the one 'Il Ponto Rotto,' exhibited in the Academy, 1846, and still the property of Mr. Arden; the other 'Tilbury Fort—Wind against Tide,' painted for the late Robert Stevenson, and among the finest contributions to the Academy of 1849. We fail to find among this varied and faithful summary of a laborious life, any one of the series of large pictures commissioned by the Marquis of Lansdowne for the banquetting-room at Bowood, neither is there an example of a series of Venetian views painted for a similar purpose for the mansion of the Duke of Sutherland. But works are not wanting to show the large scenic and panoramic treatment which Stanfield acquired, in common with his fellow-labourer, David Roberts, in the service of the stage. 'View of the Pic du Midi d'Ossau,' a grand imposing mass of mountain, occupies a canvas seven feet long, by five feet wide. Other pictures are of a scale now unusual in our English school, which at present seeks more detail and takes a less wide range through elemental space. Stanfield though scarcely to be classed among imaginative or creative artists, was distinguished in common with Louthburg, Wilson, and others of the school which has now fallen into the historic past, by rare power and mastery of composition. Though more scrupulous of topographic accuracy than Turner, he yet moulded with a free hand the materials gathered in sketching tours on the Continent to the requirements of picture-making. It is true that some of his coast-scenes here exhibited are prosaic as the Dutch, and his style has more affinity with Cuyp than with Claude, with Vandervelde than with Turner; yet few artists in any country have grasped with greater firmness, or comprehended with larger intent, subjects according to their pictorial exigencies. Two of his masterly, scenic war subjects, both in the Manchester Art Treasures, 'The Battle of Roveredo,' exhibited in the Academy of 1851, and 'The Passage of the Magra by the French,' painted four years earlier for the Earl of Ellesmere, are distinguished by consummate dramatic power; nature in solemn grandeur looks upon the havoc man has made in war; such pictures rise almost to historic dignity, and in technical qualities are not inferior to the first broad conception. From the snowy mountain down to the torrent, and the foreground occupied by figures, rocks, and broken timbers, the artist holds resolute command of the subject and situation, not only in the general, but in the detail. Finally, in that noble picture 'Nelson's Remains on board the Victory, after the Battle of Trafalgar,' and that fine conception of more than wonted imagination, 'The Abandoned,' proof is given that Stanfield who retained to the last something of the simplicity and plain downrightness of the sailor life, had smouldering within him the ardour of poetic fire. The 'Peace' and 'War,' lent by Mr. David Price, are here chief among the glories of the great artist.

Our readers are no less familiar with the works of Leslie than of Stanfield, many of the artist's most important productions, including several here collected, we have from time to time engraved in our pages. The pictures now assembled, thirty in number, out of a total of about 140 works, known to have been painted by Leslie, give a fair and pleasing epitome of the artist's manner. Among the earliest in date are 'Anne Page and Slender—Merry Wives of Windsor,' 'Sir Roger de Coverley going to Church,' which we used in illustration of Leslie's biography, published in the *Art-Journal* in 1856. Also among comparatively early works is 'A Family Group,' of the Grosvenor family, lent by the Marquis of Westminster. The Academy in 1835 contained 'Gulliver's Presentation to the Queen of Brobdignag,' a work conspicuous for defects which beset the master's style, crudity in colour, chalkiness in the whites, and a discord among the lines of composition; this and three other works (Nos. 167, 204, and 210) painted for the artist's kind patron, the late Lord Egremont, come from Petworth, a mansion where Leslie spent pleasant days. 'Sancho Panza

and the Duchess,' one of the four contributions of Lord Leconfield, painted in 1824, is the earliest version of a subject the painter fondly repeated: the later *replica* in the Vernon Gallery shows variations. In the Academy of 1848 was exhibited 'Mr. Charles Dickens, as Bobadil,' lent by Mrs. Gibbons; also that important and highly characteristic work, 'A Scene from Roderick Random—Reading the Will,' likewise contributed by Mrs. Gibbons. The following year, when still the artist was in full power, is well represented by a scene from Don Quixote, 'The Duke's Chaplain enraged leaving the Table,' and by a Shakspearean subject, 'The Masquerade—the King, Anne Boleyn, and Cardinal Wolsey.' By such felicitous compositions, as well as by numerous and popular book-illustrations, Leslie became identified with the literature of England, and indeed of Europe: among the authors his pencil elucidated may be enumerated Cervantes, Molière, Shakspeare, Milton, Sterne, Addison, Scott, Smollett, Fielding, and Sheridan. Thus Leslie's manner is more "bookish" than that of Wilkie, and the artist's literary sympathies brought him into friendly intercourse with Washington Irving, Coleridge, Sir Walter Scott, and Washington Allston, the poet-painter to whose pictures we have already referred. Of the royal favour which Leslie obtained the present exhibition bears signs; thus 'The Lady in Comus,' exhibited in 1844, and lent by Mr. Price, is a study for the fresco in the summer-house at Buckingham Palace, a kind of work for which the artist was as little fitted as some of the other painters therein employed. Her Majesty lends from Windsor Castle, 'The Christening of the Princess Royal, February 10, 1841.' Leslie, in July of that year, writes, "I have for the last two months been painting every day from home, on the picture of 'The Christening,' and anxious to make the most of the long days, I am occupied from nine in the morning till seven or eight in the evening." In February of the following year, he further writes, "My picture of 'The Christening' is not yet finished. I am chiefly waiting for the Queen Dowager, who has been on the point of death; but as she is recovered, and is now in London, I hope soon to have a sitting." These extracts indicate in how conscientious a way Leslie went to work; he evidently spared no pains to render the portraits in pictures which now form part of the history of our country, altogether reliable. The painter was, we know, an eye-witness of a scene he depicted with conscientious care and deliberate detail, 'The Coronation of Queen Victoria—her Majesty receiving the Sacrament.' Of all the pictures commemorative of royal ceremonies painted about this time, we are accustomed to consider this the most satisfactory; it is faithful as a chronicle, and will always hold a very high place as a work of Art.

The contents of these instructive and interesting galleries may be summed up as follows:—the pictures are 234 in number, the contributors 87, and the artists represented 75: of these 29 artists belong to the Italian school; 21 to the Dutch and Flemish schools; 2 to the German, in the persons of Holbein and Durer; 3 to the Spanish; 4 to the French, reckoning Greuze, Claude, N. and G. Poussin; 3 to the American, counting West, Newton, and Allston; and the remaining 13, out of the above total of 75 painters, belong to the English. Our native school is represented by 106 works, while the above six foreign schools count a total of 125. Of foreign artists, only four number over 5 works each, viz., Holbein, Murillo, Rembrandt, and Rubens; the last, who is most numerously represented, reaches the maximum of 9 pictures. Also in the English school, only four painters show more than 5 works each; thus, Reynolds is represented by 8, Gainsborough 10, Leslie 30, Stanfield 45 pictures. It is evident that a wisely considered system runs through the above numbers, and the result is a well-balanced and widely representative collection. We have only to express a hope that the public will show their appreciation of this praiseworthy effort. Success can alone secure a repetition of the experiment through coming years.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

EDINBURGH.—Among the recent additions to the National Gallery are the youthful John Runciman's fine picture of 'King Lear in the Storm,' and a good portrait of David Martin—better known as the assistant of Allan Ramsay when "King's painter,"—painted by himself.

DUBLIN.—The Royal Hibernian Academy will open its annual exhibition this year earlier than usual, and will in future adopt the same plan. The day fixed upon is the 7th of March; the 14th of February being the last day for the reception of pictures, &c. It is also proposed to have a room set apart for "sketches," which may be sent in bead frames. We shall be gratified to know that some, at least, of our good English artists have lent their aid to the Dublin Academy, which seems to be almost ignored by them, though there is no lack of picture-buyers across the Irish Sea. We have in England many Irishmen highly distinguished in Art; and surely the country whence they came hither has a claim upon them for such aid as they can, and ought to, give. There are special reasons why the Irish Academy, confessedly weak in the highest Art, should have the support of the stronger.

BIRMINGHAM.—The exhibition, by the Birmingham School of Art, of a large number of objects selected from the East India Museum, Whitehall, has called forth a well-written pamphlet in the form of a "Guide-book," with descriptive remarks on the design and workmanship of the objects. It is, we believe, from the pen of Mr. W. O. Aitken, of Birmingham, who has treated the subject judiciously and intelligently.

BOLTON.—This town has invoked the aid of Art in a form and manner we should rejoice to see more frequently adopted. It has been decided to enrich the pediment of the new Town Hall, there building, by inserting therein a series of sculptural figures, extending over a width of 40 feet. In the centre of the composition—at the apex of the tympanum—is seated a female figure in personification of the town, and on either side are groups illustrative of Earth, Manufacture, Commerce, and Ocean. The commission will be executed in stone, and is now in the hands of Mr. W. Calder Marshall, E.A., of whose works that district already possesses several notable examples.

CANNY.—It is proposed to have an exhibition of Fine Art and Industrial works in this town, during the year: it will probably take place in the autumn. The Marquis of Bute has accepted the post of president.

MANCHESTER.—The annual meeting of the Academy of Arts was held on the 28th of December. We gather from the remarks made by the president, Mr. W. K. Keeling, and by Mr. Rothwell, honorary secretary, that the finances of the society are in a more flourishing condition than at any period since the formation of the Academy, ten years ago. The question of admitting ladies as students in the life-class for the draped figure was under discussion; and it was with more than ordinary satisfaction the council drew attention to the progress shown by the members and students of the Academy, which at the present time consists of 23 members, 12 associates, and 9 students: the last were steadily increasing in number, and "their prospects were exceedingly cheering." The Academy expresses its obligations to the Royal Manchester Institution for the improved accommodation it has recently afforded. "Much," observed Mr. Keeling, "had been said and written upon the necessity of general education, but, they feared, little upon Art-education. In the more educated countries of the Continent large provision for education in Art, as an essential accompaniment to all intellectual cultivation, was made, not only in the more professional schools, but in every school, and of every grade. There was scarcely a university without its regular chair of aesthetics: and until they found in our great seminaries of learning professors to lecture upon the theory, principles, and history of Art, they could scarcely expect Art-education to make rapid progress."

ART IN CONTINENTAL STATES.

PARIS.—*The Demidoff Gallery of San Donato.*—The great object of interest, at this moment, in the Art-world of Paris, is the approaching sale of Prince Demidoff's celebrated San Donato gallery of pictures, with a redundant supplement of choicest rarities of—in its widest range—*virtu*. To all travellers of cultivated taste, this rich and rare collection has been familiar, in the shrine of its Tuscan villa, near to Florence. It was founded by the grandfather of the present owner, under whom and his immediate successor it gradually reached its present accumulation. Why it now is doomed to dispersion, is a matter of private feeling; it is averred, that the prince, into whose hands it has been transmitted, having left Italy for Paris, where another dwelling has grown up for him similarly enriched, has resolved to part with these old familiar favourites. The collection of paintings, which thus comes beneath the dispensation of M. Pillet's hammer, is between two and three hundred in number. They are all more or less of interest, with a pervading high average merit. They contain, however, an *élite* of works of first-class merit in the Italian and Spanish schools of the *cinquecento* time, and the French of the last and present century. Amongst the former, are two noble Titians—a portrait of the Duke D'Urbino, and the 'Repast at Emmaüs,' a portrait by Sebastian del Piombo, which finely emulates the great Venetian; Paul Veronese's portrait of La Bella Nani, and several masterpieces of Carlo Dolce, Tintoretto, and Cigoli. Murillo is finely represented by a portrait of himself, singularly powerful in its contrasted effects, and by an ecstatic St. Francis. Ribera also sustains the Spanish name on this occasion. Among the modern pictures of the San Donato gallery, the French are numerous and strong. They familiarly claim Bonington as one of their school—we venture to use the words, "one of their masters;" and they have proved themselves fondly zealous pupils. One of his most charming gems is here: Henry IV. kneeling on the ground, and playing "ride-a-cock-horse" with his children, to the much contentment of the queen, and the respectful horror of the stately Sully. Engraving has made this happy composition familiar and a favourite with us all. The original will no doubt change hands under a heavy valuation. Greuze, that bright particular star in the French constellation, is here represented in quite an unaccustomed force. Besides two of his *genre* designs, there is a series of young female heads, from which he drew his most exquisitely delicate inspirations. Here is field for much competition. Fragonard and Boucher offer fine specimens to those who indulge the foible for their effeminate school; and to represent the incomparably superior French canvas of our own times, we have the Lady Jane Grey of Paul de la Roche, as a harmonic pendant to the Françoise Rimini of Scheffer, Leopold Robert's singularly true, and as singularly picturesque, Italian scenes, some of Troyon's best cattle-pieces, and no fewer than five of Delacroix's best works, equally bold in composition and in colour. The names of Lami and Joseph Vernet also take honourable place in the collection. The importance of this sale may be felt from the circumstances that a new *beauté* has been especially prepared for it, and that it is anticipated to require the better part of three months for the completion of the building.—The budget for the past year presented by the Prefect to the Municipal Council contained the following items connected with Art. The sum of £10,000 is for the purchase of paintings, sculptures, and engravings; £4,800 for the completion of the Hôtel Carnavalet, which is to be converted into a museum of the antiquities of Paris; and £4,000 for the service of the museum itself.—M. Gumery is said to have received a commission for a group of sculpture to replace the obnoxious figures of M. Carpeaux now removed from the new opera-house.—M. Robert Fleury, the distinguished painter, has recently completed a picture which, being executed for a private commission, is not, as reported, to be publicly exhibited. The

subject is 'The Death of the Emperor Paul of Russia,' who, as most of our readers probably know, was strangled in his bed-chamber. The body of the wretched despot is seen placed on a chair, and lighted up by the cold moonshine. Around the spot are grouped Count Pahlen, Military Governor of St. Petersburg, and the other conspirators. Report speaks highly of the treatment and general artistic character of this historical picture.—The *habitués* of the picture-sale rooms in Paris are sometimes as addicted to little pleasantries as they are found to be in London. At a recent sale of the collection of M. Bis a portrait by Tintoretto was hung at the private view: every one who saw it exclaimed—"It is M. de Nieuwerkerke!" the well-known amateur, and superintendent of the *Beaux Arts*. A wag took the opportunity of writing on the frame of the picture, "Portrait of M. de Nieuwerkerke, painted by Tintoretto."

ADELAIDE.—Sir James Fergusson, Governor of South Australia, has had a copy taken of the whole-length, life-size portrait, by Sir M. A. Shee, of Queen Adelaide, in Buckingham Palace. The copy is by Mr. H. Duke, and is intended as a present from the governor to the town of Adelaide, to express his sense of the kindness he has received from the colonists. It will be placed in the town-hall.

ANTWERP.—The annual exhibition of the United Belgian Society of the Fine Arts takes place this year in Antwerp, and will open in the month of August. The Society has taken advantage of its late experiences to modify its regulations; the number of works of Art to be exhibited by each artist will be limited to three in each class. Architects will be permitted to show not only designs for new buildings, but also photographs of their completed works—an innovation which deserves to be generally adopted. Enamels also are to be admitted, as they were at the last exhibition of the Society at Brussels.—An exhibition of the works of the late Baron Leys is to be opened here during the spring, when the great series of historical pictures with which many of our readers must be acquainted will be formally inaugurated.

BERLIN.—Kaulbach is reported to be at work on a large canvas, the subject of which is rather more than simply curious. 'Christ driving out the Intriguers from the Ecumenic Council' is a politico-religious theme which cannot but attract, if only for its novelty. A contemporary, who gives us the intelligence, "trusts that the faces will be portraits, that the world may be enlightened on the subject."

BRUSSELS.—The Society of Water-Colour Painters, recently established here, proposes to open its first exhibition early in the year.

COENOA.—An International Exhibition of Fine and Industrial Art, in every department, is announced to take place in this city. It will be opened in the month of October.

THE HAGUE.—A national monument in honour of William of Orange, first King of the Netherlands, has long been in course of erection at the Hague; it was recently inaugurated by the King and Queen of Holland, in the presence of the diplomatic corps, a large gathering of the nobility of the country, and an immense concourse of spectators. Two flights of stone steps lead up to an extensive basement area, on which is erected a pedestal supporting a statue of King William I. and some allegorical figures. The sides of the pedestals are adorned with reliefs of the most important events in the king's life, and among them is one of the landing, while he was Prince of Orange, at Scheveningen, from her Majesty's ship *Warrior*, on the 31st March, 1813, after an exile of nineteen years.

NEW YORK.—A subscription, limited to one dollar, has been opened in this city for the erection of a monument to the memory of the late Mr. Peabody in Central Park.

PESTH.—It is proposed, says the *Chronique Belge*, to convert into a public gallery the collection of ancient pictures known as the "Esterhazy Collection," which some time since was removed from Vienna to Pesth. It consists of six hundred paintings, and is as remarkable for the quality of the works as for their number. The greatest masters of the different schools are represented by some of

their finest productions. If the report be confirmed, the old city of Pesth will possess a gallery which, in excellence, though not in number, will bear comparison with some of the most noted in Europe.

ROME.—Men are at work on the Janiculum Mount, erecting the column intended to commemorate the meeting of the Ecumenical Council. It will take the shape of a Doric column on a pedestal, surmounted by a bronze statue of St. Peter, and will be about 78 feet in total height. The shaft will be formed of rare coloured marbles recently discovered at the Emporium; the base and capital being of white Carrara marble. The square pedestal will be adorned with four bas-reliefs, including a representation of the ceremony of opening the Council.

WASHINGTON.—The success of the proposed exhibition in this city is now assumed to be certain, a considerable sum of money having already been subscribed, while no fears prevail with regard to what is further required. Great hopes are entertained that British Fine Art will be well represented. There is an earnest desire in America to see and possess it, and we trust our artists will not be backward in responding to the wish.

A SCENE OF THE DELUGE.

FROM THE GROUP OF SCULPTURE BY LUCCARDI.

AMONG the sculptured works seen in the last International Exhibition in Paris, few stood out more prominently in the way of general admiration than Professor Luccardi's 'An Episode of the Deluge,' as it was called in the catalogue. Other examples of the Art drew, undoubtedly, as much attention as this; but the original conception of this group, the thoughts associated with the subject, and the masterly execution of the work, could not but attract the thousands who daily thronged the area of the vast building on the Champ de Mars.

The group naturally divides itself into two parts, each requiring specific treatment at the hands of the sculptor. First, the man with his strong-built frame and full muscular development, more forcibly pronounced from the circumstances in which he is placed; sustaining, not only himself, but his wife and child also, on a point of rock upon which the "devouring flood" rushes with remorseless power of destruction. Sternly does he look forth on the waste of waters with the full assurance that all hope of safety is gone. There is something terrible in his whole aspect; while the modelling of the figure throughout is really fine: the flesh is soft yet firm.

The treatment of the female figure is, for the most part, of an opposite character, as it demands. Here we have what may be called the grace of conscious helplessness. She clings to her husband as if his strength and stalwart frame would suffice to prevent her from being carried away by the rising deluge. Earnestly she gazes into his face to gather from it, if possible, a ray of comfort, if not of absolute assurance of safety. That upturned head is a beautiful "idea," much more touching and expressive than if the sculptor had turned it downwards in the agony of grief and despair. The child locked in the arms of both parents completes a composition which does honour to the modern school of Italian sculpture. As already intimated, the group is beautifully executed; if the design shows power, even grandeur, of conception, the chiselling of the marble is so soft and delicate as to manifest the skill and *finesse* of the sculptor's well-practised chisel.

ROYAL SCOTTISH ACADEMY.

THE forty-second report of the Royal Scottish Academy has been issued. We congratulate the members on their position and prosperity, and, from the tenor of the document, on the prospect they have of furthering Art at home. The exhibition of February, 1869, was one of distinguished success. As respects the attendance of visitors, it takes precedence of all bygone exhibitions, while the sales of pictures are allowed to be in the highest degree satisfactory. By far the greater proportion of the works on the walls was by resident artists; but the Academy does not forget that much of the attraction of the exhibition was due to the contributions of Sir Francis Grant, P.R.A.; Thomas Faed, R.A.; J. E. Millais, R.A.; and other eminent artists and honorary members of the Scottish Academy. The report by the visitors of the Life Academy states that the attendance, running over ninety-eight nights, gave an average of rather more than twelve students for each night. This average is less by two than that of the previous year; but the progress, in fine, was satisfactory. The Council concurs in the recommendation of the visitors, and records the average of work to be high; it believes that under the judicious guidance of the visitors, the objects of a life-school have been well carried out, viz., the attaining a sound knowledge of the human form, and the power of expressing that knowledge correctly and readily, in opposition to mere dexterity or effect of colour.

The annual prizes were adjudged as follows:

THE ACADEMY'S PRIZES.

Best Drawing in the Life School ROBERT GIBB.
Second Best Drawing ROBERT M'LEITH.
Best Painting in the Life School ASHERCROMBY and WALLACE, *Equal*.
For Anatomical Drawings ROBERT GIBB.

THE KLITH PRIZE.

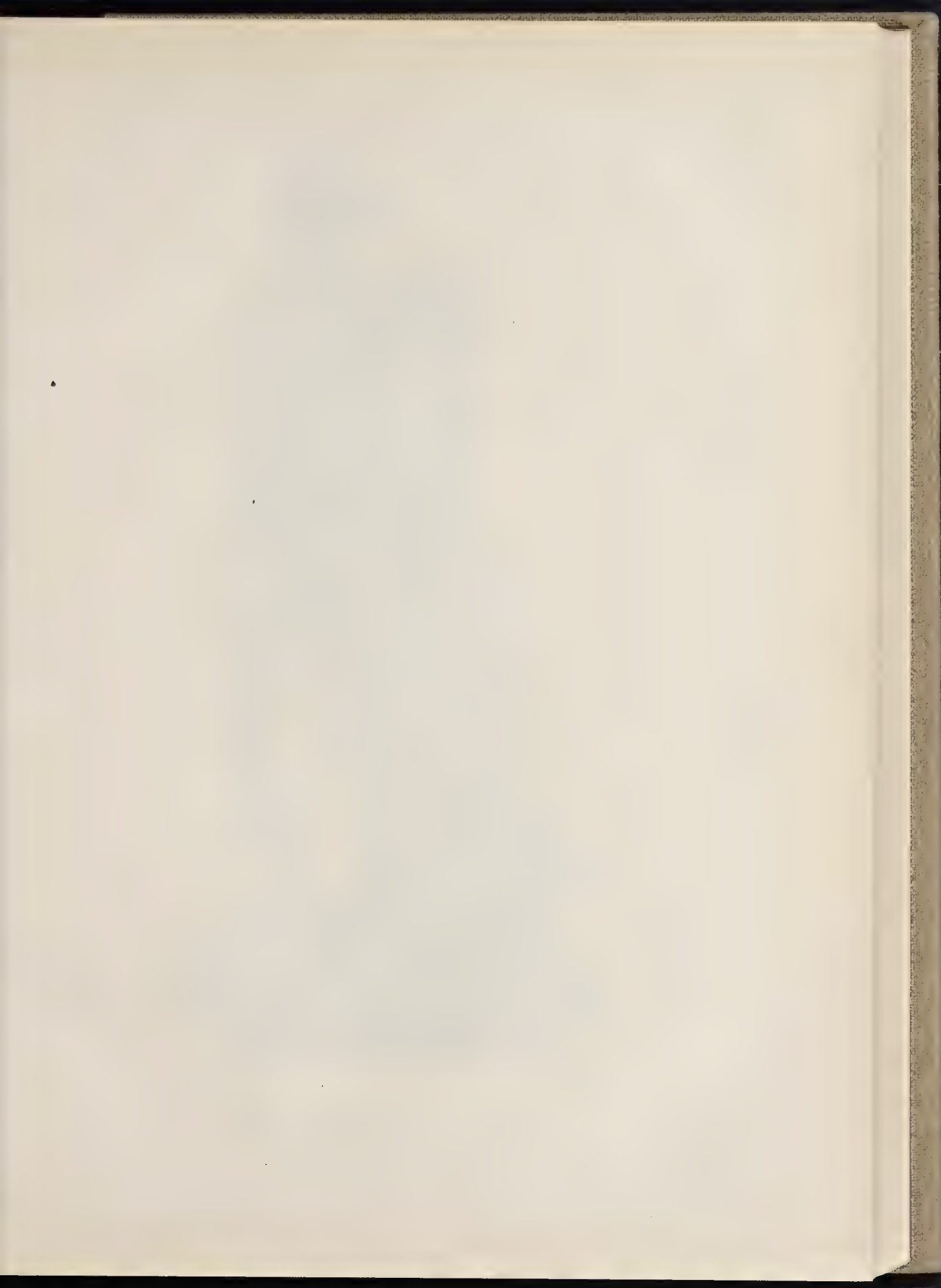
To the most meritorious Student ROBERT GIBB.

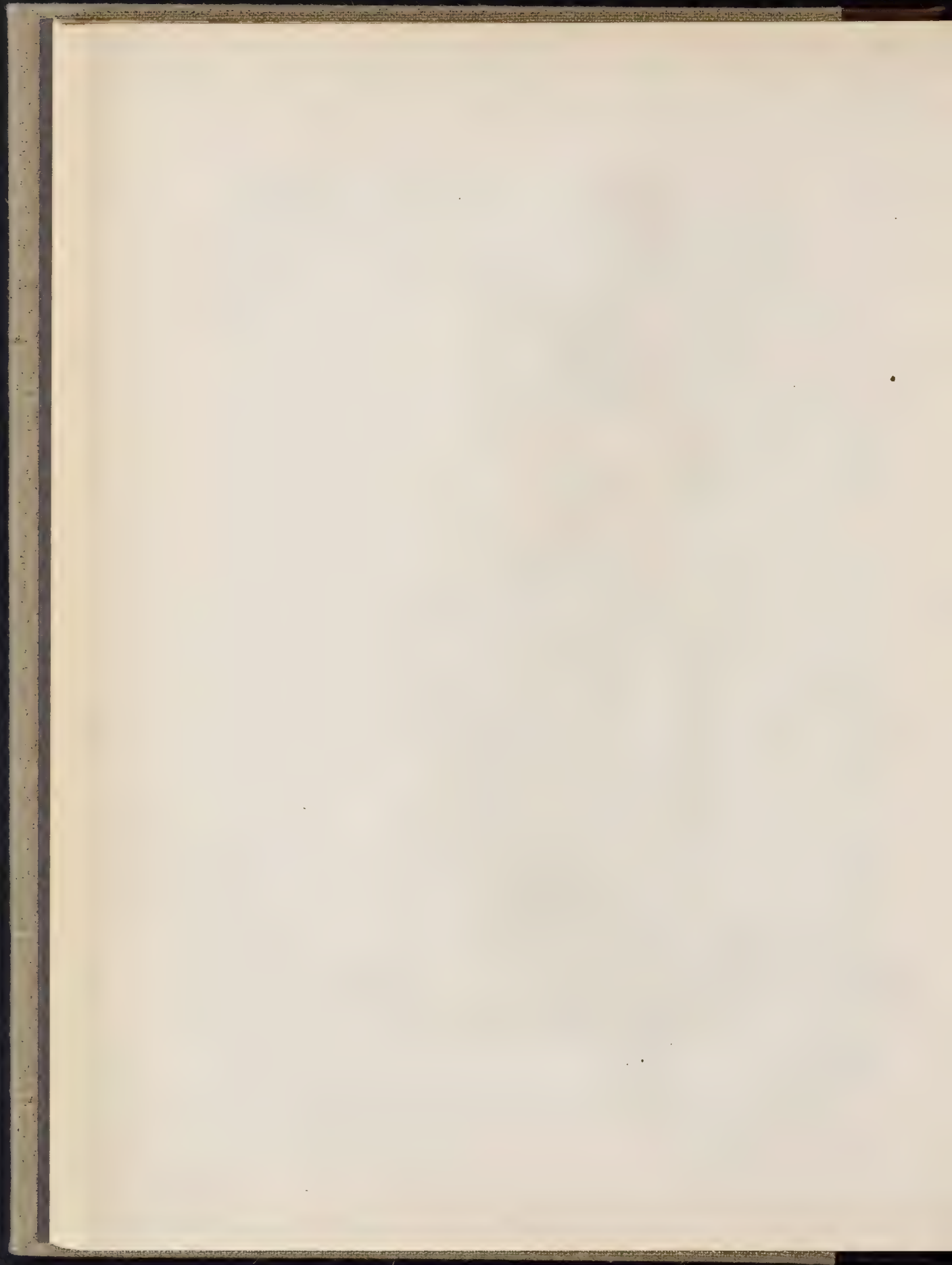
The STUART PRIZE was unanimously awarded to WILLIAM STEVENSON, for an Alto-relievo of 'Glaucus and Ione,' from 'The Last Days of Pompeii.'

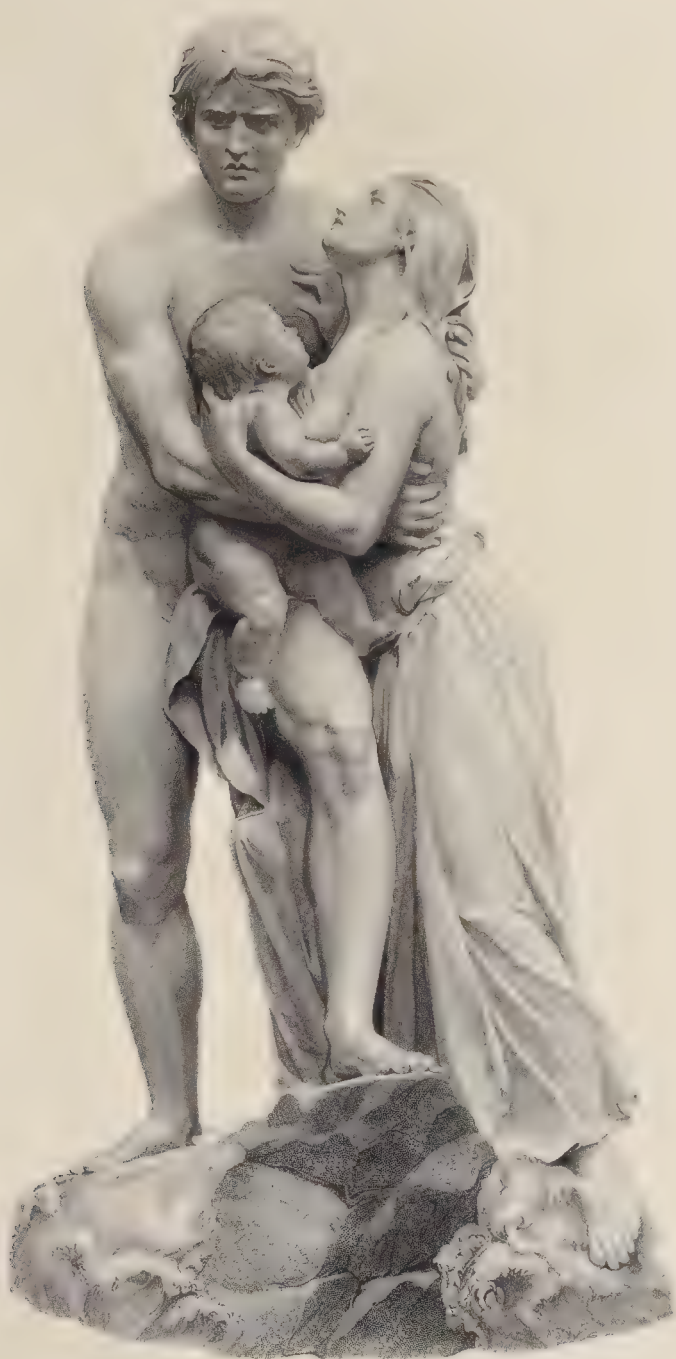
The report alludes to the death, during the past year, of J. E. Lauder, R.S.A.; R. S. Lauder, R.S.A.; and W. Crawford, A.R.S.A.; to each of whom a suitable tribute is paid. The Council also notices the death of their law agent, Mr. John Elder, W.S., and notifies the appointment of his partner, Mr. George Bince, W.S., to the office. The following additions are stated to have been made during the year, to the Academy's collection:—(1.) A head-size portrait of David Martin, the leading portrait-painter of his time in Edinburgh, painted by himself, and presented to the Academy by the Misses Bryce; (2.) 'Play,' the diploma work of Hugh Cameron, R.S.A.; (3.) 'Asleep,' the diploma work of R. F. Ross, R.S.A. It having been represented by the librarian that the cast from ancient ivories, which have been in the possession of the Academy for some years, might be exhibited with advantage in the Antiquarian Museum; it was resolved by the Council, that they should be granted for exhibition as requested. The report next brings under the notice of the members the retirement from office of their most valued secretary. They suggest that some expression of the Academy's sense of his services be tendered to Mr. D. O. Hill, R.S.A., and unanimously recommend, that, on withdrawing from his official position, he should continue to receive from the Academy's funds his full salary for life—a recommendation unanimously adopted, at a general meeting of the Academy, on the 25th November, 1869.

We may, perhaps, be permitted to add our own gratification that Mr. Hill's long and most valuable services have been thus recognised by his fellow-academicians—in a way as honourable to themselves as it is to him. As a landscape-painter of high ability his pictures have, during a long series of years, contributed greatly to the interest of the Academy's exhibition; while in his official capacity he has given most important assistance in a variety of ways to the institution.

Mr. William Douglas, R.S.A., has been elected to fill the post of secretary vacated by Mr. Hill.







ADAM, EVE, AND THEIR SON

THE SCULPTURE BY MRS. J. W. WATSON, 1850. THE SCULPTURE BY MRS. J. W. WATSON, 1850.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

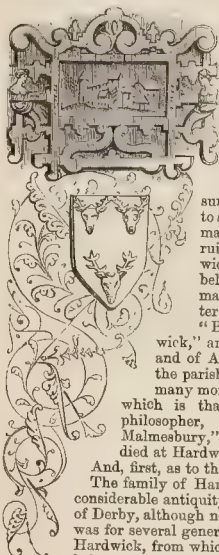
"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

BY S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYN JEWITT, F.S.A.

HARDWICK HALL.*



HAVING described HARDWICK HALL as it now exists, and given a history of the noble family of Cavendish to whom it belongs, we resume the subject, to speak of the older mansion, now in ruins; of the Hardwicks to whom it belonged; of the marvellous daughter of that house, "Bess of Hardwick," and her alliances; and of AULST HUCKNALL, the parish church, and its many monuments, among which is that to the great philosopher, "Hobbes of Malmesbury," who lived and died at Hardwick.

And, first, as to the family.

The family of Hardwick is one of considerable antiquity in the county of Derby, although now extinct, and was for several generations settled at Hardwick, from which place, indeed, it is probable the name was assumed.

In 1203 the manor of Hardwick was granted by King John to Andrew de Beauchamp, but in 1288 it was held of John le Savage—who owned the neighbouring manor of Steynsby, and was probably of the same family as the later Savages, of Castleton and other places—by William de Steynsby, by the annual render of three pounds of cinnamon and one pound of pepper. The grandson of William de Steynsby, John Steynsby, died seized of the manor in 1330. It afterwards passed into the hands of the Hardwicks, and was held by them until it passed to the Cavendishes by the marriage of the heiress to Sir William Cavendish. The first of the Hardwick family was William, who married the daughter of Goushill, of Barlborough (which family of Goushill, in the time of Henry III., married the heiress of Hathersage, and whose heiress, in the sixteenth century, married Wingfield), and by her had two sons, Roger and William, the latter of whom was living in the thirty-second year of Henry VI. Roger Hardwick, of Hardwick, married the daughter of Robert Barley, of Barley, and had issue by her, John, who succeeded him. John Hardwick, of Hardwick, married Elizabeth, daughter of Henry Bakewell, of Bakewell, one of the co-heiresses of which family married Linacre before the year 1400. By her he had issue, a son, John Hardwick, who, marrying Elizabeth, daughter of—Pinchbeck, of Pinchbeck, was, in turn, succeeded by his son, John Hardwick, who married Elizabeth, daughter of Thomas Leake, of Hasland, a younger branch of the Leakes, Earls of Scarisdale. By this lady John Hardwick, who died January 24, 1627, had issue, one son and four daughters, viz., John, Mary, Elizabeth, Alice, and Jane. John Hardwick, the last male representative of the family, who was only three years old at his father's death, married Elizabeth, daughter of Philip

Draycott, of Paynsley, but died without issue, leaving his sisters his co-heiresses. Of these, Mary married, first, Wingfield, and, second, one of the Poyllards, of Devonshire, who was Gentleman Usher to the Queen; Alice married Francis Leech, of Chatsworth, and died without issue; Jane married Godfrey Bosville, of Gunthwaite; and Elizabeth ("Bess of Hardwick") married, first, Robert Barley, of Barley; second, Sir William Cavendish; third, Sir William St. Loe; and fourth, Gilbert, Earl of Shrewsbury. The Francis Leech just named, who married "Bess's" sister Alice, was the last of his family. He sold Chatsworth to Agard, who resold it to the second husband of "Bess," Sir William Cavendish, by whom it was rebuilt in almost regal magnificence.

Elizabeth Hardwick was, it will have been seen, one of the co-heiresses of her father, and ultimately heiress to her brother, from whom she inherited Hardwick and other estates. She was a most remarkable, clever, and accomplished woman, and one of the most successful, in her many marriages, in her acquisition of property, in the alliances of her family, and in the erection of magnificent mansions; and no account of Hardwick would be complete without, at all events, a brief notice of her extraordinary and brilliant career. When very young—indeed, it is said, when scarcely fourteen years of age—Elizabeth Hardwick became the wife of Robert

Barley, of Barley (or Barlow), in the county of Derby, son of Arthur Barley, of Barley-by-Dronfield, by his wife, Elizabeth Chaworth. This young gentleman, who was devotedly attached to his young and charming wife, died within a few months after their marriage, leaving his possessions to her. By this short marriage there was no issue. Remaining a young, indeed childlike, widow for some twelve years or thereabouts, she then married Sir William Cavendish, as detailed in our former chapter, and so brought to him the possessions of the Hardwicks, which she had inherited from her father and brother, as well as those of the Barleys, acquired by her first marriage. By Sir William Cavendish she had a family of three sons and three daughters, viz., Henry Cavendish, of Tutbury, ancestor of the Barons Waterpark; Sir William Cavendish, of Chatsworth, created Baron Cavendish of Hardwick, and Earl of Devonshire, and ancestor of the present Ducal house of Devonshire; Sir Charles Cavendish, of Bolsover Castle, ancestor of the Barons Cavendish, Viscounts Mansfield, Earls, Marquises, and Dukes of Newcastle; Frances, wife of the Duke of Kingston; Elizabeth, wife of Charles Stuart, Duke of Lennox, and mother by him of Arabella Stuart; and Mary, wife of Gilbert, seventh Earl of Shrewsbury. Sir William Cavendish died in 1557, and his lady was thus a second time left a widow. A few years later she married her third husband, Sir William



HARDWICK: FROM THE PARK.

St. Loe, Captain of the Guard to Queen Elizabeth, "owner of a great estate, which," as Bishop Kennett says, "in articles of marriage she took care should be settled on her and her own heirs, in default of issue; and, accordingly, having no child by him, she liv'd to enjoy his whole estate, excluding his former daughters and brothers;" thus adding his property to the already immense possessions she had acquired in her own right and by her two former marriages. The death of Sir William left her for the third time a widow, but she was soon after wooed and won by George, sixth Earl of Shrewsbury, who had not long before lost his countess, Gertrude Manners, daughter of the Earl of Rutland. Before she would consent, however, to be united to the first peer of the realm, she stipulated that he should give his daughter to her eldest son, and that Gilbert Talbot, his second son (the eldest being already married) should espouse her youngest daughter. These family nuptials were solemnised at Sheffield on the 9th of February, 1567-8; her daughter being at the time not quite twelve years old, and her husband being under fifteen. Gilbert Talbot became seventh Earl of Shrewsbury.

The history of the events of her life while Countess of Shrewsbury is that of the kingdom at large; for it was during this time, from 1568 to 1584, that Mary, Queen of Scots, was confined to the care of the earl and his lady,

and by them was kept a close prisoner. Into these annals—known by every student of English history—it is not our province now to enter. Suffice it to say that the wearisome task, imposed by a rigorous and arbitrary sovereign, was executed with a zeal and with a diligence that were worthy a far better cause. In 1568 the earl received from his royal mistress the intimation of the trust she was about to confide to him, and on the 20th of the following January, 1569, the order for removing Mary from Bolton to Tutbury was made. Here the poor captive was received by the Earl and Countess of Shrewsbury; and here, kept a close prisoner, she remained for several months, passing her time as best she might in needlework. "I asked hir grace," says White, "sence the wether did cutt of all exercises abroad, hows passed the tyme within? She sayd that all the day she wrought with hir nydill, and that the diversitie of the colors made the worke seme lesse tedious, and continued so long at it till veray payn made hir to give over; and with that layd hir hand upon hir left syde and complayned of an old grief newly increased there." In June the earl removed her to Wingfield Manor, in Derbyshire, now, like Tutbury itself, a splendid ruin; and later on in the same year back again to Tutbury. In 1570 Mary was removed to Chatsworth, and from thence to Sheffield, also

* Continued from p. 8.

now a ruin. Here she remained, occasionally staying at Chatsworth for some length of time. In 1584 she was again removed to Wingfield, in 1585 to Tutbury, and in the following year to Chartley, to Fotheringhay, and that fatal block, which will ever remain a dark blot on the escutcheon of "good Queen Bess." It is a somewhat remarkable circumstance, touching the captivity of Mary under the constablenesship of the Earl of Shrewsbury, that the places belonging to him where she was confined, Sheffield Castle and Manor, Tutbury Castle, Wingfield Manor, and Chartley (as well as Fotheringhay, where she was executed), have all fallen to ruin, while Chatsworth and other places which belonged to the countess still flourish.

It is not certain, although there is every probability that such was the case, that Mary was ever at Hardwick. There can be but little doubt she spent, at all events, a few days there, but this would, of course, be at the old Hall, as will be shown later on.

The Earl of Shrewsbury, about whom strange rumours regarding his conduct and intentions towards his captive at the time of his discharge from his trust were afloat, and over whom a female domestic, Eleanor Britton, had gained an injurious ascendancy, afterwards, in consequence, living a not very happy life with his second countess, died in 1590, and thus "Bess of Hardwick" became, for the fourth time, a widow. "A change of conditions," says Bishop Kennett, "that, perhaps, never fell to the lot of one woman, to be four times a creditable and happy wife, to rise by every husband into greater wealth and higher honours, to have a numerous issue by one husband only; to have all those children live, and all by her advice be creditably disposed of in her life-time; and, after all, to live seventeen years a widow in absolute power and plenty."

The countess, besides being one of the most beautiful, accomplished, and captivating women of her day, was, without exception, the most energetic, business-like, and able of her sex. In architecture her conceptions were grand, while in all matters pertaining to the Arts, and to comforts and elegancies of life, she was unsurpassed. To the old hall of her fathers, where she was born and resided, she made vast additions—indeed, so much so as almost to amount to a re-creation of the place; and she entirely planned and built three of the most gorgeous edifices of the time—Hardwick Hall, Chatsworth, and Oldcotes—the first two of which were transmitted entire to the first Duke of Devonshire. "At Hardwick she left the ancient seat of her family standing, and at a small distance, still adjoining to her new fabric, as if she had a mind to preserve her cradle, and set it by her Bed of State," as Kennett so poetically expresses it.

Her "Bed of State"—the present Hall, erected by her—we have already described. Her "Cradle"—the old Hall, wherein she was born and nursed, but which is now in ruins—we shall describe presently.

The latter part of her long and busy life she occupied almost entirely in building, and it is marvellous what an amount of real work—hard figures and dry details—she got through; for it is a fact, abundantly evidenced by the original accounts remaining to this day, that not a penny was expended on her buildings, and not a detail added or taken away, without her special attention and personal supervision. Building was a passion with her, and she indulged it wisely and well, sparing neither time, nor trouble, nor outlay, to secure everything being done in the most admirable manner. It is said, and it is so recorded by Walpole, that the countess had once been told by a gipsy fortune-teller that she would never die so long as she continued building, and she so implicitly believed this, that she never ceased planning and contriving and adding to her erections; and it is said that at last she died in a hard frost, which totally prevented the workmen from continuing their labours, and so caused an unavoidable suspension of her works. Surely the fortune-teller here was a "wise woman" in more cases than one; for it was wise and cunning in her to instil such a belief into the countess's mind,

and thus insure a continuance of the works by which so many workmen and their families gained a livelihood, and by which later generations would also benefit.

Besides Hardwick, Chatsworth (for which a good part of the old Hall at Hardwick was, at a later period, renewed), Oldcotes, and other places, the countess founded and built the Devonshire Almshouses at Derby, and did many other good and noble works. She died, full of years and full of honours and riches, on the 23rd of

February, 1607, and was buried in All Saints' Church, Derby, under a stately tomb which she had erected during her lifetime, and on which a long Latin inscription is to be seen.

Of the countess—the "Bess of Hardwick," who was one of the greatest of the subjects of that other "Bess" who sat on the throne of England—portraits are still preserved at Hardwick, and show that she must have been, as Dugdale says of her, "faire and beautiful." Whatever faults of temper or of disposition she



HARDWICK: THE OLD HALL.

had—and she is said to have had plenty of both—she had good qualities which, perhaps, out-balanced them, and she, at all events, founded one of the most brilliant houses—that of Cavendish—which this nation has ever produced.

The old Hall at Hardwick, of the ruins of which we give an engraving, was, in its palmy days, a place of considerable extent and beauty, and from its charming situation—being built on the edge of a rocky eminence overlooking an immense tract of country—must have been

a most desirable residence. In it a long line of the ancestors of the countess were born, and lived, and died; and in it she too was born and lived as maiden, as four times wife, and four times widow. In it, if Mary, Queen of Scots, was ever at Hardwick, she must have been received, and in it the larger part of the great works of its remarkable owner must have been planned. It was her "home," and her favourite residence, and it is said that when she began to build the new Hall—which, as we



HARDWICK: INTERIOR OF THE OLD HALL.

have said, closely adjoins the old one—she still intended making the older building her abode, and keeping the new one for state receptions and purposes of hospitality. This plan, however, if ever laid down, was ultimately discarded, and the old mansion, after all the improvements which had been made in it, was in great measure stripped and dismantled for the requirements of the new Hall, and of Chatsworth.

A tolerably good idea of the extent of the

ruins of the old Hall will be gained from our engraving, which shows, perhaps, its most imposing side, with the green-ward in front. In its interior several rooms, in a more or less state of dilapidation, still remain, and can be seen by the visitor. The kitchens, with their wide chimneys, and the domestic offices on the ground-floor, amply testify to the almost regal hospitality which must at one time have characterised the place; while the chambers, the state-rooms, and the other apartments for the

family, testify to the magnificence of its appointments.

The principal remaining apartment—and of this we give an illustration—is at the top of that portion of the building which overlooks the valley. It is called the "Giants' Chamber," taking its name from the two colossal figures in Roman armour, which they term *Gog and Magog*, in raised plaster-work over the fire-place. This pargetting is bold in the extreme, and in very high relief, and the two figures, between which is a remarkably free and artistic winged figure with a bow, must have had a wondrous effect as they frowned down upon the gay throng assembled in olden times on the rush-strewn floors. The room, which has been wainscoted, is 55 feet 6 inches in length, 30 feet 6 inches in width, and 24 feet 6 inches in height; and of it Bishop Kennett thus speaks: "That old house has one room in it of such exact proportion, and such convenient lights, that it has been thought fit for a pattern of measure and contrivance to the most noble Blenheim."

In other apartments, pargetting of the same general character as distinguishes the rooms in Hardwick Hall itself is to be seen over the fire-places. In one place a figure or two; in another, animals of the chase; in a third, a moated and fortified building; in another, armorial bearings; and in yet another, the same motto—now from the dangerous state of the walls and floors not discernible—which occurs on the fine old table described in our last—

"The redolent smell of eglantyne
We stagger exalt to the devyne."

will be noticed, and all of the highest order of workmanship. Of the moated and fortified building just alluded to, we give an engraving on our initial letter, and beneath it, as a companion to the arms of Hardwick, given on our last, we have added those of the present noble house of Cavendish.

We have, a little earlier on, spoken of the marvellous aptitude for business, and the careful attention to even the minutest details of expenditure, &c., evinced by the Countess of Shrewsbury, and we purpose now to make this a little more evident by giving some particulars of the Hardwick Hall built by her.

The Hall, as it now stands—for it is, in every essential part, just as the countess left it—was, it is thought, commenced about the year 1576, and finished in 1599. The book of accounts of the wages paid is very curious and interesting, and gives the names of all the various wallers, ditchers, stone-breakers, labourers, &c., with the gardeners, thatchers, moss-getters, &c., employed by the countess between January, 1576, and December, 1580. The accounts are made up every fortnight during that time, and all the items are carefully ticked off with a cross by the countess, and each fortnight's accounts signed by her.*

In the park are some remarkably fine old oak and other forest trees, around which almost countless herds of deer may be seen browsing. Some of these trees, which have been photographed by Mr. Keene, of Derby, are of gigantic size and of great beauty. One of our engravings gives a distant view of the Hall, with some fine trees in the foreground.

Hault Hucknall (Haute Hucknall, as it is called in the early registers, and Ault Hucknall, as it is now not unfrequently spelt) is the parish in which Hardwick Hall stands; and it is therefore necessary, especially as the two places are intimately connected in more ways than one, to say a few words about its church and monuments. The church, which is dedicated to St. John the Baptist, formerly belonged to the Abbey of Beauchief, but was, with the impropriate rectory, granted in 1544 to Francis

Leake, from whom it passed to the Cavendishes, and now belongs to the Marquis of Hartington. The church contains some interesting remains of Norman and of Early English work, among which are the aisle under the tower, the window in the west end of the north aisle, and the old plain font,—the font now in use having been

brought here from Bamford church in the same county. In the south wall of the chancel is a pretty little piscina, and there are ambries in the north aisle and in the Hardwick Chapel. At these places it is supposed altars formerly stood, and one of the altar-stones, with the five crosses emblematic of the five wounds of our



THE GRAVE OF HOBBS OF MALMESBURY.

Saviour, may be seen forming one of the paving-stones of the floor near the altar-rails. The porch has a vaulted stone roof, and in the nave are remains of wall-paintings.

Some portions of an elegant carved-oak screen which formerly separated the Hardwick Chapel from the south aisle are still preserved, as are also several of the original massive oak benches. In the east window of the Hardwick Chapel, as

shown in our engraving, the stained glass represents our Saviour on the cross, with the figures of the Virgin Mary and of St. John, &c. There are also some kneeling figures, and the arms of Hardwick and of Savage.

Among the monuments in this interesting church are some deserving especial attention. In the floor of the chancel is a monumental brass, the figure belonging to which is



HAULT HUCKNALL CHURCH.

* Of one of the signatures we have engraved a fac-simile: it reads—

"the ponde hyght pence
E. SHREWSBURY."

Of the items of which this fortnight's accounts, amounting only to 23 *os. 8d.*, are composed, we copy the following:—
"This fortnight worke begane one Munday beinge the xxijth of January, viz:—

George Hackett..... xj days *vjd.*
his name *vjd.*
and his boy..... xj days *vjd.*
Robert bucknall vi days *ys.*
his name xj days *xviij.*

unfortunately lost, commemorative of Richard Pawson, 1536, sometime vicar of the parish, bearing the following inscription in black letter:—

"Orate pro aia domini Ricardi Pawson Vicarii
Iustus qui cluit die qua Vocavit cu dñs post ann
dñi millesimum quingentesimū tricesimū sextum
cujus aīe ppietur deus. A."

At the east end of the Hardwick Chapel, beneath the window, as shown in our engraving, is an elegant tomb, of Derbyshire marble, to the memory of Anne, daughter and co-heiress of Henry Kighley, of Kighley, in Yorkshire, and first wife of the second Sir William Cavendish, created, after her death, Baron Cavendish of Hardwick, and Earl of Devonshire. She was

the mother of William, second Earl of Devonshire, and of Gilbert Cavendish, author of "Horn Subseive," Frances, wife of Lord Maynard, and James, Mary, and Elizabeth, who all died young.

The most interesting tomb, however, in this pretty church, is that of Thomas Hobbes, who is best known as "Hobbes, of Malmesbury," or as "Leviathan Hobbes." The monument to this great "philosopher" and free-thinker is a plain slab of stone—the raised slab shown on the floor of our engraving in the Hardwick Chapel—which bears the following inscription:—

CONDITA HIC SUNT OSSA
THOMÆ HOBBS,
MALESBURIENSIS,
QUI PER MULTOS ANNOS SERVIVIT
DUCIBUS DEVONIE COMITIBUS
PATRI ET FILIO
VIR PROBUS, ET FAMA TRUDITIONIS
DOMI FORI-QUE BENE COGNITUS
OBIT ANNO DOMINI 1679,
MENSIS DECEMBRIS DIE 4^o
ÆTATIS SUE 91.

Before speaking of Hobbes and his connection with Hardwick, where he died, it will be well to note, that the parish registers of Hault Hucknall commence in the year 1662, and that the entry regarding the burial of Hobbes, for the copy of which we have to express our thanks to the Rev. Henry Cottingham, the respected vicar of the parish, is as follows:—

"Anno Regni } 81 Law. Waine, (James Hardwick,
Caroli Secundi } Vicar. { Thomas Whitehead,
Anno dom. 1679. Churchwardens.

"Hardwick } Thomas Hobbes, Magnus Philosophus,
Sepul. fuit, et affodit in Lann
Sepeliendo exhibit. Decem. 6^o (or 8).

Thomas Hobbes was born at Malmesbury on Good Friday, 1588, in the year of "the Spanish Armada," and it is said that his birth was hastened by his mother's terror of the enemy's fleet, and that a timidity with which through life he was afflicted was thus induced. He and fear, he was wont to say, "were born together." His being born on Good Friday has also been turned to account in the way of explaining for his wonderful precocity as a child, and his subsequent intellectual progress. At the age of fifteen he was sent to Oxford, and there made such progress that before he was twenty years old he was taken into the service of Sir William Cavendish, who had a few years before been created Baron Cavendish of Hardwick, as tutor to his sons, Gilbert, who died before attaining his majority, and William, who became second Earl of Devonshire. With the latter young nobleman, who married, as remarked in our last chapter, Christian, daughter of Lord Bruce, of Kinloss, Hobbes travelled through France and Italy. At his death he left, besides other issue, William, Lord Cavendish, who succeeded him as Earl of Devonshire, and who, at that time, was only in the tenth year of his age. This Lord Hardwick was, as his father had been before him, placed under the tuition of Hobbes, "who instructed him in the family for three years, and then, about 1634, travelled with him as his governor into France and Italy, with the longest stay in Paris for all the politer parts of breeding. He returned in 1637, and when he soon after came of age, his mother (Christian, Countess of Devonshire) delivered up to him his great houses in Derbyshire all ready furnished."

With this nobleman (who married Elizabeth, daughter of the Earl of Salisbury, and was succeeded by his son, afterwards created Duke of Devonshire) Thomas Hobbes remained for the rest of his life. "The earl for his whole life entertained Mr. Hobbes in his family as his old tutor rather than as his friend or confidant; he let him live under his roof in ease and plenty and his own way, without making use of him in any public or so much as domestic affairs. He would often express an abhorrence of some of his principles in policy and religion; and both he and his lady would frequently put off the mention of his name and say, 'He was an humourist, and that nobody could account for him.'"

Of Hobbes's works, of his "De Cive," his

"Leviathan," his "Elemens Philosophiques de Citoien," his "Behemoth," or his hundred other writings, it is, of course, not here our province to speak; but one of his smaller productions, because of its connection with the family of his noble patron, his "De Mirabilibus Pecci," may claim a passing word. This is a Latin poem descriptive of the "Wonders of the Peak, in Derbyshire"—the same subject which Charles Cotton, later on, wrote upon in his "Wonders of the Peak"—wherein Hobbes describes a tour which he, with a friend, took on horseback, starting from Chatsworth, where he was residing, and visiting Pilsley, Hassop, Hope, Castleton, Peak Forest, Eldon Hole, the Ebbing and Flowing Well, Buxton, Poole's Hole, Chelmorton, Sheldon, Ashford, and so back to Chatsworth, quaintly describing all he saw on his journey.

If the earl was attached to Hobbes, he was at least amply repaid by the devotion and fondness his old tutor showed to him and to his family. Indeed, so intimate was the old man with the family of his patron, that whenever the earl removed from one of his houses to another, Hobbes accompanied them, even to the last of his long life. "There is a tradition in the family," said Bishop Kennett, in 1707, "of the manners and customs of Mr. Hobbes somewhat observable. His professed rule of health was to dedicate the morning to his health and the afternoon to his studies. And therefore at his first rising he walk'd out and climb'd any hill within his reach; or, if the weather was not dry, he fatigued himself within doors by some exercise or other to be in a sweat; recommending that practice upon this opinion, that an old man had more moisture than heat, and therefore by such motion heat was to be ac-

quired and moisture expelled. After this he took a comfortable breakfast, and then went round the lodgings to wait upon the earl, the countess, and the children, and any considerable strangers, paying some short address to all of them." "Towards the end of his life he had very few books, and those he read but very little, thinking he was now only to digest what formerly he had fed upon. If company came to visit him, he would be free in discourse till he was pressed or contradicted, and then he had the infirmities of being short and peevish, and referring to his writings for better satisfaction. His friends, who had the liberty of introducing strangers to him, made these terms with them before their admission—that they should not dispute with the old man, nor contradict him."

Thus lived Hobbes, whether at Hardwick or at Chatsworth, and thus were all his foibles kindly looked upon and administered to, and his life made happy by allowing him in everything—even his attendance on worship in the private chapel, and his leaving before the sermon—to have, literally, "his own way." In December, 1679, the earl and countess went from Chatsworth to Hardwick Hall, probably with the intention of keeping up their Christmas festivities there, and even at that time the old man—for he was ninety-one years of age—would accompany them. "He could not endure to be left in an empty house, and whenever the earl removed, he would go along with him, even to his last stage from Chatsworth to Hardwick; when in a very weak condition he dared not be left behind, but made his way upon a feather bed in a coach, though he survived the journey but a few days. He could not bear any discourse of death, and seemed to

*I have ponde highly pence
Is Malmesbury*

cast off all thoughts of it. He delighted to reckon upon long life. The winter before he died he had made a warmer coat, which he said must last him three years, and then he would have such another. In his last sickness his frequent questions were whether his disease was curable; and when intimations were given that he might have ease, but no remedy, he used this expression:—"I shall be glad then to find a hole to creep out of the world at;" which are reported to have been his last sensible words, and his lying some days following in a silent stupefaction did seem owing to his mind more than to his body. The only thought of death that he appeared to entertain in time of health was to take care of some inscription on his grave. He would suffer some friends to dictate an epitaph, among which he was best pleased with this honour, "This is the true philosopher's stone;" which, indeed," adds the bishop, "would have had as much religion in it as that which now remains," and of which we have just given a copy.

As we have already remarked, it is not our business to discuss the political or philosophical principles which Hobbes expressed in his writings: these, both in and after his time, were the subject of much controversy. We may, however, remark that it was well for those who were committed to his tutelage and close companionship, that their minds do not seem to have been corrupted by his avowed rejection, not only of the Christian faith, but apparently of any faith at all in the existence of a Deity. Nowhere—and he had abundance of opportunity in some, at least, of his voluminous writings—does he show any glimmering even of religious belief; and the history of his latest years, and the last expression which proceeded from his mouth, testify to his fear of death, and his dislike to

have the subject mentioned in his hearing. A mere materialist would not thus have been "subject to bondage," inasmuch as the conviction of utter annihilation must remove all ground of apprehension regarding the "something after death." Hobbes closed his eyes a resolute doubter, if not an actual disbeliever; and no ray of comfort or of hope came to brighten his last moments as he passed into the world of spirits to exchange uncertainty for certainty, the mortal for the immortal.

The late Sir William Molesworth endeavoured to rekindle some interest in Hobbes's writings by republishing an edition of his works: happily, the attempt was a failure, so far, we believe, as to any extensive sale of the poison contained in them.

Externally, Hault Hucknall Church, although highly picturesque and venerable in appearance, presents not many striking features. The tower, which stands between nave and chancel, was probably terminated by a spire—the upper remaining part being of much later date than the lower.

We have thus described the seat, next in importance to that of Chatsworth, of the long-descended and long-ennobled family of Cavendish. Their principal residence, Chatsworth, we described and illustrated in this Journal several years ago, during the lifetime of the late duke, one of the most estimable of men, a lover and a patron of all that is high and excellent in Science, Literature, and Art, who conferred honour on the "order," of which he was so prominent a member. It is pleasant for travellers in Derbyshire to know—if opinion near and distant may be accepted—that Chatsworth, Hardwick, and the other appendages of the dukedom are as worthily held and represented by those who are now their rulers.

INTERNATIONAL CONGRESS ON
ART-EDUCATION AT PARIS.

CONTINENTAL journals of the same date as those which give particulars of the arrangements for an ecclesiastical exhibition at Rome, furnish us with the results of a congress of a very different character that has recently been held at Paris. The contrast is, in all respects, complete. The one is future; the other past. The one is retrospective; the other consultative.

The "Central Union of Arts applied to Industry," alarmed at the signs of active emulation of French Art displayed in so many parts of the Continent (to say nothing of the United Kingdom), has sought to draw up an exact account of the state of education, with reference to the Arts of design, in France, as a preliminary to the investigation of the best means to be adopted for the improvement of the same. Specimens of the work of pupils from more than three hundred schools have been collected in the palace of the *Champs-Élysées*; and many teachers of various branches of design, foreigners, and from the French provinces, have held a series of consultations on that important subject.

The Bureau, or committee, of this International Congress was composed of representatives both of Art and of Manufacture, under the presidency of M. Louvriér de Lajolais. Architecture and sculpture, drawing and lace-making, the Royal Academy of Ghent, the Polytechnic School of Stuttgart, and the South Kensington Museum, were represented, by their directors, in the committee.

In that orderly, logical, fruitful order which is so characteristic of French intelligence, four main questions were successively brought under the notice of the committee, discussed, and decided. From the appreciation thus formed of the actual state of Art-education, and of the obstacles which oppose its advance, the steps proper to take for its promotion are deduced with a lucidity and a force that are irresistible.

The first of these questions regards the character and condition of modern Art-production. The second relates to the character of public taste, its influence on production, and the means to be taken in order to improve it. In the third place the congress inquired into the actual organisation of Art-study, and the development proper to be given to that study, detailing the divisions of teachers, methods, and models. In the last place ranks the comparative examination of the attempts hitherto made in different countries to advance industrial Art, to develop public taste, and to improve the course of Art-education.

Under the first of these heads the congress has voted that the chief characteristics of the Art-production of the day are uncertainty and caprice; and that the minute division of labour, the large employment of machinery, and the desire to produce enormous quantities of any fabricated article, are opposed to any true artistic feeling. It further deprecates the preference given to routine over individual originality, and the sacrifice of subordinate, artistic harmony to unmeaning finish of detail.

The public taste the report admirably defines to be the exact reflection of the intellectual and moral state of society. The only hope of elevating a taste which, at present, is deplorably low, is the creation of a new and complete system of education in reference to Art.

The grand principle of this education is that of the unity of Art. Servile imitation of ill-chosen models; desire to produce designs for the manufacturer, rather than to master the Art of design; the absence of a central Normal School for the formation of teachers in Art; the want—if we may supplement the report by a suggestion of our own—of an Art-University; the avoidance of all short-cuts and merely mechanical methods of reproduction; are among the elements hostile to the progress of Art. That the civilised world is awakening to the importance of the subject, is the result of the concluding examination.

SHILLING ART-UNIONS.

The last day of 1869 was fixed for the drawing of what are called the "prizes" of the "City of London and National Art-Union." As interested in Art generally, and in Art-Unions in particular, we visited the apartment in Fleet Street, dignified by the name of a "Gallery," in which these "oil paintings and water-colour drawings" were exhibited, and carefully examined the whole collection. The walls of a dingy and ill-lighted room were covered with about 130 specimens of what may be termed, by courtesy, paintings and drawings. A catalogue was supplied *gratis*, in which the subjects, the names of the artists, and the "value" of each prize is put down. All were set in paltry frames, the greater number of which were exactly alike, and most of them in pierced mounts; and the few shillings which each of these frames must have cost, taken as a job, appeared to us to have constituted the greater part of the outlay upon the "prizes."

First, as to the character of these productions. They are valued at from 2 guineas to £50. No fewer than thirty-four of them, priced generally at £4 or £5, but rising, in one instance, to the sum of £20, and in another to that of £50, are by "G. F. Phillips" (whoever he may be). Others bear surnames more or less known to fame, but as to the Christian names preceding them, the discreet use of initials is adopted. Some may be the rough, exceedingly rough, sketches of the artists named, as in the case of "No. 7, 'Woolwich Common,' G. B. Campion, £4." Others are more properly described as "after" so and so. The general character is that of either unfinished and hasty sketches, or poor copies, and the "value" attached is altogether disproportionate and imaginary. Of the two £50 prizes—one, 'The Wreckers,' by G. F. Phillips, is a dreary and unredeemed waste; and the other, No. 3, 'Scene from Midsummer Night's Dream,' W. J. Montaigne (which was hung amid visible darkness), though evincing some fancy in the figures of the elves, was hard and poor in execution. To speak of these two works of industry—thus: "The two pictures, Nos. 3 and 70, form together the prize of £100," is sufficiently explanatory of the worth of the "upwards of 500 prizes" distributed among the fortunate ticket-gainers. We could not point out one which a person of any pretensions to taste would choose to hang upon his walls. It is idle to give a summary of the subjects; for "plums," "apples," "sunset," "a country lane," and the like, depend for their interest on the mode in which they are represented.

On the 13th August, 1846, the royal assent was given to the Act of Parliament. "Anno nono et decimo Victorie Regine, Cap. XLVIII., entitled, An Act for legalising Art-Unions." The preamble states that voluntary associations have been, and may hereafter be, formed in various parts of the United Kingdom, under the name of Art-Unions, for the purchase of paintings, drawings, or other works of Art, to be afterwards allotted or distributed, by chance or otherwise, among the subscribers, on the condition that the sums of money raised by subscription be expended entirely in the purchase of works of Art. (This entire application of the capital is the evident meaning of the sentence; but in this case, as in all others in which laws are drawn up by a club of gentlemen who are not lawyers, it is very probable it will be found that a stitch has been dropped, if the matter should come into court.) These proceedings, the clause goes on to say, may be deemed and taken to be liable to the penalties imposed by law on persons concerned in lotteries, little-goes, and unlawful games. It is therefore enacted that such voluntary associations as are before described shall be lawful, provided that a royal charter shall have been first obtained, or that the deed of partnership constituting the association, and the rules regulating its proceedings, shall have been approved by a committee of the Privy Council.

It was, by the same clause, further enacted, that it shall be lawful for any committee of her Majesty's Privy Council to whom (which?) the

consideration of Art-Unions shall be referred by her Majesty, whenever it shall appear to them that any such association is perverted from the purposes of this Act, to certify the fact to her Majesty, and thereupon it shall be lawful for her Majesty to revoke or annul the charter, deed, or instrument, under which the association so offending shall have been constituted.

Provision is thus made for a supervision on the part of the Government, in the reality of which the unsuspecting public is tacitly invited to confide. But as no provision whatever is attached for the watching of the conduct of any Art-Union, when once chartered or sanctioned, and as no revision of its proceedings is rendered imperative, it is not clear how the committee of Privy Council is ever to become aware of any infringement of the purposes of the Act. Should such infringement take place, and no revocation of the charter or deed follow, it results that the public, trusting to the sanction of the Privy Council, will be misled by the imperfection of the Act of Parliament, or by the negligence of the Government.

It is clear that there are good reasons for excepting Art-Unions from the penalties denounced against that most pernicious and demoralising form of gambling, the lottery. The professed object of the Art-Union is pure and excellent—namely, the cultivation of Art. The passion of avarice is not appealed to, as in the case of a series of large money prizes. The desire to possess a noble work of Art, on the contrary, is in itself an element in a liberal education. No profit is to be made from the venture, either by the State or by the projectors. The funds actually received from a given number of subscribers are to be laid out in the purchase of works of Art, and (with or without a minor "consolation" to every subscriber), these may be distributed by lot. There is just enough of the "sporting" element to give freshness and vigour to the year's subscription, and no more. Further, to ensure that this should be the case, the Government sanction has been made an indispensable preliminary to the legalisation of every Art-Union.

In the case, then, of any attempt to gather in subscriptions for unworthy or inadequate objects from the public, the Government renders itself a *particeps criminis*. It has not let the matter alone. It has given a permission which has the nature of an authorisation. The ignorant subscriber who reads in the widely circulated prospectus of a Shilling Art-Union, the words "under Government Authority," pins his faith on the reality of an investigation which, whether it discharge that duty or no, the Government is bound to carry out.

How far the Government has exercised a due and proper vigilance in authorising the establishment of a "Shilling Art-Union," such as the one of which the eighth annual drawing was announced for the last day of 1869, the proper officers may perhaps be able to explain. On the face of the document issued as a prospectus, such an explanation is desirable. On examination of the catalogue of prizes, it becomes still more evident that such is the case. On inspection of the "gallery" and its contents, it turns out that such an explanation would be attended by a considerable amount of difficulty.

It will be observed, in the first place, that the scheme of distribution in which subscribers are invited to take part, is altogether hidden from the public. Upwards of 600 prizes are announced, and the alleged "value" written against the descriptions of 130 of these objects amounts to nearly £900. (If the denomination employed was shillings, instead of pounds, the appraisal would be much nearer the mark. But let that pass for the moment.) Say that the valuation is correct. Suppose that the 370 "prizes" with regard to which we are told, that "the limits of this catalogue and the disposable space in the gallery prevent a more lengthened detail," amount to an equal value. The questions remain entirely unanswered, "How far is the requirement that the total amount subscribed shall be distributed in an equivalent form among the subscribers carried out? How many subscribers are invited? How many shillings have been received?" We are told of "tickets

sold by more than 1000 agents in town and country." The sum which it is proper and legal to spend in prizes, depends on the number of the subscribers. How is it that so much definiteness of statement is resorted to on one side, and such utter silence maintained on the other?

If the amount of the printed estimate of the value of the named prizes be doubled, 36,000 shilling subscriptions, plus a further number to cover legitimate expenses, would be required to purchase the prizes. If we take our own rough appraisal, 1800 ticket-holders would provide the needful. The margin is large; which number is nearest to the truth? who valued the prizes? how much was *bona fide* paid for them? It would be a happy day for "artists in general," if the painters of the 'Scene from the Midsummer Night's Dream,' and the 'Wreckers,' and their equals, could hope to receive £50 a piece for many such productions. There can be no doubt that the first recognised aim of an Art-Union, the furtherance of Art itself, can be in no way served by the distribution among the subscribers to the scheme in question, of the poor productions shown as "prizes."

In the display of these 130 objects, and in their valuation in the printed catalogue, there is, it may be said, an element of fairness. People may see what they subscribe for the chance of possessing. True, but how many of those who risk their shillings have visited Fleet Street? How many of those who do so know the merits of what they see?

That the principles of Art-Unions are such as to admit of a much wider development than they have yet attained, we firmly believe. We shall be glad to hail the birth of sister associations, friendly rivals of those two respectable bodies, the Art-Union of London, and the Ceramic Art-Union. The medallist, the bronzist, the wood-carver, the glass-manufacturer, the Art-workman in many a branch of industry, may derive a wholesome stimulus from the convenient aid of co-operative union of this nature. But we protest against shilling little-goes. We protest against the foisting off upon the public of manufactures producible at per square foot as works of Art. We protest, above all, against the permission by Government of a scheme which gives no accounts on the face of its announcements. Nor can the Government be held free from serious blame if it fails to investigate the subject, and to satisfy itself, and to satisfy the public, as to the amounts collected, and the amounts distributed, in the eight annual drawings of "the only shilling Art-Union in London under Government authority."

Our readers must not imagine, however, that we have been speaking of the only Shilling Art-Union in existence. The expression "in London" is of little importance; as the domicile of the managers of this new mode of—we have no English word for it—*exploitation* of the public has no influence on the range of their operations. The country is beaten over by their scouts, like a turnip-field by a party of sportsmen. Little hamlets of not more than 250 inhabitants are not overlooked. Some petty tradesman, grocer, carpenter, or ale-wife, receives a good-sized packet by post, containing a large poster (we have one on the table as we write), a packet of prospectuses, and a request to act as "agent." One of these "little-goes," dating from a city in the eastern counties, announces, with a sort of grim wit, the drawing of 666 prizes, and states that "shares, one shilling each, may be had from agents in every town, or direct from the secretary." This handsome red-and-white placard, however, supplies a promise, which the London prospectus omitted, to the effect that "the amount subscribed (less the exact working expenses) will be divided as follows" (that is, into the 666 prizes) "for each £1000." It is obvious that the "exact working expenses" is an elastic expression. When they include the canvas of the entire kingdom, down to the pettiest rural district, they cannot be said to come within the intentions of the legislature. Nor ought any such scheme to receive or to retain the right to head its invitations for shilling customers "under the authority of her Majesty's most honourable Privy Council."

THE NORTHUMBERLAND TAPESTRIES.

In the metropolitan mansion of the Duke of Northumberland there is a series of exceedingly beautiful tapestries of silk on worsted, made for the ancestor of his Grace in 1758, at the then renowned establishment in Soho Square. They are thirteen in number, and obviously from designs by Zuccarelli, having unmistakable signs and tokens—the "manner"—of this accomplished painter: a judicious mingling of landscape and ruins with figures. Judging from the extreme delicacy of the work, and the requisite employment of able and experienced artists to execute the tapestries, they must have been the results not only of great skill and labour, but of very large cost. They have been hung for a century in the ante-room leading to the ball-room at Northumberland House; the latter, greatly injured by the late fire, having been restored and "renovated," it became necessary to restore also the tapestries, or rather to renovate them. They had not been touched by the fire, but time had encrusted them with dirt, and in many places the moths had been busy—indifferent to their intrinsic worth. They were, indeed, in such a state as to deform, rather than adorn, the mansion; and his Grace wisely resolved to ascertain whether effectual restoration were possible. Fortunately, he had at hand a most intelligent and ingenious counsellor and workman, who having been for some time employed in restorations at Alnwick, and having previously obtained high repute as a "restorer" of works of Art of several orders and classes, had given convincing proofs of capability: the Duke had, therefore, confidence in intrusting the delicate and important task to Mr. WILLIAM NEILL, of Eccleston Street, Eaton Square. We are authorised to state that the Duke has expressed his entire satisfaction at the manner in which the work has been accomplished; for his Grace has received back, instead of a collection of defaced and soiled deformities, almost obliterated and full of holes, a series of admirable pictures worthy of the palace they now decorate. By permission of the Duke, Mr. Neill has submitted to us two of these restorations; they are almost as sound and perfect as they were a hundred years ago; the colours have somewhat faded, but every hole has been—so to speak, scientifically—filled up; all dirt has been carefully removed; they have been canvas-lined throughout, placed on stretchers, to be readily taken down for periodical cleansing and then replaced; and are, indeed, adornments of rare interest, beauty, and value—almost unique in England. Of late we have visited many mansions where time-honoured tapestries are in a state of delapidation, but which may be easily restored, and at no great cost, so as to become "things of beauty" instead of painful deformities—rendered so by clumsy contrivers assisting Time. It is certain that many of the finest tapestries in England are on the verge of ruin, or have been ruined, by the hands of slovenly servants, heedless workmen, or country upholsterers—utterly wanting in judgment and knowledge of their value. Owners of such priceless works will thank us for the introduction we give them to Mr. Neill; and we are justified in adding that our opinion may be confirmed by his Grace the Duke of Northumberland, who sanctions this recommendation. Among the Art-treasures of England these tapestries may hold, as they ought to hold, high rank.

SOUTH KENSINGTON MUSEUM. RECENT ALTERATIONS AND ADDITIONS.

Among the most interesting of the recent additions to the collections in the South Kensington Museum, is a plaster cast of the shrine of St. Peter Martyr. The original stands in the Church of St. Eustorgio, at Milan. Visitors to that city, who have diligently explored its more remote quarters, in search of ecclesiastical and other antiquities, will remember this dreary and desolate looking church, standing in the midst of a melancholy open space, at the end of the Borgo di Cittadella, and near the Porta Ticinese. It is one of the oldest of the many ancient buildings at Milan, having been dedicated by Archbishop Eustorgius, from whom it derives its name, in A.D. 320. Here rested for 800 years the remains of the three Magi, the Emperor Constantine having bestowed these precious relics on the archbishop, who deposited them in his newly-founded church. When, in 1162, the Emperor Frederick Barbarossa took the city of Milan by storm, the bones of the wise men of the east were assigned by him to his companion, Rainald, the warlike Archbishop of Cologne; who transported them to his own cathedral city, on the banks of the Rhine. Thenceforward, the Magi became popularly known as the three kings of Cologne—Caspar, Melchior, and Balthasar; and the skulls bearing these names are still exhibited in that marvellously beautiful example of the work of the goldsmith and enameller of the Middle Ages, the shrine of the three kings.

In 1218, about fifty years after this spoliation, a Dominican monastery was annexed to the Church of St. Eustorgio, and, at the cost of the order, a re-construction of the ancient edifice was undertaken. The tribunal of the inquisition was set up here, and the office of inquisitor-general was conferred by the Pope on one of the brethren of the monastery, Peter of Verona, whose sanctity of life won him many admirers and followers; while the unrelenting activity and pitiless rigour with which he carried on a warfare against various forms of heresy then prevalent in Northern Italy, caused him to be widely feared and hated. In 1282 he was assassinated, together with a lay brother who accompanied him, on the outskirts of a wood near Barlassina, between Como and Milan. It is recorded that in his dying moments he traced the word *credo* on the ground with his blood. His corpse was interred in the church of his monastery; and thirteen years after his death he was canonized, and has since been known as St. Peter Martyr, a name familiar to all lovers of Art from his assassination having formed the subject of that world-famous painting by Titian, which unhappily perished by fire at the church of SS. Giovanni e Paolo (San Zanipolo) at Venice, in the year 1867, on the eve of the transfer of the city from Austrian to Italian rule.*

The possession of the remains of so glorious a martyr made amends to the Church of St. Eustorgio for the loss it had sustained by the withdrawal of the relics of the three kings; and it was determined by Azzo Visconti, Lord of Milan, to erect a shrine worthy of the saint. He entrusted this work to Giovanni Balduccio, of Pisa, a scholar of Andrea Pisano; and the result fully justified the choice. The shrine is of white marble; it is 18 feet high, 9 feet long, and 5 feet wide. In its general plan it resembles the shrine of Edward the Confessor, in Westminster Abbey, an *arca*, or sarcophagus, supported on columns. Of these columns there are eight, four on either side, of rectangular plan, with foliated capitals. In front of each column, supported on a bracket resting on two grotesque animals, stands an allegorical figure of one of the Virtues; each about 3 feet 6 inches high. These figures, though incorrect in form and unnatural in attitude, are yet characterised

* In England the name of Peter Martyr recalls one of the foreign Reformers, who visited this country during the reign of Edward VI., and took part in the revision of the Liturgy. He was a native of Florence; his full name was Pietro Martire Vermigli. It is singular that the Dominican inquisitor-general could stand as the patron saint of so decided a Protestant Reformer.

by a simplicity and sweetness of expression which we often fail to discover in the work of later sculptors. They are, on one side, Justice, attired as a queen, and bearing the sword and scales; Temperance (perhaps the most beautiful figure of all the eight), pouring water from one vessel to another; Fortitude, having over her shoulders a lion's skin, and holding in her hands a symbolic representation of a rock, against which the waves of the sea and the four winds of heaven spend their force in vain; and Prudence, with three faces ingeniously placed on one head, gazing at once on the past, the present, and the future. On the other side of the shrine are Obedience, holding a Bible and a yoke; Hope, bearing a cornucopia of budding flowers, and gazing upwards with an expression of intense devotion; Faith, with the chalice and the cross; and Charity, holding to her breast two infant children.

Immediately above these, and surrounding the *arca* itself, are eight smaller statuettes, representing the Apostles, Peter and Paul; the four great doctors of the church, Augustine, Jerome, Gregory, and Ambrose; the Archbishop Eustorgius, and Thomas Aquinas—the last, doubtless, selected as the most distinguished saint, though enrolled among the followers of Dominic: his canonization was decreed in 1332, sixteen years only before the erection of this shrine.

Above these figures rises a third series of eight statuettes, which encircle the sloping covering of the sarcophagus. Here are eight of the nine orders of the heavenly hierarchy—Virtues, Powers, Princedoms, Archangels, Angels, Cherubim, Thrones, Dominations;* the exigencies of space requiring the omission of the ninth order, Seraphim. These angelic figures are beautiful youths, or maidens, all without wings, recalling the features of the angelic choir which surrounds the well-known painting of the Virgin, by Fra Angelico (also a Dominican), in the Uffizi Gallery, at Florence. They bear the various insignia of their order: thus the representative of Thrones holds before him a seated figure of the Saviour in glory; while "Princedoms" triumph over a chained demon.

Each side of the *arca*, or sarcophagus, is divided into three panels; these, with one at either end, contain eight representations of events in the history of the saint, sculptured in high relief. Although these panels are in a lower style of Art than that displayed in other parts of the monument, there is a quaintness and an originality about them that cannot fail to interest the student; indeed, the realism of many of the details of costume, furniture, and architecture makes them of value to the antiquary. We would specially call attention to three coffers, or chests, introduced in one group, closely resembling several old Italian *cassoni* in the Museum, and to the ship which is so prominent an object in another group. The subjects of the panels are:—1. The saint healing a dumb man; 2. Preaching to a multitude, and apparently controlling the clouds above; 3. Healing the sick; 4. (at the head) His martyrdom, and that of his companion—above are two angels bearing his soul to Paradise; 5. (at the foot) The arrival of his corpse at Milan; 6. The deposition of his corpse in a sepulchre; 7. The decree for his canonization; 8. His appearance to the crew of a tempest-tossed ship. It will be noticed throughout that the saint is not smoothly shaven as are the other monks. Many of the countenances are singularly life-like; the sculptor evidently introduced portraits of the brethren of the monastery, doubtless much to their gratification.

The lid of the *arca* is pyramidal, and on two

of the sides are represented, in high relief, the chief contributors to the cost of its erection, including the King and Queen of Cyprus.

The whole is surmounted by an exceedingly beautiful Gothic tabernacle, or open temple, of three arches, within which is a seated figure of the Virgin with the infant Saviour on her knee; on her right stands St. Dominic, and on her left, the saint whose relics rest below.

The date of this remarkable work is fixed by the following inscription in Lombardic characters engraved on the sarcophagus:—

Magister Johannes Baldueili de P'is sculpsit
hanc Archiam Anno Domini M^oCC^oXXX^oVIII^o.

We have dwelt at some length on this beautiful monument, because the acquisition by the South Kensington Museum of its reproduction in plaster appears to us of considerable importance. It illustrates on a large scale the transition from the revived classicism of the school of Nicola Pisano, so well represented by the cast of his pulpit in the baptistry of his native town, to that exquisitely graceful, though short-lived, form of Italian fourteenth-century Art, which owes its origin and development mainly to the influence of Giotto, and to which, in default of a better name, the term Italian Gothic has been applied. Among the sculptors in this style, Andrea Pisano and Orcagna hold the first place. We last month ventured to express a hope that the Museum may yet add to its treasures a copy of the bronze door to the baptistry at Florence, executed by Andrea Pisano. With the exception of a few small fragments in marble, the Museum has hitherto possessed nothing by this great master, or by any distinguished member of his school. This monument, by his pupil, Balduecio, now serves as an Art-link connecting the two great Pisan pulpits, by Nicola and Giovanni Pisano, with the numerous examples of the earlier school of Italian Renaissance sculptors of the fifteenth century, Donatello, Desiderio da Settignano, Antonio Rossellino, Andrea Verrocchio, and others whose works are the chief glory of the sculpture-collection in the Museum.

We will now cross to the range of galleries which overlook the Horticultural Gardens. Here, in the Entrance Hall, are shown copies, painted in distemper on canvas, of the ancient frescoes on the walls of the subterranean Church of San Clemente, Rome. These copies have been made for the Museum under the direction of Father Mullooly, the well-known prior of the Irish Dominican convent, adjoining the Church of San Clemente, to whose unflagging zeal during the last eleven years the disinterment of these remains of early Art is almost entirely due.

So much has from time to time been written about these wall-paintings, that it is perhaps unnecessary to give more than a very brief sketch of their discovery. The Church of San Clemente, in the street leading from the Colosseum to the Lateran, had long been looked upon as one of the most ancient and interesting remains of early Christian architecture; ecclesiastical tradition assigning its foundation to St. Clement himself, the third Bishop of Rome, and the fellow-labourer of St. Paul.

In 1858, some excavations in the grounds of the adjoining convent revealed the existence of another and earlier edifice beneath this ancient church. Extensive researches were carried on, the whole of the enclosed space was cleared of the loose dry rubbish which filled it, columns of masonry being erected where necessary to support the superincumbent edifice, and by degrees a subterranean Basilica was exposed, consisting of a nave, two aisles, and an apse, the extreme length being 118 feet, and width 90 feet, the plan nearly corresponding to that of the church above, to which the walls of the buried edifice served, in a measure, as foundations. Later researches have shown that other and much more ancient masonry exists below this; indeed, archaeologists assign some portions to the period of the early kings of Rome. The vast accumulation, during the Middle Ages, of the *debris* of ancient buildings in some quarters of Rome has caused an extra-

ordinary elevation of the surface, and this elevation has been greater in the neighbourhood of the Church of San Clemente than elsewhere, as the quarter between the Coslian and the Esquiline Hills, in which the church is situated, was laid low in 1084 by the great fire kindled by the Norman troops under Robert Guiscard, then strenuously supporting Hildebrand (Pope Gregory VII.) against the invading Emperor, Henry IV.

The interest of these excavations was, from the beginning, much enhanced by the discovery of ancient paintings on the walls of the building; and although a somewhat exaggerated importance was, perhaps, at first attached to them, owing to an earlier date having been assigned to them than now appears probable, they are yet of great value as filling the hiatus hitherto existing in the history of Christian Art at Rome, between the primitive works found in the catacombs, which show distinct evidence of classical influence, and the earlier examples of the Art of the Renaissance. The San Clemente frescoes are now believed to be chiefly of the eleventh century, though some are doubtless of much earlier date. The copies made for the South Kensington Museum are ten in number, all of the size of the originals. Of these, five are each from 12 to 14 feet high and 8 to 10 feet wide, the others are of smaller dimensions.

The first panel, relating to the history of St. Clement, is in three divisions: the upper division, which is much mutilated, represented the enthronement of the saint as Bishop of Rome; it contained nine figures, but of these all above the waists is destroyed. The seated figure of the saint himself, in ecclesiastical robes and wearing the pallium, occupies the centre place; on his right stands St. Peter, shod with sandals, and apparently inducing his successor in the papal *cathedra*; behind St. Peter stands Linus and another ecclesiastic and a layman; on the other side of the throne are Cletus, another ecclesiastic, and two laymen. The names given here are written below the respective figures.

The middle division of this panel represents an incident in the life of St. Clement—the conversion of Sisinius, a Roman patrician, who, having secretly followed his wife Theodora, a Christian, in order to spy out the mysteries of her faith, was struck with blindness, but regained his sight by the intercession of St. Clement, and at once became a believer.

This portion of the panel is quite uninjured; it contains thirteen figures fully shown, while eight others are indicated. In the centre is St. Clement with the nimbus, or halo, indicative of sainthood; he is vested in alb, chasuble, and pallium, and wears the maniple on his left hand: he stands on a raised platform by a small altar, partially covered with a linen cloth, on which are a two-handled chalice, a paten, and an open book, inscribed on one page *PNIS VORISCVN*, on the other *PAX DNI SIT SEPT VORISCVN*. On the right of the bishop is a group of four ecclesiastics, two bearing each a pastoral staff, one a thurible and tower-formed vessel for incense. With these are two smaller figures: a man inscribed *RENO*, and a woman: each bears a lighted candle and two large white rings, explained by some to be twisted wax tapers. These figures represent the donor of the picture and his wife. On the left side of the altar stands a tall and graceful female figure, inscribed *THEODORA*; behind her is a group of men and women; by her side, her husband, Sisinius, groping in his blindness, is led by an attendant. Over the altar is a lamp with seven burners; six other lamps hang near. Below is a Latin inscription stating that the painting is offered by Beno de Rapiza and Maria his wife for the love of God and of the blessed St. Clement.* It is beside our purpose to do more than allude to the extreme interest this representation of early Christian worship must pos-

* Beno de Rapiza, the donor of this and another painting to the Church of St. Clement, appears from the registers of the Lateran, to have been an inhabitant of the quarter of Rome from A.D. 1090 to after 1105. The paintings were therefore most probably executed very shortly before the destruction of the church in 1084.

* Hear all ye angels, progeny of light,
Thrones, Dominations, Princedoms, Virtues, Powers."

Milton, *Paradise Lost*, Book v.

These figures are frequently met with in mediæval Art, throughout Europe; in England the best examples are perhaps the series in the central gable of the west front of Wells Cathedral, and that in the stained glass windows of the chapel and ante-chapel of New College, Oxford.

† It is interesting to observe the points of resemblance between this carving and Titian's representation of the same event. A painting of the death of St. Peter Martyr, by Giovanni T. Bini, is among the works of old masters now being exhibited in the rooms of the Royal Academy.

sess in the eyes of all students of ecclesiastical antiquities.

The lowest division of this panel contains a representation of three workmen moving a column by aid of rope and lever, while an officer directs their efforts in energetic, not to say coarse, language. There are several inscriptions attached to this group, some in pure Latin, others in a corrupt patois, showing the change in the language then in rapid progress.

Another large panel also relates to the legendary history of the patron saint of the church. This, like the last, was executed, according to an inscription, at the cost of Beno de Rapiza. An ancient ecclesiastical legend, discredited, however, by Alban Butler, records that Clement having been banished to Cherson, and compelled to labour in the marble quarries there, was in the year 100, the third year of the Emperor Trajan, cast into the sea, an anchor being fastened to his neck.* On the first anniversary of his death the sea retired three miles from the shore, and revealed to his followers a temple or shrine, in which his body had supernaturally been entombed. This withdrawal of the water recurred annually for several years, thus giving opportunities for visits to the shrine. On one occasion a woman left her infant son by the tomb of the saint, and the waters returned before she could rescue him. On the next anniversary she found him alive and uninjured. This forms the subject of the panel. The upper part apparently contained a representation of the construction of the tomb, but it is so much mutilated that little except the rippling lines indicating the sea, the feet of some figures, and portions of an inscription remain. The middle part of the panel is, however, perfect. Here, surrounded by the waters of the sea, in which float sepia and other fishes, is seen the tomb or shrine, containing an altar, and adorned with lamps, candlesticks, curtains, &c.; on one side hangs a curiously-formed anchor, the instrument of martyrdom. At the foot of the altar is the child awaking from his twelve months' sleep; over him bends his mother. On the other side of the altar the mother is again seen joyfully bearing home her recovered son. From a walled city in the background, labelled *CHERSON*, approaches a procession of ecclesiastics and laymen on their annual visit to the tomb.

An arabesque of birds and foliage divides this from the lowest compartment of the panel, which contains a large medallion figure of the saint. On the two sides of this medallion are full-length figures of the donor, Beno de Rapiza, his wife Maria, their son Clemens, their daughter Altilia, and a female attendant.

Next month we hope to complete our account of these most interesting paintings.

R. O. Y.

SCHOOLS OF ART.

BRISTOL.—Mr. S. Morley, M.P., presided at the last annual meeting for the distribution of prizes to the pupils of this school. Two students obtained "Queen's prizes" in the national competition, and the works of twelve other pupils possessed sufficient merit to pass through the ordeal of the Science and Art examination.

CAMBRIDGE.—The annual distribution of prizes to the successful students of the Cambridge school took place in the Guildhall. The honorary secretary stated in his report that a larger number of prizes had been awarded by Government for works executed during the past year than had been given for several preceding years.

CARDIFF.—The annual report for the past year has reached us. The school suffers for lack of proper accommodation, and pupils desiring admission cannot, on this account, enter. The rooms it already possesses are, moreover, not well adapted for studying some branches of Art. Till some improvement in this matter takes place, no advance can reasonably be expected.

* The anchor has always been the recognised symbol of St. Clement. It appears in the Church of St. Clement Danes, and is used as the mark of his day, November 23, on the Staffordshire Clogg Almanac, and the Scandinavian Palstræve.

DOVER.—An influential meeting, convened by the mayor, was recently held here to consider the propriety of establishing a School of Science and Art. After some discussion as to the best manner of proceeding, a committee was formed to carry out the scheme, Earl Granville being named as president.

FROME.—At the recent annual meeting for the distribution of prizes to the Frome school, the Marchioness of Bath undertook the onerous duty. The students are now in possession of new and spacious apartments in the Literary and Scientific Institution. At the last national competition, no fewer than 480 drawings were sent up by them for examination. One pupil obtained a £50 scholarship, and a considerable number received other prizes or certificates.

GLOUCESTER.—The annual distribution of prizes to the pupils of the Gloucester and Stroud schools was made by Mr. Gambier Parry, towards the close of the last year. The collection of works exhibited was large beyond precedent, and the talent displayed in many of the drawings showed considerable advance on former years. An oil-picture by Miss Helen Jones received, at the competition of "all England," one of the two silver medals awarded by the Department of Science and Art. The same lady was also successful in gaining a "Queen's prize," for a design for wall-paper.

HALIFAX.—The successful students in the school of this large manufacturing town received their prizes in the month of December. The institution, according to the report read at the meeting, continues to maintain its efficiency.

LINCOLN.—A report of the annual meeting for the distribution of prizes to the pupils of this school has reached us. The number of prizes awarded was much larger than that of the preceding year, and included one national medal, three "Queen's prizes," &c. The Bishop of Lincoln and other speakers warmly eulogized the energy, ability, and attention of Mr. E. R. Taylor, head-master of the school, which owed so much of its success to his unwearied labours.

MACLESFIELD.—A meeting of those interested in the Maclesfield school was held towards the close of the year. A large number of drawings and designs by the students decorated the walls of the room in the Town-hall in which the visitors assembled. All the designs for silk-weaving were, with one or two exceptions, pronounced to be applicable for the manufacture. The progress of the pupils was stated to be most encouraging; not so, however, the pecuniary aid given by the inhabitants: this was still small.

NEWCASTLE-UNDER-LYNE.—The annual meeting of the supporters of this school has taken place, when the prizes awarded at the last examination were presented to the students. The most successful was Mr. W. P. Rhodes, who obtained a medal in the national competition, and also gained a national scholarship as an Art-student. The report of the committee stated that so far as the success of the school during the past year was concerned, in competition, the result was quite satisfactory.

NORTHAMPTON.—The public distribution of prizes to the students of the Science and Art classes connected with the Northampton Museum took place somewhat recently. The report on the Art-classes states that during the past year 67 students have joined; of these 50 are males, and 17 females. The monthly average attendance was 29.

PORTSMOUTH.—A meeting, convened by the mayor, at the request of a considerable number of the inhabitants of this borough, has been held for the purpose of establishing a School of Art. Resolutions favourable to the project were unanimously agreed to.

SALISBURY.—This is but a comparatively young institution, yet it is fully answering the expectations of its promoters. The bishop of the diocese presided at the annual meeting for the distribution of prizes, for which there were thirteen successful competitors.

WOOLWICH.—It is stated that, in consequence of the closing of the Dockyard works, the School of Art in this place has been compelled to shut its doors.

PROPOSED INTERNATIONAL WORKMAN'S EXHIBITION.

MEETINGS have been held during the month of January in support of an international exhibition of an entirely novel character, namely, a workman's exhibition. The scheme, although now for the first time introduced to the public, is brought forward in a shape which seems to promise that, at all events, the experiment will be made. The present Prime Minister is the president of the council. Twenty-two noblemen, and six members of the lower House of Parliament, are among the vice-presidents; and the Hon. Auberon Herbert, Mr. Thomas Paterson, and Mr. J. W. Probyn, are honorary secretaries.

A conference of delegates from Switzerland, Russia, Belgium, and fourteen centres of English industry, including the metropolis, was held, on the 10th of January, in the rooms of the Society of Arts, in the Adelphi: Mr. S. Morley, M.P., took the chair. It was there stated that the council of the proposed exhibition had made an arrangement with the Agricultural Hall Company for the use of their large hall at Islington, for the purposes of the exhibition. It was further stated, that it was intended that the exhibition, in addition to the ordinary features of such displays, should possess special characteristics, in order to make it serve, as far as possible, the purpose of a school of technical education.

To this end it was proposed, in the first instance, that all articles exhibited should bear the signature of the workmen who had produced them. In manufactures involving the division of labour, individual workmen will be invited to exhibit specimens of their particular branches of work. Workmen are also invited to exhibit specimens of combined work, the names of each producer being specified. The various processes of manufacture are to be distinctly illustrated, so as to facilitate comparison between the methods practised in different countries or special localities. Drawings and models are to represent those portions of any manufacturing process which cannot be readily exhibited in any other way. Medals and certificates of merit are to be given, as well as, in special cases, rewards in money. Employers of labour are to be allowed to exhibit, as well as actual workmen, on condition that the names of the artificers are attached to their work. The Indian Government furnishes an interesting selection of the materials and manufactures of India. Local committees have been already formed for many parts of the United Kingdom, of Italy, and of Germany, and the aid of further local committees and agents is sought by the council.

In the evening of the same day a meeting was held at Exeter Hall, with Professor Huxley in the chair. The attendance was respectable in numbers, and eminently respectable, when we consider its professed object, from the number of fustian jackets and other marks of the true working classes that were mingled with less distinguishable broadcloth. Mr. Hughes, M.P., moved a resolution in favour of the signature of work by its actual artificer, which was seconded by Mr. Appleghat, secretary of the Amalgamated Carpenters' and Joiners' Society. A Birmingham delegate moved, and the Mayor of Ipswich seconded, the second resolution, to the effect that it is of the highest importance to develop a true perception of what is beautiful in form and in colour, and a scientific knowledge of the materials and machinery employed in existing industries. The last resolution, proposed by Mr. Mundella, M.P., and seconded by the Mayor of Sheffield, was, "That it is the interest of all nations that each should stimulate the others in the development of their productive powers." The resolutions were passed with great unanimity. It is unnecessary to add that we shall watch, with lively interest, the proceedings of the council on a question that concerns, more or less, all classes of the community. We cannot too loudly insist on the importance of letting the voice of the workman be heard in matters on which he is, or ought to be, the best authority.

OBITUARY.

THOMAS CRESWICK, R.A.

The death of this popular landscape-painter, on the 28th of December, is an event to which his friends must for a long time have looked forward. Nearly two years ago we spoke of his health being such as to give cause for much apprehension, and though the complication of disorders from which he suffered did not altogether arrest the labours of his easel, it was evident disease had such hold of his constitution that the end of his career could not be very far distant. He was buried in the cemetery, Kensal Green.

Our record of his life's work need not now be lengthened one: up to 1856, it is sketched out in the *Art-Journal* of that year, in the series of "British Artists." Thenceforward any remarks would be little more than a simple enumeration of his exhibited works. Mr. Creswick was born in Sheffield, in 1811; he acquired some knowledge of painting in Birmingham, and, in 1828, came up to London, and from that date his works were annually to be seen at the British Institution or the Royal Academy: of the latter society he was elected Associate in 1842, and, in 1850, Member.

Mr. Creswick was essentially a painter of English and Welsh landscape: we have no recollection of ever seeing a passage of foreign scenery from his hand, except once, in 1845, when he sent to the British Institution a picture of Alpine scenery, from a sketch, we believe, taken by some one else. Occasionally he exhibited Irish and Scottish scenes, but was always most at home among the rocky glens of Wales and Devonshire, in English rural lanes, and roadside "houses of call," where waggoners with their teams congregate under the shade of oak, or beech, or lime tree. In pictures of this class he will be much missed, for we know of none able to cover the ground so pleasantly as he: of course he has left behind many clever landscape-painters, but, as a rule, the style generally adopted by them is not of the agreeable and winning character seen in the works of the deceased artist; pre-Raffaellism, or any approach to it, is more objectionable in our eyes when applied to landscape than it is to figures. There is in all his works thorough naturalism, and in his method of treatment pure simplicity; a freedom from exaggerated effect, which is too often mistaken for genius.

Mr. Creswick appears to have reached his grand climacteric in 1847, and he kept well up to this mark for several years; latterly his pictures lost freshness of colouring, and he seems to have exchanged summer for autumn, so low had become his scale of colour; nor do they show even the brilliant tints of the fading year, but are dingy and brown—stream and foliage alike. Those who possess works of his best, and even of his earlier time, possess what ought to be dearly prized as examples of genuine English landscape.

His death leaves a vacancy among the members of the Academy: will it be filled, as it unquestionably ought to be—among the Associates, as a preliminary step—by another landscape-painter? Of the sixty names on the roll of the Academy there is now only one of this class left, Mr. F. R. Lee: this, too, in a country that has not a rival in landscape! It is a shame and a scandal that we should be compelled to write it. Since Mr. Creswick was elected Associate, now twenty-eight years ago, no

landscape-painter has been chosen—for Mr. E. W. Cooke cannot properly be so designated; neither can Mr. T. S. Cooper; and Mr. Mason's (one of the last elections) position in the category is rather questionable. We shall be curious to know whether the Academy will feel inclined to do more justice to this important branch of Art than they have of late years shown.

SAMUEL JACKSON.

Samuel Jackson, one of the few remaining representatives of the early school of English landscape-painting, has just passed away. His name is associated with the group formed by Pyne, Prout, Danby, Rippingille, and others. He was born at Bristol, a town rich in artistic celebrities, and was brought up in the office of his father, a merchant. But a course of travel in Scotland and Ireland, and a voyage for health to the West Indies, developed, beyond farther repression, the pursuit of Art which had already been the solace of his leisure. At thirty, Samuel Jackson began the severe study by which he hoped to obtain ultimate success in his art. He took lessons of Danby, then residing near Bristol, and associated himself with Prout, Pyne, and other eminent artists. Under the influence of such companionship, and by hard work and thorough enthusiasm, he attained eminence, and was elected Associate of the Old Water-Colour Society: this position he resigned many years ago. When comparatively an old man, he made a sketching tour in Switzerland, and returning inspired with youthful spirit, painted, when nearer seventy than sixty, some of his best pictures.

The art of Samuel Jackson follows at some distance the style of his master, Danby: he belonged to the romantic school of landscape-painters, studios of composition, poetic in feeling, and pleasing in colour. His thorough knowledge of the fundamental principles of Art rendered his general conversation and incidental criticisms interesting and valuable to young and old. He was much esteemed in his native city, where his varied talents and personal character obtained for him high regard. He died at the age of seventy-five, and has left in his son, Mr. S. P. Jackson, of the Old Water-Colour Society, and in his daughter, Mrs. Jackson Roeckel, the pianiste, worthy inheritors of his genius.

FRANÇOIS JOSEPH NAVEZ.

But a few months have passed since we recorded the death of Baron Leys, one of the most illustrious painters of the modern Belgian school: we have now to notice the decease, in October last, of François Joseph Navez, another distinguished artist of the same country. There is, however, this difference in the removal of these men: Leys was struck down in the prime of his career, while Navez had long ceased from his labours, and had reached the advanced age of eighty-two years: his name carries us back to the Art of the commencement of this century.

He was born at Charleroi, in 1787, and studied first under P. J. François, an historical painter of considerable eminence in Brussels. After carrying off several prizes at the Brussels Academy, Navez obtained, in 1812, the grand prize at Ghent for historical painting; the subject of his picture being 'Virgil reading the *Æneid* to the Emperor Augustus.' A pension was subsequently granted to the young artist, which enabled him to go to Paris and

enter the studio of David. When the latter was compelled to leave France on account of his political opinions—he being a staunch adherent of the first Napoleon, and the Bourbons were then once more on the throne—he settled in Brussels, whither Navez accompanied him, and worked for him until 1817, when he went to Rome to complete his studies, returning to Brussels in 1822. Thither his reputation had already preceded his arrival, as he had sent from Rome, during his stay there, several pictures which brought him into public notice.

His principal works are: 'Hagar in the Desert'—now in the Brussels Museum; 'The Son of the Shunamite Widow brought to Life,' and 'The Meeting of Rebecca and Isaac'—both in the Museum of the Hague; 'The Assumption of the Virgin,' and 'Lazarus raised from the Dead'—painted for the Church of St. Gudule, Brussels; 'The Holy Family,' 'Christ showing his Wounds to St. Thomas,' and 'The Marriage of the Virgin'—in the Church of the Jesuits, Amsterdam; 'The Prophet Samuel'—in the Museum, Haarlem. Other notable works by Navez are: 'The Virgin praying before St. Anne and St. Joachim,' 'Athaliah and Joash,' 'The Woman taken in Adultery,' 'The Disciples asleep in the Garden of Gethsemane,' 'The Virgin and Child,' &c. He also painted several *genre* subjects and portraits; among the latter, that of King William of the Netherlands, for the late Duke of Wellington. His style, like that of several Belgian and French painters of his time, shows manifestly the influence of his master, David.

In 1830, when the political disturbances occurred in Belgium, Navez was chosen to occupy a seat in the *Communal Conseil* by the suffrages of the electors of Brussels, but resigned six years afterwards, on the re-organisation of the *Académie des Beaux Arts* in that city: of this Institution he held the position of Director and "Principal Professor" for many years. He was also President of the Royal Commission of Monuments in Belgium; Corresponding Member of the Institutes of France and the Netherlands; Associate Member of several Academies of Painting; Knight of the Royal Order of the Lion of Belgium, and of the Orders of Leopold, William, &c. These distinctions testify to the reputation Navez had, not alone in his own country, but elsewhere.

WILLIAM ESSEX.

At the time when what used to be known as the "Miniature Room" in the Royal Academy was a great point of attraction, the works of this artist were always sought out. For many years Mr. Essex and Mr. H. P. Bone carried enamel-painting in this country to a very high degree of perfection; their works of various kinds, portraits, and figure-subjects, from the pictures of ancient and modern painters, were always much in request for their great beauty and delicacy of finish. Mr. Essex died at Brighton, on the 29th of December, at the advanced age of eighty-five; and the art he practised with such success will probably almost, if not quite, die out with him; at least, except for mere ornamental purposes. Mr. Bone, we believe, died some years since, though we find no record of the event; but we have seen nothing from his hand since 1855. Mr. Essex held the appointments of Enamel-Painter to the Queen and the late Prince Consort.

ON THE
ADAPTABILITY OF OUR
NATIVE PLANTS TO PURPOSES OF
ORNAMENTAL ART.

BY EDWARD H. LAMIE, F.R.S.

PART II.

THE next subject we have chosen as an illustration of the adaptability of our native plants to the purposes of the ornamentist is THE HOP (*Humulus lupulus*). Though we do not recall any example of its use in the ornament of the past, it nevertheless appears to us a plant well deserving of a place in our columns: its climbing habit, the beauty of the leaves, and the size of the cones, are all features which in an especial manner seem to fit it for the service of the designer; and it appears curious that while so great a choice was at the disposal of the old carvers, they practically left so large a field untouched: our architecture, for instance, abounds with details of oak, maple, and hawthorn; yet the nut and the wild rose, plants at least as striking and as common, occur but rarely; while the hop, bindweed, blackberry, and many others, seem to have been entirely neglected. The hop is found in a truly wild state in our hedgerows and copses, its weak stems, powerless to support themselves, trailing a long distance, and running up any tree or other support with which they may come in contact, and wreathing it with their beautiful clusters of foliage and fruit. It is also largely cultivated in England, France, Belgium, and Germany; its tonic properties, and the fragrant bitter principle found in it, chemically termed lupuline, being, it is almost needless to say, utilised in the making of beer. It was thus first used in the reign of Henry VIII.; before that time the fresh top shoots of broom being employed to give the desired bitterness. The young shoots are in some parts of the country cooked and eaten like asparagus. Gerard, writing in the reign of Elizabeth, says, "The hop joyeth in a fat and fruitful ground, also it groweth amongst briers and thornes about the borders of fields. The flowers are used to season beere or ale with, and too many do cause bitterness thereof, and are ill for the head. The manifold virtues of hops do manifest argue the wholesomenesse of beere, for the hops rather make it a physical drinke to keep the body in health, than an ordinary drinke for the quenching of our thirst." The leaves of the hop are sometimes heart-shaped, at others divided into three very distinctly-marked lobes, in either case the margins being deeply serrate. The order to which the hop belongs includes many plants useful to man, as, for instance, among several others, the hemp, mulberry, fig, the *Tristegan rusticus*, yielding india-rubber, and the bread-fruit tree.

THE OAK (*Quercus robur*), perhaps our best-known indigenous tree, with its wealth of legendary, religious, and historic associations, has also been one of the favourite subjects of the ornamentist, being abundantly found in the carving, stencilling, draperies, glass, &c., both in England and on the Continent, throughout the whole range of the Decorated and Perpendicular styles of Gothic, and the corresponding periods in France, Spain, and Germany, and also afterwards in the various modifications of the Renaissance. To refer at any length to the varied associations surrounding it would be foreign to our present purpose, though its sacred character in the Druidical rites of the ancient Britons, the importance of its timber for the purposes of the shipwright and architect, the commercial value of the bark for use in tanning, leading to the felling of thousands of trees every year, its use in medicine, the bark being a powerful astringent, and an infusion from the galls so frequently found upon the oak being an excellent antidote in cases of poisoning by the tartrate of antimony, are all points of interest or utility in connection with it. It has also been one of the favourite trees of the poets—Dryden, Pope, Cowper, Wordsworth, and many others, having

referred to it in their writings; while to the artist the rugged majesty and vigour of the branches in winter, the brilliant bronze red of the early spring foliage, the deep mass of dark green leaves in summer-time, or the fiery glow it bears when touched by the frosts of advancing winter, render it at all times a beautiful and striking object in the landscape. The galls so generally met with upon the leaves of the oak are caused by a small insect, the *Cynips Quercus-folii*, which, by puncturing the

leaf and laying an egg in the wound, causes a diseased and abnormal growth of the part: on cutting one of these galls open the grub will generally be found within. The galls chiefly used in medicine and commerce, though similar in their origin, are the work of another little insect on a different and foreign species of oak.

Though the oak is so familiar a tree in our woods and hedgerows, it must at one time, when England was extensively covered by forests, have been still more abundant. We are led



HOP.

to this conclusion from the great number of places whose names, handed down to us from our early history, derive their force and meaning from this abundance: thus Ockham, in Surrey, is literally Oc-ham, the place of oaks, a title which it still well deserves. Ockley,

Acton, Acworth, and many more examples might be cited. Superstition, too, with its usual fertility of invention, has not failed to detect the strange and marvellous in the oak, but we have not room to point out instances.

In the works of the ornamentist, to the best



OAK.

of our knowledge, the *Q. robur* form of the oak has been exclusively used. To give an extended list of the places where illustrations of its use in design occur would be to devote far more space to it than is really needful: as a few examples of its use in stone-work we would instance a small, but good capital at Ely, where

one pleasing, natural, and ornamental feature, the empty cup of the acorn contrasting with the other forms, is very well introduced. We see this same attention to natural detail in some flowing foliage in a hollow moulding at Henry VII.'s Chapel, Westminster; the leaves are so deeply cut into lobes, and so modified in form,

that except for the presence of the acorns, we should not recognise the foliage of the oak at all. A very clear and good piece of oak is introduced in some wood-carvings at the ends of the stalls at Wells Cathedral; again, in crockets at Exeter, in the Lady Chapel; in a

stone boss, St. Cuthbert's screen, St. Alban's Abbey Church; in wooden spandrels at Winchester, and Northfleet Church, Kent; as a diaper in glass quarries at Fulbourn and Waterbeach Churches in Cambridgeshire; and as a carving at the arch-springing at Southwell



CONFREY.

Minster, Nottinghamshire. On the Continent, in Burgos Cathedral, we meet with several exceedingly beautiful carvings of the maple, plane, vine, and many other plants—among them a square panel filled with oak, and a very graceful running band of leaves and acorns

round the tomb of Don Juan II.; and in Paris, in the Sainte Chapelle, a hollow moulding filled with running oak foliage. In the South Kensington Museum many excellent fragments of wood-carving are preserved, and among these the oak is very frequently visible; while



CONVOLVULUS.

in the ceramic collection we frequently see the borders of the Majolica dishes and plates entirely composed of interlaced branches of oak.

The next illustration is derived from THE COMFREY (*Symphytum officinale*), a plant very commonly found by the sides of streams,

ditches, and other moist situations. The corolla of the flower is generally of a yellowish white, but a variety having purple flowers is not uncommon in many localities; we have seen it, for instance, growing in profusion on the banks of the East Yar, between Brading and



WILD CONVULVULUS.

Sandown, in the Isle of Wight. The generic name, *Symphytum*, is derived from a Greek verb signifying "to unite;" from an old belief in its efficacy in the healing of wounds. A very marked peculiarity in the growth of the plant is the circinate, or, as it is frequently termed, scorpoid arrangement of the flowers, from a sup-

posed resemblance between the spiral form of the inflorescence and the tail of the scorpion; hence scorpion-grass is one of the old English names of the familiar "forget-me-not," a plant belonging to the same natural order, the *Boraginaceae*, and having the same peculiarity of growth. We need scarcely say that in the

Middle Ages, the very favourite dogma that each plant had its undoubted value as a remedial agent, and generally by its form or colour indicated its medicinal use, was firmly held; thus the colour and shape of the flower of the foxglove, formerly called the "throatwort," were considered as indications of its service in complaints affecting the throat, as its older name implies; and the deep red colour often assumed, as the summer advances, by the leaves of the herb-robert and others of the crane's-bill family, was deemed conclusive proof of the value of the plants in stanching the flow of blood from a wound; hence, in the case of the forget-me-not, we find an old writer on medicine referring to the healing virtues of the plant as shown by its mode of growth: "The whole branches of floures do turne themselves round like the taile of the scorpion. The leaves of scorpion-grass applyed to the place are a present remedy against the stinging of scorpions, and likewise boyled in wine and drunke, prevaile against the said bitings, as also of adders, snakes, and such venomous beasta."

Our remaining illustrations are based upon THE FIELD CONVULVULUS (*Convolvulus arvensis*). This pretty little plant is very commonly found on grassy banks, open downs, or in our cornfields, running up the stems of the standing corn, and flowering during June, July, and August. It is one of the enemies of the farmer, from its spreading, to the detriment of the crops, over so large an area of ground; and owing to the great depth to which the roots descend, it is exceedingly difficult to get rid of it when it has once taken possession. Its generic name, derived from the Latin *convolvere*, "I entwine," is very descriptive of the nature of the plant, and its English name, "bindweed," evidently embodies the same idea. Another of its old English names, the "withwinde," very beautifully expresses its lightness and delicacy, unable to resist the force of the wind, but conquering by yielding to its power. Where the plant occurs it will generally be very common, many square feet of ground being often covered by its long trailing stems. When any suitable object, such as a grass-stem, is met with, the convolvulus, too weak to rise by itself, ceases to trail along the ground, and twines round the support thus afforded, always ascending in a spiral direction to the left, as do also the *C. major* of the flower-garden, the scarlet-runner bean, and many others; while others, as the hop, invariably ascend in a spiral direction from left to right. It may at first sight seem difficult to establish this, but if the reader will imagine the plant in question turning round his own body, he will at once be able to determine whether the plant in ascending would cross in front of him from right to left, or from left to right. In introducing this plant in ornament, it will be necessary to remember, that though frequently represented as possessing tendrils, it does not in nature acquire the needed support by such means, the stalk itself being the part of the plant that entwines round other plants. The means thus employed by climbing plants are very varied; the ivy, for instance, throwing out root-like forms from the stems, which, by their grasp and penetration into the hollows of brickwork or the bark of other trees, amply suffice to support the plant; the bryony, passion-flower, and many other plants throw out true tendrils from the stem; the goose-grass clings by means of the small hook-like appendages with which the stems and under sides of the leaves are furnished; while in the pea the tendrils spring from the end of the leaf-petiole. The *C. arvensis*, like the silverweed, the pimpernel, and many other equally familiar plants, seems to be cosmopolitan. De Candolle, in his "Géographie Botanique," records its occurrence in a truly indigenous state in localities so widely differing in temperature, soil, &c., as Sweden, Siberia, China, India, Persia, Arabia, Egypt, Abyssinia, New Holland, Mauritius, the Azores, Canada, Mexico, and Chili. The only instances of the use of the plant in mediæval ornament with which we are acquainted are in wood-carving on the ends of the stalls in Wells Cathedral, and in a similar position in the Church of St. Gereon, Cologne: in each case the leaves only are represented.

PHYSICAL GEOGRAPHY.*

THE revelations of science are in these days brought to the very threshold of our homes in so many and such alluring forms, that it is

almost an offence against the world of Nature and of Art not to throw the doors wide open to welcome and receive them. Latterly, at least, we appear to be more indebted to French writers and artists than to our own for books of a scientific character, to which the pen and the

as well as of the latest standard authorities in the various departments of the science. No labour seems to have been spared to produce a work of conscientious accuracy, and to render it both interesting and instructive. We introduce two specimens of the large number of careful wood-cuts that illustrate the various sections comprised within the text.

SELECTED PICTURES.

FROM THE PICTURE IN THE CHURCH OF ST. GIOVANNI AND ST. PAOLO, VENICE.

PROCESSION OF THE VIRGIN.

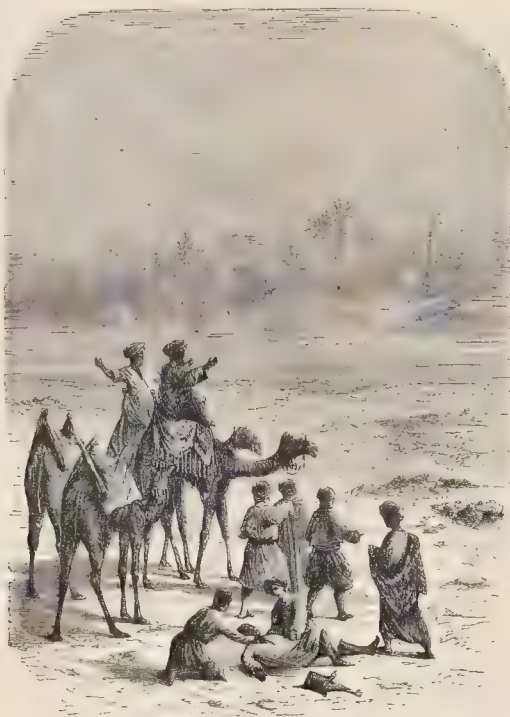
G. Bellini, Painter.

J. L. Raab, Engraver.

NOTWITHSTANDING the examples of works of the old painters which, in the form of wood-engravings, have at various times appeared, and are still appearing, in our Journal, and admirably as these specimens of the art are, for the most part, executed, we cannot doubt but that the occasional introduction of a similar subject, produced in the higher style of line-engraving, will find equal acceptance with the majority of our subscribers. It is but natural that the Art of our own country should have priority of claim at our hands, and also that, as a rule, it is more consonant with English tastes and feelings; but good and pure Art, whatever form it takes, and by whomsoever it is represented, has also a claim on the attention of the educated, and on all who would assert any pretension to cultivated taste.

"Giovanni Bellini," said a writer on Italian Art in our pages several years ago, "is one of the most venerated names Art has to boast of; for he it was who raised the devotional spirit of Venetian painting to the utmost height it ever attained, and also carried forward many of its purely technical merits to an excellence so appropriate to his class of subjects, that his scholar, Titian himself, could not in that respect have equalled him. Not only have his saints more tenderness and pious fervour than those of any other Venetian, but the colours in which they shine forth are unrivalled in clear strength by those of any previous Italian painter. . . . In grouping and composition, likewise, Bellini introduced the first essential improvements."

No more appropriate preface to the picture we now place before our readers could be written than the above extract from the pen of one who studied long in Venice the works of the great master. The painting forms the left lateral of the triplet altarpiece known as the 'Madonna Enthroned' in the church of St. Giovanni and St. Paolo, or *Zanzenopolo*, as it is sometimes called; where also hung the famous picture by Bellini's pupil, Titian, the 'Peter Martyr,' which was unhappily destroyed by fire in 1867: in this church G. Bellini and his father, Jacopo, were buried. The central and chief group represents the Madonna, with the Infant Jesus in her lap; below her are several saints, and a group of angelic children singing. In the lateral we have engraved the Madonna, whose face bears a very sweet expression, and who carries in one hand a lily, and in the other a missal probably; the figure immediately behind her may be considered as Mary Magdalene, symbolised by the box of ointment, "very precious," and bearing a palm-branch. The whole altarpiece is an early work of the painter, and though it has been more than once subjected to the "ravages of the restorer," it yet shows great beauty of design and reverential feeling.



THE MIRAGE OF THE DESERT.

pencil have almost in equal proportions given their aid. Such is M. Figuier's "La Terre et

Les Mers," which, translated and considerably enlarged by Mr. Davenport Adams, is now



AN ESQUIMAUX VILLAGE OF SNOW-HUTS.

presented to the English public in a handsome and copiously-illustrated volume—fit gift-book

* EARTH AND SEA. From the French of LOUIS FIGUIER. Translated, edited, and enlarged by W. H. DAVENPORT ADAMS. Illustrated with 250 Engravings. Published by T. Nelson and Sons.

for youth of either sex, and not to be contemptuously rejected by any of riper years. Its object is to present an accurate and comprehensive cyclopaedia of physical geography; and in order to secure this, the authors have availed themselves of the most recent books of travel,





VISITATION OF THE ANGEL

THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A. &c., &c.

ONE of the many prides and boasts of England is its richness in museums of various kinds, private or public. No country is so rich in these invaluable and all-important institutions, and no nation certainly feels their importance in an educational sense more than ours. Leaving London out of the question—London with its British Museum, its Sir John Soane's Museum, its United Service Museum, its East India Museum, its South Kensington Museum, its Museum of Practical Geology, its Guildhall Museum, and its fifty other museums, which may all be seen by the public, and its scores of others which are private property—and Edinburgh and Dublin, with their three grand national collections—there is scarcely a town of any note in the provinces that does not possess some museum, either entirely public or made available through private liberality for public purposes of study and comparison. Liverpool and Manchester, Derby and Leicester, York and Newcastle, Worcester and Norwich, Salisbury and Plymouth, Bedford and Carlisle, are but a tithe of the places where museums exist, and where are stored up, and carefully preserved for use, for study, and for reference, countless treasures of Art and of antiquity which, but for them, would have been for ever lost to the student—treasures which could never be replaced, and the value of which is immeasurable.

Relics of Celtic, of Romano-British, of Anglo-Saxon, and of Medieval Art, found in the districts where these museums are situated, or brought there and preserved for comparison, are innumerable; and whether coins or sculpture; pottery or works in metal, or in stone, in flint, or in wood; textile fabrics, or paintings, or enamels; all have their value in the eye of the student, and all tell their tale and form links in the Art-history, not only of our kingdom, but of the world.

Local museums are, without exception, the most interesting places to visit; and, if properly carried out, will become, equally without exception, the most useful and valuable. In them the Arts and the manufactures, the antiquities, the geology and mineralogy, the natural history, the raw materials, and the products and history of the county, should be thoroughly illustrated; as should also, as far as may be, the manners and customs, the literature, the home-life, and the pursuits of the people who have inhabited and still inhabit it. This ought to be the aim of the promoters of provincial museums; and this, to a healthful extent, is, it is pleasant to add, evidently the aim of some of the institutions I have named.

It is needless to state that, as far as possible, the extension and influence of Art should be an important element on the part of originators and conductors of such institutions; seed will thus be sown that will assure a remunerative harvest.

My object in the series of papers on which I am now entering is to glance occasionally at one or more of the public or private museums of the United Kingdom, to give a short history of their formation and progress, and to note such objects of Art and of antiquity contained in them as will be interesting to my readers. By this means I hope to open up to the public the treasures which these only partially-known store-houses of Art have to show—to bring out, in fact, in a prominent manner, some of the hidden jewels that have been garnered up by loving and careful hands, but whose beauties have only hitherto been known to few—and to make them, by the aid of illustrations, available to all, and thus I hope, ultimately, to succeed in giving a fair and reliable picture, in a connected form, of the Art-contents of these important institutions.

I propose commencing my series with a notice of

THE MAYER MUSEUM.

The collection which bears the title of the "Mayer Museum," at Liverpool, owes its origin, as well as its name, to that true lover of archaeology, and munificent patron of Art and literature, Mr. Joseph Mayer, of that town. Formed by him for his own private pleasure, the collection continued to grow for many years, and to become more important day by day, until at last—and that only recently—Mr. Mayer, with princely liberality, after expending upwards of £50,000 on its contents, presented the entire collection as a free gift for ever to the town of Liverpool, where it will always remain one of the proudest monuments which even Liverpool, with all its wealth, and with all its intelligence, and all its patriotism, can boast.

Of the origin of the museum—the obtaining,

in fact, of the first relic of antiquity which he possessed—and the first dawning of that love for archaeology which he has since so sedulously, and so profitably to the world, cultivated, Mr. Mayer thus spoke in a public address, delivered a short time ago:—

"It may be pardonable at this moment to recall an incident which occurred while I was quite a boy. One afternoon my grandfather and I were engaged in an occupation superlatively interesting to me at that time, and not without its pleasures now—we were shooting rabbits. It was in spring, and men were ploughing in the fields. In passing up a hedge our attention was called by a loud shout, and we were not a little astonished to see half-a-dozen stout labourers throw themselves on the ground one on another, and engage in a vigorous scramble. On running up, we found a Roman urn shattered by the ploughshare, and a heap of escaped coins, which



SEPULCHRAL SLAB.

every man was shovelling into his pocket without any regard for her Majesty's right. Some of these coins and a fragment of the pitcher I have now, and they represent the very nucleus of that collection I have lately given to your town. From such a small beginning I worked steadily on, devoting all such time as could be gained from the press of business to that pursuit which had thus early fascinated me—as it must fascinate all who seriously take it up. Looking upon myself rather as an accumulator of material for other men's use—having little time to work myself—I collected together the foundations for a dozen different studies, with the ever-present hope that the fruit of my life's labour might at some time be worthy of acceptance by the town I had made my home. That ambition has been lately realised; and it is my earnest hope that the materials heaped together by my good fortune may be

so augmented in future years, and so used by some of you here—ay, and by generations to come—that Liverpool may hereafter boast a school of advanced archaeology that shall give glory to the town and spread honour throughout the land."

With "some of these coins, and a fragment of the pitcher" which contained them, Mr. Mayer began, then, the collection and the study of antiquities, and "worked steadily on" in the formation of the museum which he hoped would, as it has fully, become "worthy of acceptance by the town he had made his home," and not only of it, but of the whole nation. At first the collection was accumulated at his own house, but as it increased in extent, and got too large for a private dwelling, Mr. Mayer began to look around him for a more convenient location for his treasures, but finding there were no rooms attached to any existing institution in

Liverpool which would be suitable or available for the purpose, he, in 1852, took a large house (No. 8, Colquitt Street), to which, having first fitted it up for the reception of his treasures, he at once removed the museum. Having engaged a curator, Mr. Mayer then, under proper regulations, opened his splendid museum to the public, under the name of "The Egyptian Museum." The opening took place on the 1st of May, 1852.

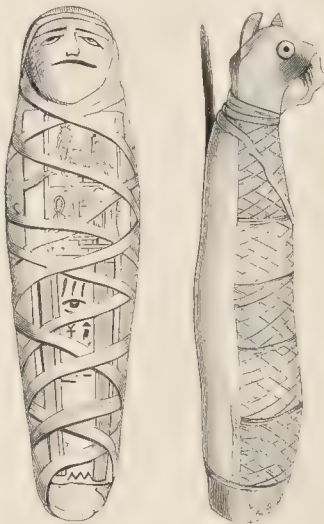
In 1854 Mr. Mayer acquired, by purchase, the splendid collection of Anglo-Saxon antiquities made by the Rev. Bryan Faussett, and known as the "Faussett Collection," of the origin of which I shall take occasion to speak in another chapter. The acquisition of this collection, and also of the Fejervary Ivories, the Rolfe Collection of British Antiquities, &c., added much to the attractions of the "Egyptian Museum," and by subsequent purchases in every branch of archaeology, and an untiring zeal in the collecting of local relics and illustrative examples of local arts and manufactures, it continued to grow in extent and importance day by day. The hope expressed by Mr. Mayer in 1852, "that Liverpool would, ere long, build a museum worthy of her great name," was in a few years realised, and the late Lord Derby having pre-

statue of its princely donor was ordered to be prepared and placed in St. George's Hall, at the cost of the town. The following interesting extract is from the minutes of the committee of the Town Council in reference to this noble gift:—



PASHT.

"The collection, it is no exaggeration to say, is the finest of the kind ever presented to the public. The money value of this collection is very great; but it possesses an interest and value which no amount of money at the present day could purchase; it has been the loving labour of a life to bring it together. In some of its departments—those of Wedgwood-ware and ivory carvings—it is unique. It contains the best collection extant of illustrations of the Liverpool pottery-ware, a manufacture for which the town was once celebrated, but which has long been extinct. In Egyptian and Assyrian antiquities it is very rich, particularly in gems. The Faussett Collection of Anglo-Saxon Remains, the finest extant, forms a por-



MUMMIFIED CATS.

sented his father's Natural History collection to the borough, Mr. (afterwards Sir) William Brown, who had amassed an immense fortune as one of Liverpool's "merchant princes," after many negotiations, at length offered to build a "Free Library, Museum, and Gallery of Arts" at his own cost, if the Corporation would find a suitable plot of ground for the purpose. This having been done,* the foundation-stone of the new building, which is, without exception, the finest for its purpose in the provinces, was laid by Mr. Brown, on the 15th of April, 1857, and the building was formally opened in October, 1860. The institution is under the management of a committee of the Town Council of Liverpool, and is maintained by a rate of one penny in the pound.

In May, 1867, Mr. Mayer fully carried out his munificent and long-cherished intention, and presented to the town of Liverpool—that great and prosperous seaport—his most wonderful and very valuable collection of rare and curious remains of ancient Art, as a free gift for ever. This splendid donation was received by the Corporation in a fitting spirit, and a marble

* The site on which the Museum now stands, near St. George's Hall, is that on which the famed Liverpool potteries, of which so many examples are preserved in the Mayer Museum, formerly stood.



KNEELING FIGURE WITH INSCRIBED TABLET.

tion of it; together with a large number of ancient manuscripts and illuminations. The Town Council has suitably recognised its appreciation of this noble gift by voting a marble statue of the donor to be placed in St. George's Hall."

The "Free Library and Museum" contains, in addition to the "Mayer Museum" and the "Free Library and Reading Room," the Natural

History Collection formed by the Earl of Derby, and presented, as we have already remarked, to the town; the "Jackson Collection of Coins," purchased by the Corporation in 1866; the "Museum of the Historic Society of Lancashire and Cheshire;" a "Gallery of Science and Inventions;" a "Hall of Sculpture;" the "Gladstone Collection of Porcelain-ware;" and a large assemblage of objects in the different departments which have been presented by different individuals, or purchased by the Corporation. The Derby Collection of objects of Natural History is contained in a series of rooms devoted to that important branch of study, and is remarkably well arranged and attractive. The Historic Society's Museum occupies one portion of the lower Mayer Gallery, and will be alluded to hereafter. The Gallery of Science and Inventions, which is a collection of models, &c., occupies the gallery around the entrance-hall, or Hall of Sculpture; and the Gladstone Collection, which is lent to the town on a kind of lease, is located in a room specially set apart for its reception.

The MAYER MUSEUM is contained in a large hall reaching from the basement story of the building to its roof—three stories in height—it



MUMMY CASE.

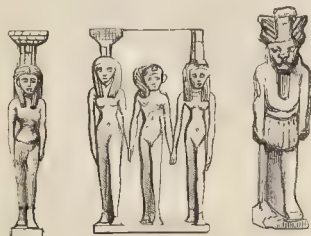
MUMMIFIED CROCODILE.

has two spacious galleries running around it, and is lit from the roof. The ground-floor is devoted to Egyptian and Assyrian sculptures, &c.; Burmese and other bronzes; Egyptian mummies and idols, and other kindred matters. In the central gallery is a fine collection of arms and armour; the Faussett and Rolfe Collections of antiquities; the collections of ivories, jewellery, watches, &c.; and the enamels and illuminated MSS. In the upper gallery are the pottery and porcelain, including the matchless assemblage of Wedgwood-ware, and the special series of examples of Liverpool pottery. In my present account of this museum—brief though it necessarily must be—I propose taking these three divisions separately, commencing with the ground-floor, and so ascending to the galleries.

The collection of Egyptian antiquities is one of the most remarkable and extensive in existence, and contains many perfectly unique examples of Art. Among the mummies, which are several in number, one bears, on its decorated case, the royal phenomenon of Amenophis I. in three different places—on the interior in a royal cartouche, and on the exterior in two

smaller cartouches. "It is supposed to be the most ancient certain Pharaoh whose name has yet been found." Others of the mummies, and the cases which contain them, exhibit the various modes of embalming, and the different styles of decoration, which were practised. There are also several examples of mummied cats, serpents, dogs, rams, crocodiles, and sacred birds—some of which, especially the cats and kittens, are very remarkable; and the beauty of patterns in the wrappers of linen of different colours is worth a close and careful examination.

The sculptures, some of them of colossal size, are very fine. Among them it may be



IDOLTS.

well to note two fine figures of Pasht, personating the goddess Isis; a cast of the obelisk or monument of Nebuchadnezzar; some Etruscan sarcophagi; a fine Egyptian granite sarcophagus, sculptured on its sides with deities and hieroglyphics; and many sepulchral slabs and other monumental remains. The sculptured figures and the hieroglyphics on these are worthy of careful note, exhibiting as they do almost every variety of that early Art. Figures of gods and goddesses, priests and priestesses, sacred animals and emblems, and hieroglyphics, abound, and show to the greatest advantage the perfection of the art of sculpture in the early ages of Sacred Writ. Mr.



CANOPIC VASE.

Mayer's own brief descriptions of two of these relics will be sufficient to show their high antiquity, their great interest, and their beauty. One of these is "a monumental stone, in syenite, or hardened granite. This is one of the largest of the kind, very beautifully sculptured and engraved, with the surface polished. It is most interesting on account of its ancient date, being of the time when the Hyksos were in Egypt; considerably, it is supposed, anterior to the time of the Israelites, and, therefore, is of historical importance." Another is "a monumental stone in hard Egyptian marble, called by the Italians *travertino*. This beautiful

monument is of peculiar interest and rarity, as well on account of its extreme antiquity as of the fineness of the material and excellence of execution. The figures, characters, &c., are part in relief and part in intaglio, and the



IDOLTS.

surface is polished. It is decided to be of the fourth dynasty of Manetho, and of the time when the pyramids were erected." Another of these curious remains "is of extraordinary beauty and of a most remote epoch, being of the sixth dynasty of Manetho. It is partially engraved in low relief, and partly in cavo-relievo, and coloured. A finer and more interesting monument is, perhaps, scarcely in existence."

The sepulchral cones of red earth, stamped with inscriptions to the deceased, and built into the wall-facings of the tombs, are numerous and very curious.

The canopic vases are of great variety, both in earthenware, in stone, and in alabaster. These curious vessels, which I need not tell my readers were used as burial receptacles for the



IDOLTS.

hearts and entrails of the embalmed Egyptians, have usually covers formed of the heads of the four genii of the Amenti, or Hades, over which it was their duty to preside. They are distinguished by their attributes: *Amsot*, with the human head; *Hape*, baboon-headed; *Soumautf*, bearing a jackal's or dog's head; and *Kebhsnauf*, represented as hawk-headed. Amsot presided over the stomach and large intestines; Hape, over the small intestines; Soumautf, over the lungs and heart; and Kebhsnauf, over the liver and gall-bladder; and the addresses they offered to the deceased ran thus:—Amsot says, "I am thy son, a god, loving thee; I have come to be beside thee, causing to germinate



IDOLTS.

thy head, to fabricate thee with the words of Phthah, like the brilliancy of the sun for ever." Hape exclaims, "I have come to manifest myself beside thee, to raise thy head and arms, to reduce thy enemies, to give thee all germina-

tion for ever." Soumautf exclaims, "I am thy son, a god, loving thee; I have come to support my father;" while Kebhsnauf observes, "I have come to be beside thee, to subdue thy form, to submit thy limbs for thee, to lead thy heart to thee, to give it to thee in the tribunal of thy race, to germinate thy house with all the other living." The canopic vases in the museum exhibit all these and other varieties, and many of them are of the greatest rarity.

Specimens of Egyptian painting, besides those on the mummy cases, will be found on the slabs, tablets, and boxes from the tombs. The Egyptian pottery, of which there is a goodly collection, is very interesting, and

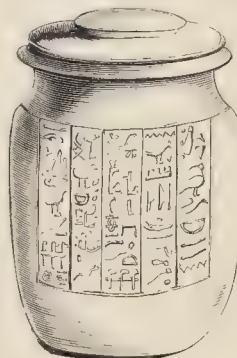


IDOLTS.

exhibits both ancient and modern examples of the potter's art.

The idols, of wood, stone, porcelain, terracotta, and bronze, are of great number and variety, and exhibit nearly, if not quite, every god and goddess known to the Egyptians—Osiris and Isis being, of course, the most numerous.

In the centre of this, the basement story, is a central case of about 40 feet in length by about 10 feet in width, which holds, among its countless treasures of Art, a magnificent collection of ancient Greek, Coptic, Egyptian (papyri), and other MSS.; tablets and bands of linen cloth woven in colours, and other kindred objects; an immense assemblage of Egyptian idols—large and small—emblems in silver, in bronze, in porcelain, in terracotta, in stone, and in wood, and some curious mummies of children, cats, and kittens, crocodiles, &c.; a grand display of necklaces,

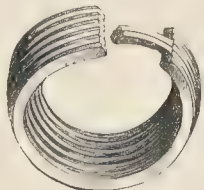


CANOPIC VASE.

armlets, seals, enamels, gems, intaglios, cameos, bronzes, &c. Among these will be noticed a diadem of gold, taken from the head of a mummy. It is about seven inches in diameter, seven-eighths of an inch in width, and one-eighth of an inch in thickness, and is of solid and pure gold. In the centre is a pyramid, with a double cartouche on one side, a single one on another, and figures on the third—the fourth being damaged. On each side, and facing the centre, towards which they appear to be approaching, are six scarabei, "as typifying the increase and decrease of the twelve months of the year. Between the scarabei is represented a procession of boats bearing deities and other figures. On the under or inner surface of the diadem are im-

pressed the signs of the zodiac—Taurus, Gemini, Aries, Pisces, Sagittarius, Cancer, Libra, and Leo, &c.; with a procession of a royal priestess of which is represented the sacred bull with other figures of deities, &c." On the corresponding end of the other side are figures walking.

A signet-ring of solid gold, weighing nearly an ounce and a half (the signet turning on a swivel), bears on a cartouche the royal name of Amenophis I., and an inscription in hieroglyphics on either side. The Pharaoh to whom this signet belonged was he to whom Joseph, in the latter part of his life, was chief



EARRING.

governor. There are also several other curious signets on the left hand of a royal priestess of the temple—of very small size, and of beautiful form—found at Thebes. The hand is gilt, and bears on the fingers rings of gold and porcelain, and other ornaments. In the collection are several other highly interesting mummified hands. Among the numerous earrings in this wonderful collection are a pair which possess extraordinary interest. They are of solid gold. In Holy Writ (Genesis xxiv. 22, 23), in that beautiful chapter when Rebekah is at the well, and has drawn water not only for Abraham's



SIGNET RINGS.

servant, but for his camels also, it is written, "And it came to pass, as the camels had done drinking, that the man took a golden earring of half a shekel weight, and two bracelets for her hands of ten shekels weight of gold; and said, Whose daughter art thou? tell me, I pray thee: is there room in thy father's house for us to lodge in?" This passage had long been considered erroneous, as it was thought that no earrings of the weight of a half a shekel could have been worn. The pair in this museum, however, which were discovered by Mr. Salt, the British consul in Egypt, and



IDOLETS.

taken by him from the ears of a mummy, have set this question at rest, as they weigh exactly "half a shekel" each. They are circular hoops, very massive, and made to "grip" the ears. Other earrings and bracelets (also mentioned in the same verses) are to be seen in this case.

Necklaces of every conceivable kind, taken from the necks of mummies, are spread out and admirably arranged; they exhibit wonderful skill and wonderful art in their manufacture. One of these is formed of carnelian; another is formed of shells, beautifully strung together; another of gold and coral, in form of

the cowrie shell, with pendants of coral between each; another contains eighteen large pieces of carnelian, and a tablet, with three cartouches, seventeen smaller pieces, and about fifty pieces of gold. Another is "of gold and carnelian, sardonyx, &c., and consists of five long and very beautifully-formed pieces of Oriental carnelian, two of which are fluted, and all inscribed; two circles of gold formed of many pieces; four scarabei set in gold; six gold fret-work ornaments, and various other pieces of gold; two eyes of Osiris; and several small pieces of carnelian. Another is formed of sixty-three carnelian beads, twenty-two long beads of gold, and twenty-six drops of gold. Another has scarabei, nilometers, eyes, vases, &c., as pendants, and among the rest is one grand piece of workmanship, consisting, in materials, of gold and carnelian. In the centre are two birds in gold, in the form of the eagle, flying, with six long, oval-shaped, carnelian beads on each side the centre, all of which are inscribed, the greater part being with royal names. Between the oval beads are an unknown figure and a canopus, also inscribed within a car-



HIEROGLYPHS ON SCARABEUS.

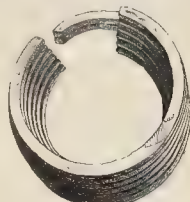
touche, and, annexing the oval beads to the gold ornaments, are small, round carnelian beads, in same manner as one of the birds in the centre."

There are some highly interesting examples—tablets, &c.—of Egyptian enamelling of the usual character, and many rings, both signet and otherwise.

The scarabei, or sacred beetles, are almost innumerable, and are to be seen in every variety of material, and of every size. For instance, they occur in bloodstone, in lapis-lazuli, in granite, in porcelain, both plain green and enamelled, and in numerous other substances; and they usually bear, in hieroglyphics, figures of deities, &c., royal and other names, and various inscriptions.

The small figures of deities, of sacred animals, and birds and reptiles, of emblems, &c., count by hundreds, and are of every kind and every size; many being unique, and others of extreme beauty both of form and of workmanship. In glass and in enamelling are some

remarkably good examples, one of 'the most notable, perhaps, being a glass dish, 10 inches in diameter, ornamented with cut circles, &c., of Græco-Egyptian workmanship. Vessels of glass of this period are of extreme rarity. Among the articles in terra-cotta, besides the idols, &c., already noticed, a lamp with an inscription in Greek uncial characters is worthy of notice. "The feast of lamps was a celebrated time of national enjoyment with the Egyptians, as noticed by Herodotus, who says (Euterpe, lxi.), 'At the sacrifice solemnised at



EARRING.

Sais, the assembly is held by night; they suspend before their houses, in the open air, lamps which are filled with oil mixed with salt, which will burn all night. The feast itself is called "the feast of lamps." Such of the Egyptians as do not attend the ceremony think themselves obliged to observe the evening of the festival, and in like manner burn lamps before their houses: thus, on this night, not Sais only, but all Egypt, is illuminated." The lamp in Mr. Mayer's collection bears the



EARRINGS.

following inscription in Greek uncial characters:—

του αρτου κοσμου (rel moe) θαυμασος

In the same room is an extensive collection of Etruscan, Greek, and Roman; Peruvian, Mexican, and Central American; Babylonian and Assyrian; Celtic, and other antiquities of a miscellaneous character. The Etruscan and Greek pottery is very fine, and exhibits examples of most of the varieties both of form and of



BABYLONIAN SIGNET.

decoration. The severe style of Art of some of these examples is worthy of special notice. There are also several fine Etruscan ornaments in gold, &c.

Some very interesting examples of Etruscan jewellery are also exhibited, which show to what a high state of artistic culture that nation had arrived. One pair of earrings, of the supposed date of 1500 years before Christ, are beautifully wrought, and some of the necklaces and brooches are of very elegant design. Close by these are examples of jewellery from Pom-

pei. In the same case are some of the most touching relics in the whole collection—a number of toys found in the grave of a little child at Cologne, buried there during the Roman period. These toys are highly interesting and curious, and closely resemble the toys of our own day.

The Babylonian, Assyrian, and other cylinders, many in number, are remarkable for their devices and inscriptions.*

* To be continued.

REDISCOVERED QUARRIES OF ROSSO ANTICO.

It is well known that the mountainous kingdom of Greece abounds in rocks of limestone, which, in many parts of the country, assume the form of the finest statuary marble; but it is not generally known, that the quarries which furnished the sculptors and masons of old with the fine red marble called Rosso Antico, have been rediscovered. At the opening meeting of the present session of the Royal Institute of British Architects, the attention of members was called to this interesting fact, and to the introduction of the marble into this country.

The position and nature of the quarries were described by Mr. J. P. Seddons. They are situated in the most southerly promontory of the Morea; in the *nome*, or province of Laconia. Here the Greeks of old found the marble, and called it Red Laconian. It was not until long afterwards, that it acquired, in Italy, the name of *Rosso Antico*. In some places extensive excavations were made at an early period; large blocks having been cut, and never removed on account of the difficulty of transport across mountains and ravines; but there is one large quarry, which has not yet been opened for any excavations of importance. It is fortunately close to the sea, sloping down into the sheltered and tideless bay of Skutari on the coast of the Gulf of Laconia, or Kolokythia, and near to the port of Gytheion. $36\frac{1}{2}^{\circ}$ N. lat., and $22\frac{1}{2}^{\circ}$ E. long. Specimens of marble from this quarry were exhibited by the proprietor.

The first use made by this lady of her most interesting possession, was to send some blocks of the marble to Baron H. de Triqueti, that he might use them for the decoration of the Albert Memorial Chapel at Windsor, and the baron thus alludes to the circumstance, in a letter lately addressed to her.

(*Translation.*) "After you had consulted me on the nature of your marble, and I was fully convinced that you possessed a quarry of true Rosso Antico, which is so rare, and so sought after, you had the goodness to offer me, gratuitously, all that could be useful for the service of her Majesty the Queen for the decoration of Wolsey's Chapel, Windsor; it is therefore my duty to give you an account of the use made of the blocks you sent to me, and acquaint you with my observations. It is incontestible, and every one versed in mineralogy will directly admit, that your marble is the identical Rosso used by the Greeks and Romans.

"The general appearance of the marble passes from a red, almost scarlet, in colour, to that of 'Jic de vin,' or 'sang de bœuf' (wine lees or blood red), probably according to the quantity of oxide it contains.

"The surface of the Rosso is very smooth and equal, and is worked with the greatest ease.

"I have used it in the execution of four bas-reliefs of small dimensions for Wolsey's Chapel. I executed with my own hand, from the rough to the completion, four subjects, which I had polished, as is necessary in the sculpture of coloured marbles. I then executed two heads in profile of Tiberius and Herod, after antique medals. This work was quickly done, and the result admirable. I then executed the reverse of two medals, in which greater delicacy was required; Judea Capta and the Roman Wolf, medals of Titus, and I was equally contented with the material.

"Artistic persons, to whom these details may be interesting, will, I think, easily obtain admission into the chapel, and can see and judge for themselves of the quality and beauty of the Rosso from your quarry.

"I am convinced that by going deeper into it, you will obtain blocks incomparably more beautiful. I hope to be enabled to make use of some; and I am persuaded that the discovery of your Rosso Antico—the true Rosso, I repeat—is destined to be of great service in architecture and sculpture."

This marble has been used also by Lord Walsingham for decorative panels of his billiard-room, and he is perfectly satisfied with its

identity and beauty, and after carefully comparing it, sees no difference between it and some ancient pieces in his possession, which he thinks it is more than probable came from the same locality. Lysandros Kaftangioglou, a Greek architect, and Honorary Corresponding Member of the Royal Institution of British Architects, says, in a letter written within the last three months, that "the working of the quarry would be very easy and not expensive, from its admirable position, especially as there are facilities for water-transport to London, or any other port, direct from the spot."

The marble becomes richer in colour the deeper it is embedded in the quarry, and is found in large quantities; but there is, as yet, no machinery for lifting large blocks, which could easily be cut.*

THE SILVER CASKET FOR THE KING OF THE BELGIANS.

THERE is in progress of manufacture by Messrs. Howell, James, and Co., a silver casket intended for presentation, with a national address, to the King and Queen of the Belgians. The designs for the form and ornamentation of the casket having been submitted to us, we may safely say that it will be one of the richest and most highly-finished productions of its kind. We have seen, in national museums, silver coffers and caskets larger and more massive, intended as bridal presents, and dating from about the first to the fourth century of our era; but the ornamentation is generally clumsy, ill-designed, ill-executed, and in no wise comparable with *cinq-cents* work. The occasion of its manufacture and presentation entitles this special object to be called "national"; but from the description we have to give, it will be found that the term national is, of all others, the most suitable. It will be of solid silver, and will weigh upwards of 300 ounces. In height it will measure 16 inches, in length 2 feet, and in width 21 inches. Each corner, according to the design, is supported by a Belgian lion holding a shield on which are emblazoned the arms of the principal divisions of the United Kingdom—namely, those of England, Scotland, Ireland, and Wales. The columns supporting the frieze on which the lid rests are elaborately chased and engraved, and the frieze itself is enriched with the rose, the thistle, the shamrock, and the leek, in *repoussé*. The lid is embossed, and surmounted by the Belgian crown, and the columns bear richly chased pinnacles. On the sides are panels containing views of prominent features of some of the principal cities of the United Kingdom. The front exhibits London taken from the Surrey side of the river, with the new Blackfriars Bridge, the dome of St. Paul's, and the spires of some of the city churches. The reverse gives views of Edinburgh; Ireland and Wales are represented respectively by Dublin and Denbigh. The base is finished with festoons of flowers; and an inscription states that the casket and the address are presented by the British nation to their Majesties the King and Queen of the Belgians.

The presentation will be made on the 1st of this month by a deputation of the committee, accompanied by nearly one hundred mayors of cities and towns of the United Kingdom; the king having intimated to Captain Charles Mercier, the honorary secretary, that it would afford him much pleasure to receive as many of the municipal dignitaries of Great Britain as shall be pleased to attend the ceremony of the presentation. It will be understood, from the dimensions given above, that the form of the casket is necessarily that of an oblong coffer fitted to contain a scroll, and that the ornamentation, to be appropriate to the occasion, has excluded all allusion to antique or mediæval models.

* The proprietor of the quarry desires that all letters and communications on the subject, may be addressed to Mr. W. G. Rogers, 21, Coborn Street, Row, Middlesex, E. (late of 21, Soho Square, London).

MINOR TOPICS OF THE MONTH.

THE NATIONAL PORTRAIT GALLERY is in process of removal from Great George Street, Westminster, to the Museum, South Kensington.

MR. J. R. HERBERT, R.A., has been elected a corresponding member of the French Academy of *Beaux Arts* in the room of the late Baron Leys, of Antwerp.

BARON TREQUETI has completed the series of marble tableaux on the north and south walls of the Albert Memorial Chapel, Frogmore.

GIBSON'S WORKS.—Comments have appeared in some daily papers on the long delay shown by the Royal Academy in exhibiting the models and sketches, &c., bequeathed to it by Gibson for the benefit of the public. It may be presumed that the removal from Trafalgar Square to Piccadilly has had much to do with the postponement, and the difficulty of making all necessary arrangements within the new building. In almost the concluding paragraph of the life of the sculptor by Lady Eastlake, just published, we are informed that as soon as such arrangements are completed, "these works, embodying the whole course of the great sculptor's Art, will be placed in Burlington House, and made available at all times for public inspection."

CAMBRIDGE "SLADE" PROFESSORSHIP.—It will no doubt surprise many, as it certainly did us, to hear that Sir Digby M. Wyatt has been elected Professor of Art in the University of Cambridge, under the will of the late Mr. Slade. If the teachings of an Art-professor are to be limited to architecture and decorative ornament, the choice is perfectly justifiable, for Sir Digby's reputation in these branches would fully warrant it. But if they are also to include painting and sculpture—and we may presume such to be the case—then the selection is not a wise one. It may be argued that it would be difficult to find a candidate whose knowledge and experience comprehend all that is required, and that, under such circumstances, it is as well to make choice of a leading man in one special branch as in that of another. Yet admitting the plea, it undoubtedly seems that a painter rather than an architect should have preference; and it would be a stigma not only on the Royal Academy, but on our whole school of painters, if among them a suitable election could not have been made. Professor Ruskin, at Oxford, is certainly not a painter, but he has through long years so intimately identified himself with that Art, yet without neglecting other branches, that no one questioned his fitness for the chair he now occupies. We have heard of more than one artist-painter who aspired to the seat at Cambridge, and without in the slightest degree disparaging Sir Digby Wyatt's qualifications in his special department, we think the senate has not come to a right decision.

THE LEGEND OF "UNDINE" has found another able expositor in Mr. W. Calder Marshall, R.A., who has embodied in marble a highly poetic conception of the Water Maiden. To those familiar with Mr. Marshall's beautiful rendering of "Sabrina,"—and who is not?—the present work will have an especial interest, as illustrative of a somewhat similar class of subject, and, from being executed at a later period of the artist's career, exhibits his style in the full maturity of taste and skill. Penetrating the spirit of the German story,

the sculptor has touchingly realised the tender sweetness of the character, and has produced a figure, the elegance and refinement of which must ensure its place among the classics of British Art. In feeling, the design exhibits that elevation of tone and purity of ideal beauty that characterises Mr. Marshall's imaginative creations; while in technical qualities it is most masterly and accomplished, combining all the variety of nature in its flow of line, or rounded contour, the delicate inflexions of surface undulations, or suppleness of texture. We congratulate Mr. Marshall on the courage necessary to the production of such a work (which will be shortly exhibited at the Academy), at a time when the ideal in sculpture is so little encouraged among us as it is at present, and when the aid of the chisel is so rarely sought except for the purposes of memorialistic portraiture, and the manufacture too frequently substituted for Art.

TWO EXHIBITIONS OF MODERN PICTURES are to be held in Old Bond Street during the coming spring. "Two too many," as some will think and say. They may be welcomed, however, if regarded merely as means of exhibition to promote sales: though so viewed, they cannot be expected to compete with the collections to be opened in April and May by dealers, to say nothing of the six or eight established exhibitions from the Royal Academy to Suffolk Street. One of the two exhibitions referred to arose out of a belief that the rejected of the Royal Academy had been wrongly dealt with. Rooms were opened to such "rejected" by Mr. Benson, and a fairly successful season was the result: how far such success will be permanent remains to be seen. Whether the exhibition number two arises from the discontent of the dissatisfied we cannot say, but that is the general impression. Mr. Gullick, known as an artist and Art-critic, issues an invitation to artists to exhibit at 39, Old Bond Street, early in March; and his list of those of the profession from whom he has received "intimations of cordial approval" contains the names of very many of its leaders. On the other hand, Mr. Benson, dating also from Old Bond Street, invites all painters of all countries to send their contributions there. We trust that both exhibitions will be prosperous and useful; but we confess to less confidence than hope in the issue.*

MR. E. B. STEPHENS, A.R.A., is now completing in the marble a charming idyllic figure of 'A Blackberry Gatherer.' In an easy, unaffected pose, a young girl, having for the moment relaxed her search for the juicy fruit and placed her basket on the ground, is engaged in extracting a thorn from her hand. The conception and feeling of this figure is most happy in the air of natural simplicity and sweetness pervading it; in short, the work promises to rank among the most successful of this well-known artist's less ambitious themes. The selection of subjects for sculpture from among the incidents around us, in place of lifeless reproductions from the antique, is a practice that cannot be too highly commended, as embodying illustrations of daily life and human sympathies, rather than the worn-out conventionalities of an obsolete mythology. Mr. Stephens has thought for himself; in modern rural incident he has found a subject likely to

become a general favourite, and which, while yet more picturesque in itself, is completely within the range of legitimate treatment in marble. The work is intended for exhibition at the Academy next May.

THE LATE EARL OF ELGIN.—We learn from a French paper, the *Mondeur des Arts*, that the British Government is about to erect a monument in Calcutta to this nobleman, who so efficiently filled the post of governor-general of India. It is to be designed by Mr. G. Gilbert Scott, R.A.; and the sculptured work will be intrusted to Mr. Bernio Philip.

SIGNOR MONTE'S GROUP, 'The Fisher-Girls,' exhibited in the International Exhibition of 1851, and engraved shortly afterwards in our Journal, was recently sold by Mr. F. Godwin, the auctioneer, for the sum of 410 guineas. It was the property of the late Mrs. Ogle Hunt; and we believe, the figures are portrait-statues of the daughters of the deceased lady.

THE GALLERY OF M. EVERARD, 51, BEDFORD SQUARE.—M. Everard has fitted up his gallery in anticipation of the coming season, and on the several walls hang nearly a thousand pictures, productions of the foreign schools; principally those of Belgium and Holland—examples of modern Flemish Art. The artists of France and Germany are also represented by some of their leading masters. M. Everard is a Belgian, highly esteemed and respected in his own country; he possesses the confidence of its principal painters; while with those of other kingdoms he has established the intimate relations that arise from experience and trust. As a dealer, he is well known to collectors in England; in several of the principal cities and towns he holds annual exhibitions, and has thus formed a large and valuable connection among collectors in Great Britain, who have had "dealings" with him that have been entirely satisfactory to both. It would startle our readers to know how many pictures he has disposed of in England and Scotland during the past year. Those who desire the acquisition of works by foreign masters will be well pleased to know where may be seen such a collection as that under notice, and where they may obtain intercourse with a dealer whose professional integrity and general knowledge may be depended upon. The gallery, including several auxiliary rooms, is large, as it well may be to hang a number of paintings approaching a thousand; they are of various degrees and orders of merit, ranging in cost from comparatively small up to very high sums, and consisting of early efforts by artists seeking fame, and productions of those who have achieved it; so that various tastes, as well as purses, may be considered and ministered to. It is scarcely necessary for us to do more than print a list of the artists who contribute to this exhibition:—Portaels, Auguste Bonheur, Ed. Frere, Duverger, Alma Tadema, Koekkoek, Baumgartner, J. H. L. De Haas, Van Schendel, Trayer, F. Willems, Ary Scheffer, Verschuier, E. Fichel, Clays, Plassan, Eugene Verboeckhoven, Goupil, Leon Dansaert, Vanhove, Bougereau, Henrietta Brown, Hugues Merle. The minor candidates for renown are numerous, and among them are some who will be sure to find patrons in England, not alone for the merit of their productions as Art-works, but for the interest of the subjects they select. A visit to the gallery of M. Everard will be amply repaid; it cannot fail to be accepted as one of the Art-treats of the British metropolis. It is probable that we shall describe the

collection at greater length in a future number, for among the productions here exhibited are several that demand more detailed notices than we can this month give them.

CURIOUS CHASED AND INLAID COPPER ORNAMENTS.—Together with the fans of which we have spoken, a small collection of very curious copper articles has recently been imported from Japan. There appears to be some difficulty in deciding as to the purpose for which many of these objects were intended, as their nondescript form is not directly applicable to any requirement of European life. Some of them are capable of adaptation, however, as brooches. Others may be serviceable as clasps, or as the handles of paper knives. Some appear to have been made merely for ornamenting dresses, in lieu of the gold lace which is officially recognised at home. The exquisite chasing, at once bold and delicate, of these small metallic reliefs is worthy the study of the workman, and the admiration of the amateur. They are made, for the most part, of copper, as appears on scratching the metal, and yet the surface closely resembles oxidized silver. The mode in which this delicate facing is produced is entirely unknown in this country. Some of the designs are inlaid with gold or with silver, at times in lines no thicker than a cobweb. A red blush is produced occasionally on the cheek of the little monsters represented, who revel in all the grotesque ugliness dear to the Japanese imagination. Dragons, and the wide-mouthed quadruped that is looked upon as a charm for good luck, carry deities even more truculent than themselves. In one little plaque a terrific deity is encompassed by rolling clouds and spiny flames; in another a frog walks erect, with an umbrella under his arm. Cray-fish or lobsters, in gold, are favourite ornaments. In some of the knife-handles no relief is produced, but the entire pattern is inlaid. One specimen, which resembles the veining of a Damascus blade, is thought to be of lead, transformed by some wonderful process. For classic beauty of form no one will look to Japan. For unrivalled delicacy and finish, for constant origination of what may be called the grotesquely impossible, for wonderful skill in inlaying, and for the result of metallurgic processes which produce an effect like that of alchemy itself, all goldsmiths, silversmiths, and workers in metal of the finer orders, will do well to study the products of Japan.

ABYSSINIAN ART.—Did any one expect that we should capture an illuminated missal in Magdala? It was not mentioned among the *spolia opima* taken by Lord Napier; but yet the curious volume, entitled "Hymns to God and to his Saints," written in the Ethiopic character, and illuminated after a fashion that is not European (though akin to European Art in the days of Charles the Bald), which is now to be seen in the King's Library at the British Museum, has more interest as a contribution to the natural history of Art than have the tasselled crown and silver-soled slippers exhibited at South Kensington. The work is attributed to the eighteenth century. The figures are drawn with a bold and fearless touch, and are very fully, though not very brightly, coloured.

PARADAY MEMORIAL.—The subscriptions for this work have, it is stated, reached the large amount of £14,000; a sum that ought to produce a memorial worthy of the philosopher and of the country.

* In May next (including the collections of dealers), there will be open in London eighteen or, it may be, twenty exhibitions of pictures by modern artists. This statement may startle some of our readers, but they will find it accurate.

REVIEWS.

ART THOUGHTS: the Experiences and Observations of an American Amateur in Europe. By JAMES JACKSON JARVES, Author of "Art Hints," "Art Studies," &c. Published by HURD AND HOUGHTON, New York.

IN a small but closely-printed volume we have here the impressions of European Art, in its various phases and from the earliest period to the present day, on the mind of one who, as an intelligent and independent seeker after truth, has studied Art for a number of years. The name of the author is not unknown to our readers, who cannot have failed to recognise, in the papers from his pen which have occasionally appeared in our pages, undoubted evidence of a thinking and well-cultured mind, united with descriptive powers of no common order. Biassed by no special Art-creeds, uninfluenced by any nationality or school, he takes a large and comprehensive view of a subject which it seems to have been his delight thoroughly to investigate and reverentially to study. Modestly he dedicates to his children "these 'Thoughts,'" as so many crumbs which have fallen to their father from the masters' tables.

We may at once say that this is not a dry book of Art-criticism, in which theories and principles are analysed to their primary elements. It is a consecutive narrative of Art, as it has become developed throughout a large part of Europe—the extreme northern schools only being absent—with brief sketches of the principal artists and their works. Mr. Jarves's view of the English school of painting is, as a whole, truthful, and is sometimes described in a humorous, but not uncomplimentary, manner. In fact, both of ourselves and our Art, he forms a high estimate in regard to "honesty," if such a term may be used of both. "English Art," he says, "is a good story-teller, does on children and pets, enjoys the picturesque, mainly sports, horticulture, agriculture, commerce, business, the crowd, isolation, varieties of fashion, follies of low life, virtues of everyday existence, the eccentricities of the world, and is more content with a 'home' midway between poverty and riches, than to be 'decorated' and receive prize medals. Solid comfort is dearer to it than 'honourable mention.' It prefers punctual bank cheques to distinguished back-patting; does not knuckle to patronage, yet adores it. . . . As a whole, English painting, planting itself firmly on the earth, specially devotes itself to Humanity." Here we have, in brief words, almost the entire materials of one of our annual exhibitions at the Royal Academy and elsewhere.

However much some may dissent from the conclusions at which the author arrives, and may differ from his opinions on certain works of Art, the easy, pleasant, and graphic style in which the book is written is very enjoyable, and will, almost involuntarily to himself or herself—for it is equally adapted to both sexes—carry the reader to the end. Rarely has a writer upon Art expressed his opinions in a way so thoroughly attractive to the unprofessional, while there is abundance of instruction to be derived from his pages.

WEAPONS OF WAR: being a History of Arms and Armour from the Earliest Period to the Present Time. By AUGUSTE DEMMIN. With nearly 2000 Illustrations. Translated by C. C. BLACK, M.A., Assistant Keeper, South Kensington Museum. Published by BELL AND DALDY.

A warlike nation, such as the French assume to be, would, of course, find special interest in the history of war-weapons. On no other ground can we account for almost the simultaneous appearance of two books on this subject. A few months ago we reviewed a translation, edited by the Rev. C. Boutell, of M. Lacombe's "Arms and Armour," and now there is before us a translation of another French writer on the same subject. The two works, however, differ widely in treatment. Lacombe's is far

more historical and descriptive: his illustrations serve chiefly to elucidate the text. Demmin's, on the contrary, makes the text subservient to his illustrations; that is to say, his pages are crowded with wood-cuts, to each of which a short description is appended. Some introductory remarks precede each division, and the book commences with an abridged history of ancient arms. As a work of reference, Mr. Black's translation is most valuable. Of the engravings, the less said the better: they are mean to a degree, showing the weapon undoubtedly, but as works of Art scarcely respectable. In the present day, we are quite unaccustomed to look upon such in any book of pretence; and it is much to be regretted that a subject worthy of the careful draughtsman and engraver should be so unworthily treated. These illustrations undoubtedly lessen the value of the volume from an artistic point of view.

THE SCENERY OF GREECE AND ITS ISLANDS. Illustrated by Fifty Views, sketched from Nature, executed on Steel, and described en Route. By WILLIAM LINTON. Published by CASSELL, PETER, AND GALT.

Many years have elapsed since this work first came before our notice; we are glad to renew acquaintance with it, and to know that it is again offered to the public, to whom it must almost appear a novelty in illustrated literature, so rarely now-a-days do we find books wholly adorned with plate-engravings. As a painter Mr. Linton has well-nigh passed out of the remembrance of the present generation—he must long since have outstepped his three-score years and ten—but there was a time when his pictures of classic scenery and classic incidents attracted no little notice in the Academy and elsewhere. His pure landscapes were distinguished by appropriate and fine feeling combined with a loving eye for the beauties of nature; and these qualities are thoroughly seen in the fifty pictures contained in this beautiful volume; which, for all, and especially the classic scholar, must have abundant interest. In the text the reader travels pleasantly with the author over ground rendered sacred by the memories of the noble Greeks of old; to whom the Arts of architecture and sculpture, as they are now presented to us, are so greatly indebted. Again we welcome Mr. Linton's Greece and his notes of travel.

MARVELS OF GLASS-MAKING IN ALL AGES. By A. SAUZAY. Illustrated with Eight Autotypes, and Sixty-three Engravings on Wood. Published by SAMPSON LOW, SON, AND MARSTON.

Of all the materials which are applied to Art-industries, none is so beautiful in itself and in its applications as glass; and if a lower but wider range be taken of it, there is not one of more general utility, for glass may be considered as only another name for light; and light is absolutely essential to our existence physically and mentally. The precious metals, as gold and silver are termed, will not bear comparison with this fragile material for productions of Art-manufacture in richness and delicacy of ornamentation: engraving, embossing, and colouring unite together in perfecting a "thing of beauty." It is easy, then, to conceive why so much attention has in all ages been given to glass-making in its various applications; nor can we point out any industrial Art whose history is of greater interest.

M. Sauzay's book, however, is not so much historical as it is descriptive of processes; it might take as a more appropriate title than that given to it, "a treatise on the manufacture of glass for purposes decorative, useful, and scientific." Yet, as he rightly observes, its "different appliances are none the less marvelous because we are accustomed to see them every day, and they do not the less deserve to have each of them its story told." His programme embraces a wide scope, from the tiny bead which ornaments the person to the richly engraved cup or vase, and the large sheet of window-glass, and the huge lenses for light-

houses: neither are artificial—that is, glass—eyes omitted. We miss, however, from his *role* stained glass, certainly one of the most beautiful and interesting applications of the material. M. Sauzay has not by any means exhausted his subject; but so far as he goes, he treats it lucidly and pleasantly.

PURPOSE AND PASSION: being Pygmalion and other Poems. By KENINGALE ROBERT COOK, B.A. Published by VIRTUE & CO.

"This volume's sole claim is for the possession of a certain diversity." So writes its author; and truly, as regards variety, for on its title-page might be written "motley" in the prime sense of the word, a compound of variegated colours, some gay and bright, others of a sombre, yet delicate, hue. If Mr. Cook has written with the hope of catching the ear of the multitude, he will meet with disappointment: these are not the days when classic poetry, however sweetly the strain be sung, finds a large audience; but he will attract those to whom elevated purpose and refined expression constitute in themselves an introduction.

The term "classic," just used, is not intended to apply only to such poems as "Pygmalion," and some other subjects gleaned from the stories of Greek or Roman mythology; we have adopted it to express the manner in which nearly the whole of them are presented. "Pygmalion," to which a prominent place is given on the title-page—why, we cannot tell, for it is far exceeded in length by other poems—relates in elegant, yet chaste, language the story of the Cyprian sculptor who, disgusted with the licentiousness of the women of Amathus, abjured the sex; but becoming enamoured of a beautiful statue he had created, he entreated the gods to endue it with life, and his prayer being answered, married the work of his hands.

The largest and, perhaps, the most powerfully written poem is called "Ex Anatro;" it narrates the revelations of one who had sought refuge from the world, and, so far as it was possible, from himself, in solitude. A dramatic sketch, "Essex and the King," founded on the historical story of the Countess of Nottingham keeping back the ring which Queen Elizabeth gave to Essex as a warrant for her aid when in trouble; and the withholding of which led, it is said, to the death of the favourite, will be read with much interest by those who would, probably, turn a deaf ear to other themes. There are, too, several lyrics of much sweetness, with other minor poems evidencing a highly cultivated mind imbued with the true spirit of poetry.

THE MIDNIGHT SKY: familiar Notes on the Stars and Planets. By EDWARD DUNKIN, of the Royal Observatory, Greenwich. With thirty-two Star-maps and numerous other Illustrations. Published by the RELIGIOUS TRACT SOCIETY.

"Why did not somebody," says Carlyle, teach me the constellations, too, and make me at home in the starry heavens, which are always overhead, and which I don't half know to this day?" Now Mr. Dunkin has undertaken the duty of presenting himself as that "somebody" to future Carlyles and all others desirous of a knowledge of the "spangled heavens." And, certainly, if anything could woo the mind of young or old to a study of the subject, it would be this most attractive and beautiful book. Some months ago we chanced to see several numbers of that well-conducted and popular serial, the *Leisure Hour*, and were delighted with seeing in it numerous admirable engravings of the starry sky as seen in London, on a clear brilliant night, at different points of the compass, and at different seasons of the year. These charming maps, or pictures—they are quite worthy of the latter name—illustrated a series of papers on astronomy, written by Mr. Dunkin in a manner to be intelligible to the understanding of the young student. He has now gathered them together, revised them, added fresh matter, and issued the whole in a style that must commend itself to public notice, more especially for educational purposes. The index-maps, giving the names of the principal stars

indicated on the larger maps, will be found valuable auxiliaries to the comprehending of the planetary system. The Tract Society does well in diffusing scientific instruction conjointly with the religious teaching it seeks to inculcate: the one cannot fail to help forward the other.

THE LORD'S PRAYER. Illustrated by F. R. PICKERSGILL, R.A. and HENRY ALFORD, D.D. Published by LONGMANS.

Two names so prominent and distinguished, must secure a cordial welcome for this book. The Dean of Canterbury "illustrates" the prayer in a poem: "variations," into which several stories are introduced enlarging the passages of the holy text. Mr. Pickersgill's illustrations are those of a graceful and vigorous draughtsman on wood; engraved by the brothers Dalziel, they illustrate the poem rather than the prayer; although, indirectly, the several lessons of Our Lord are conveyed to the eye and mind by these excellent examples of Art. The poem is exceedingly beautiful. "The sacred teacher" has deeply and intensely felt his theme, and carefully studied the divine precepts familiar to all Christians in all ages and countries—from the babe who lisps "Our Father" to the aged wayfarer who is departing from earth. The dean has another claim on the admiration and love of his country, arising from this, his latest, work.

THE ANIMAL WORLD: a Monthly Advocate of Humanity. Published by S. W. PARTRIDGE & Co.

We cannot too highly commend this new serial, published under the direction of the Royal Society for the Prevention of Cruelty to Animals, a noble institution deserving of all the support which the public can give it. Its efforts to inculcate lessons of humanity through the medium of such a publication as that before us can scarcely fail of success; for "The Animal World" contains much interesting matter, is capably illustrated, and well printed on toned paper; and the charge for it is—two pence. Taking its contents generally, it is, perhaps, too scientific for the classes to whom such a work should be specially addressed: they are only to be reached by precepts and teachings of a familiar and light character, interspersed with stories and anecdotes. These are certainly not absent; but they are not the staple contributions.

MANY HAPPY RETURNS OF THE DAY. A Birthday Book. By CHARLES AND MARY COWDEN CLARKE. Published by LOCKWOOD & Co.

This book has been written at Nice, where its esteemed and venerated authors now reside, in a green old age, honoured and respected, for many good works well done, as "faithful servants" of a grateful English public. It is a collection of memories—memories of English rural life, very different from the things, people, and places they now see. They seem to have been written for some young Italian children, to whom the pretty volume is dedicated; and concern, mainly, English farmyards, English-pets, habits, amusements, and occupations of English country-homes; they are as fresh and full of nature as if they were scenes, not of long ago, but of yesterday. As a collection of facts and fancies they have seldom been surpassed; they make old things new; giving to them all the charm of generous and benevolent nature. It is "a boy's own book," so far as amusements and out-door enjoyments go, with much of information combined with pleasant reading—food for thought!

KIND WORDS FOR BOYS AND GIRLS. Published by H. HALL.

Among the numerous serials intended for young folk, this certainly deserves its due share of public favour. The contents are sufficiently divided between the amusing and the instructive, while the illustrations are mostly very fair

examples of engraving; some are decidedly good. It would, however, be wise to employ larger type, even at the risk of reducing the quantity of matter; that now used is generally too small and trying, even for young eyes. The paper, too, is thin, for a magazine; yet the whole is wonderful for a half-penny publication of eight large pages.

THE ROYAL ROAD TO DRAWING. By W. A. NICHOLLS, Author of "The National Drawing Master." Published by REEVES AND SONS.

We have but little faith in "royal roads" to the attainment of any branch of education, if by the term is understood a road which to travel requires no labour nor industry, but is altogether easy-going and pleasant. Some roads are, undoubtedly, more so than others, and that in which Mr. Nicholls would conduct the young student of drawing must be placed on this list. The progressive examples are very simple, judiciously selected, and drawn with a firm, free hand, and the few notes of introduction appended are wholly to the purpose. As a work quite elementary it will be found most useful in the juvenile school-room. But what can be said of the group, artist and sitters, placed on the cover? nothing, except to recommend the pupil not to look at them; certainly Sir Joshua was never so travestied. The picture is a "mistake," and should be removed.

DO I KNOW? Walks and Talks with Uncle Merton. With Twelve Illustrations. Published by SEELEY, JACKSON, AND HALLIDAY.

The illustrations here are very pretty, apparently etchings by an amateur; but they manifest a right appreciation of Art, and fervent love of Nature. Uncle Merton rambles everywhere with his young charges, and has ever a good word to say about everything they meet, concerning a hundred things of which children ought to know something. It is one of the pleasantest of the Christmas gift-books for youth.

THE WAY TO WIN: a Story of Adventure Afloat and Ashore. By CHARLES A. BEACH. Published by LOCKWOOD & Co.

Mr. Beach has made a reputation by the issue of several works of this class: he sustains it here: the adventures are of all sorts and sizes, and may satisfy the greediest appetite. We are led into many lands among varied peoples, and have an ample supply of daring deeds: fightings, drownings, typhoons, bushrangers, mutinies: these are but a few of the marvels to which the hero has been exposed, and over which he ultimately triumphs, being in reality a very good boy, who makes a very good man.

THE ANGELS OF HEAVEN. Twelve Photographs from Pictures by Great Masters in Art. Published by SEELEY, JACKSON & Co.

This beautiful book has many gems of Art, and may delight and teach readers of all ages. It is charmingly "got up." Accompanying the prints are passages from the best writers; such enduring benefactors as Bishops Hall, Sherlock, Andrews, and Wordsworth; while the painters from whom contributions have been drawn, are Stobard, Kaulbach, Delaroche, Blake, Doré, Turner, Rembrandt, and Raffaele; great men of a grand epoch are both authors and artists.

THE ODES OF ANACREON. With Fifty-four Illustrative Designs by GIRODET DE ROUSSY. Published by JOHN CAMDEN HOTTEN.

Few persons, of late years, have read the seductive verses of Moore—so-called translations of Anacreon. The poet was young when he wrote them, and followed rather the suggestions of his own mind than the Greek original. They are luscious, and surpassingly smooth and graceful; but they are not to be recommended for general reading. Neither can the illustrations of M. Girodet de Roussy be placed before the public without a word of warning.

The preface speaks of them as translations by the pencil: "we might fancy that his designs had been executed under Anacreon's own eye, by some Greek artist who had himself witnessed that soft and voluptuous existence where song and pleasure are one."

But while that view describes the great merit of the work, it also exhibits its grand defect: it is far too warm—except for those who regard it as a work of Art. The designs are exceedingly beautiful—perfect as regards the spirit of the text—and they are gracefully outlined. The artist is beyond question a man of genius; and probably we shall greet him again, when we can do so with more entire satisfaction.

THE SCHOOL-BOY BARONET. By the Hon. Mrs. GREENE. Published by F. WARNE & Co.

The lesson here is against "false-pride," and it is taught impressively and effectually. The story is told in a variety of anecdotes—told by one who is familiar with them, and as no one who is not so could have told them. Through what scenes and under what circumstances Sir Percy Hapsworth gains experience and learns wisdom, we leave the young reader to find out. He cannot fail to be interested, and, we think, instructed; and so prepared for the battle of life. Of the engravings we cannot say much.

TOMMY TRY, AND WHAT HE DID IN SCIENCE. By CHARLES OTLEY NAPIER (of Murchie-son). Published by CHAPMAN AND HALL.

A vast deal of knowledge crowded into a small space; a very useful volume somewhat dry perhaps, and not to be read by the young during holiday time, for the pages are lessons. The book contains many anecdotes, however, some of them pleasantly told. It is full of admirably executed engravings. Those who know a little of science may be here tempted to study that they may know more.

RANDOM TRUTHS IN COMMON THINGS. Occasional Papers from my Study Chair. By the Author of "The Harvest of a Quiet Eye." Published by the RELIGIOUS TRACT SOCIETY.

Those who have been so fortunate as to read "The Harvest of a Quiet Eye" have not, we are well assured, forgotten it.

And these "Random Truths in Common Things" is a book worthy to be placed beside it, either in the library or on the drawing-room table. It is a book for all seasons and all moods: it does not preach, or reprove, or affect wisdom. Without dictating the path we ought to take, it conducts us to that which is pleasant and profitable.

It is impossible to turn over its pages without being arrested by something you must pause to read, and then consider; nor is there a dull page in the whole volume.

"The outward shows of sky and earth,
Of hill and valley, he has viewed;
And impulses of deeper birth,
Have come to him in solitude."

PATRATAS; OR, SPANISH STORIES, LEGENDARY AND TRADITIONAL. By the author of "Traditions of Tirol." With Illustrations by E. H. CORBOULD. Published by GRIFFITH AND FARRAN.

A thick volume of striking stories—some pleasant, some painful; but all illustrative of a deeply interesting country, in the days when glory was its inheritance. How are the mighty fallen! The stories are of the usual order of the marvellous—giant Moors, who oppress fair ladies, and gallant knights who rescue them, being chief among the characters who flourish in the book. With some of the tales we could well dispense: they are not objectionable on the ground of moral, but merely commonplace and dull. Yet, as they bring us to acquaintance with new scenes and new personages from a comparatively unknown history, they cannot fail to interest young readers; and, moreover, the tales are well illustrated by Mr. Corbould.

THE ART-JOURNAL.



LONDON, MARCH 1, 1870.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XCI.—ERSKINE NICOL, R.S.A., A.R.A.

IF the goddess who, according to the ancients, presides over the birth of children, had not committed a grave mistake when Mr. Nicol was born, she would by some means or other have transferred the country of his nativity from Scotland to Ireland. His art is so thoroughly indented with the land of the shamrock that one might naturally suppose him, not only to have been born there, but also to have passed his whole life among its people. Whatever anxiety and disquietude Ireland may have caused to the other parts of the United Kingdom, she is entitled to no mean

proportion of the honours gathered by all: her warriors, statesmen, divines, poets, men of science and literature, painters and sculptors, have their names written on some of the brightest pages of English history. Irishmen have shared in the perils which threatened all of us alike; and they have participated in the glories of our combined efforts even when the storm-clouds had passed away. But more than this; the wit, and humour, and peculiar character of the Irishman have proved an unfailing source of amusement to us in England: the pictures drawn of him by his own countrymen, and the anecdotes told of him, have beguiled many a weary hour on the bed of sickness and suffering, and, for a time at least, have dispelled the gloom which overshadowed the heart. The pencil of Mr. Nicol has, during the last few years, proved a most efficient adjunct to those writers whose pens have been engaged in delineating certain traits in the character of the Irish peasantry, more especially.

Erskine Nicol was born at Leith, in July, 1825. From boyhood he evidenced a taste for drawing, which was more discouraged than fostered by his father, who intended him for commercial pursuits. So strong, however, was his love of painting, that to follow it in any way he could without acting in direct contrariety to the parental will, he chose, like his fellow-countryman, David Roberts, before him, to be apprenticed to a house-decorator in Edinburgh: his leisure hours were spent in studying in the Trustees' Academy, to which he was admitted as a student at the age of thirteen. Before the completion of his term of servitude, Mr. Nicol applied for, and obtained, the post of drawing-master in the High School of his native town: while fulfilling its duties he still took every opportunity of improving himself. Whether it was an impulsive desire to make acquaintance with the Irish on their own soil, or that he thought Dublin presented a more favourable field of patronage, is more than we can determine, nor is it material to our purpose that we should; but after a time Mr. Nicol resigned his post in the Leith school, and crossed over to Dublin, where he remained three years, occupying



Drawn and Engraved by]

A PATTERN, OR IRISH MERRY-MAKING.

[Stephen Miller.

the time with teaching and portrait-painting, while gaining that insight into every-day Irish life and character which almost all his pictures show so humorously and pleasantly.

About the year 1850 Mr. Nicol returned to Scotland, and took up his residence in Edinburgh, making his first appearance as an exhibitor at the Scottish Academy in 1851 with six pictures of Irish origin; among them was his well-known 'Onconvenience

of Single Life.' In the two following years he contributed to the same gallery a considerable number of similar subjects. In 1856 appeared 'A PATTERN, OR IRISH MERRYMAKING,' painted for John Tennant, Esq., of St. Rollox, to whom we desire to express our thanks for permission to engrave it as one of our illustrations, and for the facilities granted to our artist who made the copy. There is a strong muster at the festival, from the *squireen* of

the village, who is seated in the high-backed chair, to the labourer on his small estate: the scene is abundantly hilarious, but entirely free from excess and vulgarity; while the artist has caught much of the true instinct of Irish character; and shows valuable appreciation of the use of light and shade in the arrangement of the composition. 'Donnybrook Fair,' a large picture, with upwards of a hundred principal figures, was exhibited at the Scottish Academy in 1860.

In 1863 Mr. Nicol came to London to reside; he had for several years previously contributed to the exhibitions of the Royal Academy, and had attracted considerable notice by his works: among these were, in 1857, 'Did it pout with its Bessy?' a scene of connubial discord; and 'THE RYANS AND DWYERS—CALUMNIATED MEN;' the latter is engraved on the next page. The subject was suggested by a paragraph which appeared in the *Standard* newspaper some time previously:—"There is a story told of a rude and rather severe Irish judge of the last century, named Robinson; that, at the opening of his commission at an assize at Clonmel, he directed the gaoler to set 'the Ryans and the Dwyers at the bar,' upon which the sheriff explained that there were none of those names in the dock. 'If they are not

there,' said the angry judge, 'they ought to be there.'" Mr. Nicol's picture, it may be presumed, represents a party of the Ryans or of the Dwyers in a cabin, listening to the calumny of the learned judge, as reported in a newspaper of the day; its effect upon each is most graphically depicted: the reader, with spectacles on nose, is evidently trying hard to master the subject, and reconcile it to his convictions; while his companion, somewhat calmer in mood, having some doubts as to the right reading of the passage, and, perhaps, wishing to find a flaw in the indictment, examines the paper for himself. The third of the party pronounces the charge an absolute falsehood, and would like to fight it out with the bench. But the "gem" of the group is the man on the left; the expression of supreme contempt on the face of this worthy for anything judge, or counsel, or any legal functionary whatever may say or think of his clan, is inimitable. In its special class not even Mr. Nicol himself has surpassed this very clever and characteristic composition.

'Whistling and Whittling,' 'Guinness's Best,' 'A Shebeen House,' were all exhibited at the Academy in 1858; 'Toothache,' and 'They talk a power of our drinking,' &c., in 1861. In this last year he sent to the British Institution—the only time this



Drawn by W. J. Allen.

WAITING AN ANSWER.

Engraved by Stephen Mills.

artist ever exhibited in that gallery—"Common Pleas," 'A Chiroprapist,' and 'Health t'you.' But no work he had hitherto put before the public in London gained such general favourable criticism as his 'Notice to quit,' which, as regards subject especially, would serve as a companion to Wilkie's 'Distraining for Rent.' It was in the Academy exhibition of 1862, and shows an Irish cabin of such utter wretchedness that one wonders it could ever be the abode of humanity; and yet its inmates are a married couple, a sick child, and the aged mother of one of the pair. At the door stands the process-server, whose looks certainly do not betoken a disposition to soften the painful nature of his mission by any display of gentleness or suavity: his business is simply to get rid of the tenants, and he is callous to any appeal that might be made to him. The wife clings to her husband in despair, and the latter mingles his ban with the anathemas of the old woman, who holds up a crucifix to arrest the step of the sheriff's officer. The story is told with great vividness and truth.

In the following year we find, as already stated, that Mr. Nicol had established himself in London, and from this time forth a higher tone appears to be given to his works; probably produced by the success of the last picture we noticed. None of his old

humour is absent when the subject demands it; but his themes generally are selected with better taste, and are free from that extreme lowness which, however cleverly represented, is offensive to some minds; just as genteel comedy is palatable where low comedy is displeasing. Thus in 'WAITING AN ANSWER,' exhibited at the Royal Academy in 1863, and which we have engraved, the bearer of the letter is an Irishman of a decent class, perhaps one of the squire's out-of-doors servants; but he is a droll fellow, nevertheless: he has caught sight of the decanter on the table, and the significant application of the pocket-handkerchief to his forehead is a hint that a glass of wine would not be unacceptable after a walk that may or may not have been long and wearisome. Both this figure and its companion are excellent in design, and the whole *mise en scène* is in every way good. Another picture by this artist, exhibited the same year, and which specially attracted our notice, bore the title 'The Renewal of the Lease refused.' This work is in the hands of our engraver for one of our large plates; we postpone any notice of it till its publication.

Mr. Nicol has rarely painted a more amusing picture than that called 'Among the Old Masters,' in which we see an Irishman of the ordinary common type who, by some means or other, has

found his way into the picture-gallery of a mansion: there he stands looking at the Raffaelles, the Titians, the Guidos, and many other "old masters," with a countenance half-comical, half-wondering, and wholly inexpressible. This picture was exhibited in 1864 at the Academy, with 'Waiting for the Train,' a group of Irish peasantry, capital in character and costume. Another group, though not of a similar kind, formed the subject of Mr. Nicol's only contribution to the Academy in the following year: it was called 'A Deputation;' and certainly the squire of the parish, or the member of parliament, whichever the gentleman may be who is thus honoured by the visit, must have felt a little uncomfortable on seeing a company of clownish rustics, not over nice in their attire and with heavy mud-covered boots on their feet, introduced into his reception-room, heedless of the injury they may do to a rich Turkey carpet. The force of satire on "deputations" could scarcely go further than it appears here.

Of three pictures contributed to the Academy in 1866, the most important in conception and for variety of character is 'Paying

the Rent,' a subject which Wilkie has immortalised, if such a term may be employed. Mr. Nicol, however, has given his own version of the incident, treating it altogether in a manner both original and truthful, though not without a tinge of humorous shrewdness. The receivers of the rent are a plump, well-fed, shrewd, exacting lawyer, and his sharp, hair-splitting, and even more exacting clerk, evidently bent upon getting their "pound of flesh" if the due amount is not forthcoming in solid gold, or its equivalent, good bank-notes. Before the table at which they are seated, surrounded by parchments, papers, ledgers, and cash-books, are gathered numerous tenants, who seem to be more or less flourishing farmers; the chief figure in the group being a stalwart yeoman in the act of drawing the money from the depths of his breeches-pocket—a process that is not to be accomplished without some difficulty. In the faces of the whole company there is infinite variety of character and expression. Another of the pictures of this year was called 'Missed it!' presumed to be the ejaculation of a thorough-looking Irishman who has just fired



Drawn by W. J. Allen.]

THE HYANS AND DWYERS (CALMNVILL MEN).

[Engraved by Stephen Miller.

his gun at a partridge which is flying away harmless. The half-stolid, half-comic physiognomy of the awkward sportsman would provoke a laugh in the most sedate. 'Both Puzzled' was the third picture of this year: one can understand the difficulty of the problem from the logic employed:—"If wantst nought be nothin', then twice nought must be somethin', for it's double what wantst nought is." 'A Country Booking-Office,' exhibited in 1867, is a meet companion for the artist's 'Waiting for the Train.'

Kiss an' make it up,' exhibited at the same time, is a less pretentious composition, yet a pleasant one, and treated with unquestionable power. Mr. Nicol's pictures of 1868 were 'The China Merchant' and 'Waiting at the Cross Roads,' in both of which he fully maintained his reputation for forcible delineation of character. Perhaps, however, there is no one work he ever produced that surpasses, even if it equals, his single exhibited picture of last year, 'The Disputed Boundary,' a canvas of rather large size, consequently the figures are on a corresponding scale. The scene lies in the office of a lawyer or land-agent: in the immediate foreground are two farm-tenants, the disputants; one a stalwart man in the prime of life, the other a stout elderly man; a large

map of the property is spread out before them, to which the former of the two points with excited countenance, as if he would prove his case by hard blows instead of words, were the former necessary to produce conviction. Immediately behind this group are three figures, of whom the centre one is the lawyer, who, with his white-haired head almost resting on his shoulder, his eyebrows forced high up into his forehead, and a quill pen in his mouth, gazes with astonishment on the old farmer, as much as to say, "Can't you see the proof is all against you?" The whole expression of the face is inimitable.

As a colourist Mr. Nicol, in common with many of his fellow-countrymen, ranks very high: his pencil is rich and powerful, and, in many of his later works especially, all the details of his pictures are most carefully finished. We should welcome this artist in some more elevated phases of Irish life and character than any he has yet attempted: he must have met with abundant material for such works, especially in the writings of Irish novelists. He has long years been a member of the Royal Scottish Academy, and in 1866 was elected Associate of the Royal Academy.

JAMES DAIFORNE.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF
GEORGE FOX, ESQ., HAREFIELD,
ALDERLEY.

MY LADY'S PAGE IN DISGRACE.

H. S. Marks, Painter. F. A. Heath, Engraver.

MR. MARKS is an artist who knows how to appropriate and turn to good pictorial account the life of past ages in its actual or ideal character. He is not a mediæval painter, in the ordinary acceptation of the term, but he frequently resorts to periods long gone by for subjects which he sometimes treats in a purely humorous manner, and some in one that may be called serio-comic. To the latter class belongs the picture we have engraved, in which the gravity of the theme becomes almost ludicrous by the way it is presented to us. What offence "my lady's page" could have committed to justify the punishment awarded is not made apparent; but it would seem, from his looks, that he had been imitating some of his elders by over-indulgence, and had to pay the penalty of misdoing by compulsory rest and quietude till sober again. Whatever his crime may be, there he sits a spectacle to the whole household; for the stocks appear to be within the precincts of an ancient mansion, placed there for private rather than public use; and consequently, conveying the idea that the establishment of "my lady" was not so well-regulated as it ought to be, to justify the erection of a penal instrument under the very shadow of the old grey walls.

In silent contemplation of the young delinquent stand the seneschal of the household, and, probably, the family-chaplain; the former regarding him with an expression of pompous contempt—perhaps he has been the victim, at some time or other, of the boy's practical jokes, and the means of subjecting him to his present punishment: the good priest, on the other hand, surveys him with pity, and will, doubtless, seize the opportunity of reading him a homily on his offence, though the culprit does not seem quite in the condition, or, at least, disposed, to receive the "word in season." There is something irresistibly comic in these two figures, the personal representatives of justice and moral goodness, as the subject of their study is of wrong-doing: his unkempt hair is a powerful witness against him, proof positive of misconduct of some kind or other.

In the background is a comely damsel of the household listening to the recital of the culprit's deeds from the lips of a serving-man. She evidently hears the story with regret and wonder; possibly doubts its credibility; and certainly looks with womanly compassion on one who may not, after all, deserve her sympathy—for pages, even to this day, are not always the embodiment of every virtue.

The picture is valuable not less from the mock solemnity with which the subject is treated than it is by its thorough artistic execution; throughout it is painted with great firmness and attention to detail, and in colour nothing is wanting to make it attractive. We shall have more to say about the painter hereafter, whom we shortly propose to include in our series of "British Artists." Our thanks are due to Mr. Fox, the owner of the picture, for allowing us to select from his well-chosen gallery this capital example of one of our most original and entertaining artists.

VISITS TO PRIVATE GALLERIES.

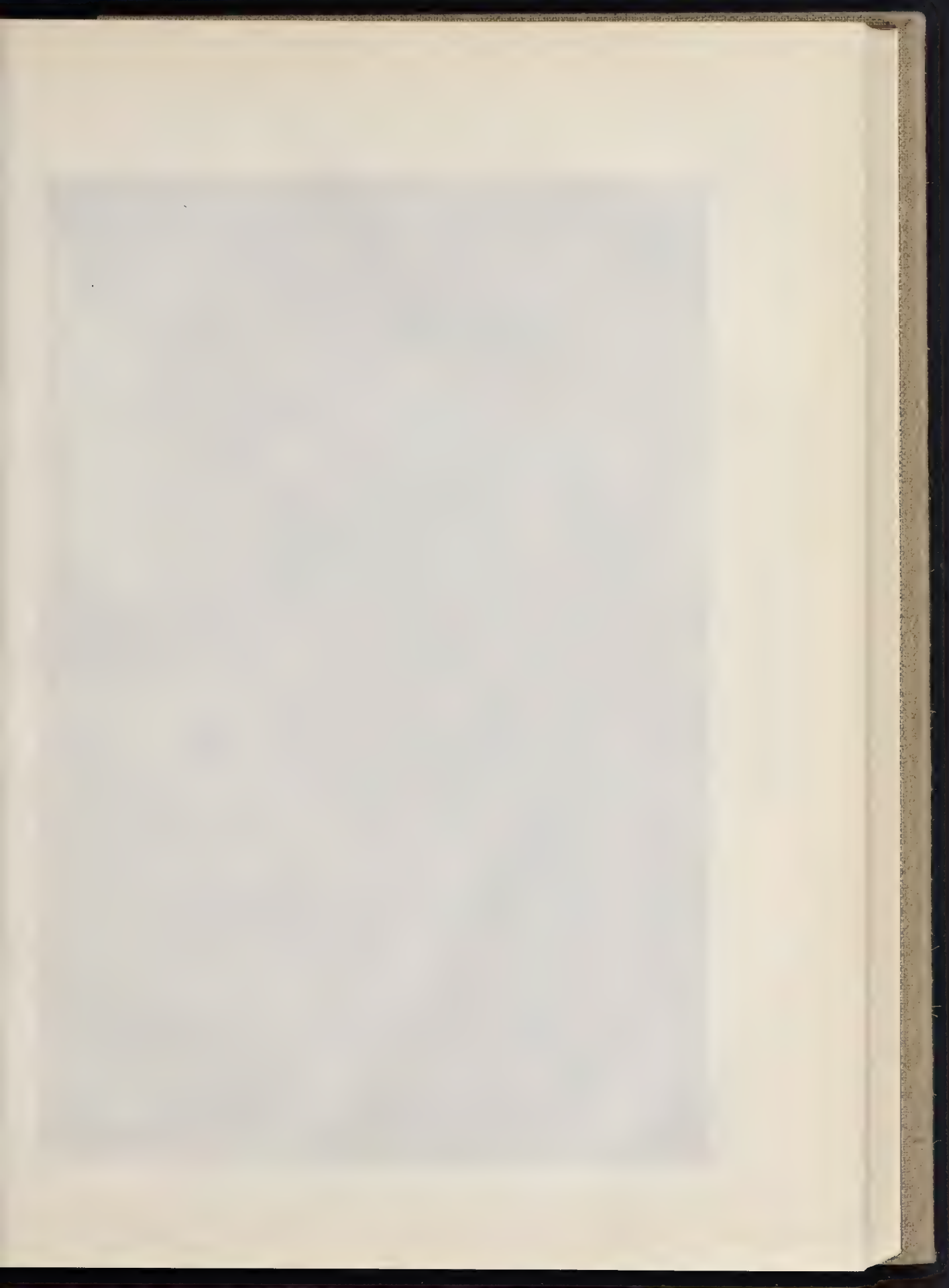
THE COLLECTION OF W. COTTRILL ESQ.,
SINGLETON HOUSE,
HIGHER BROUGHTON, MANCHESTER.

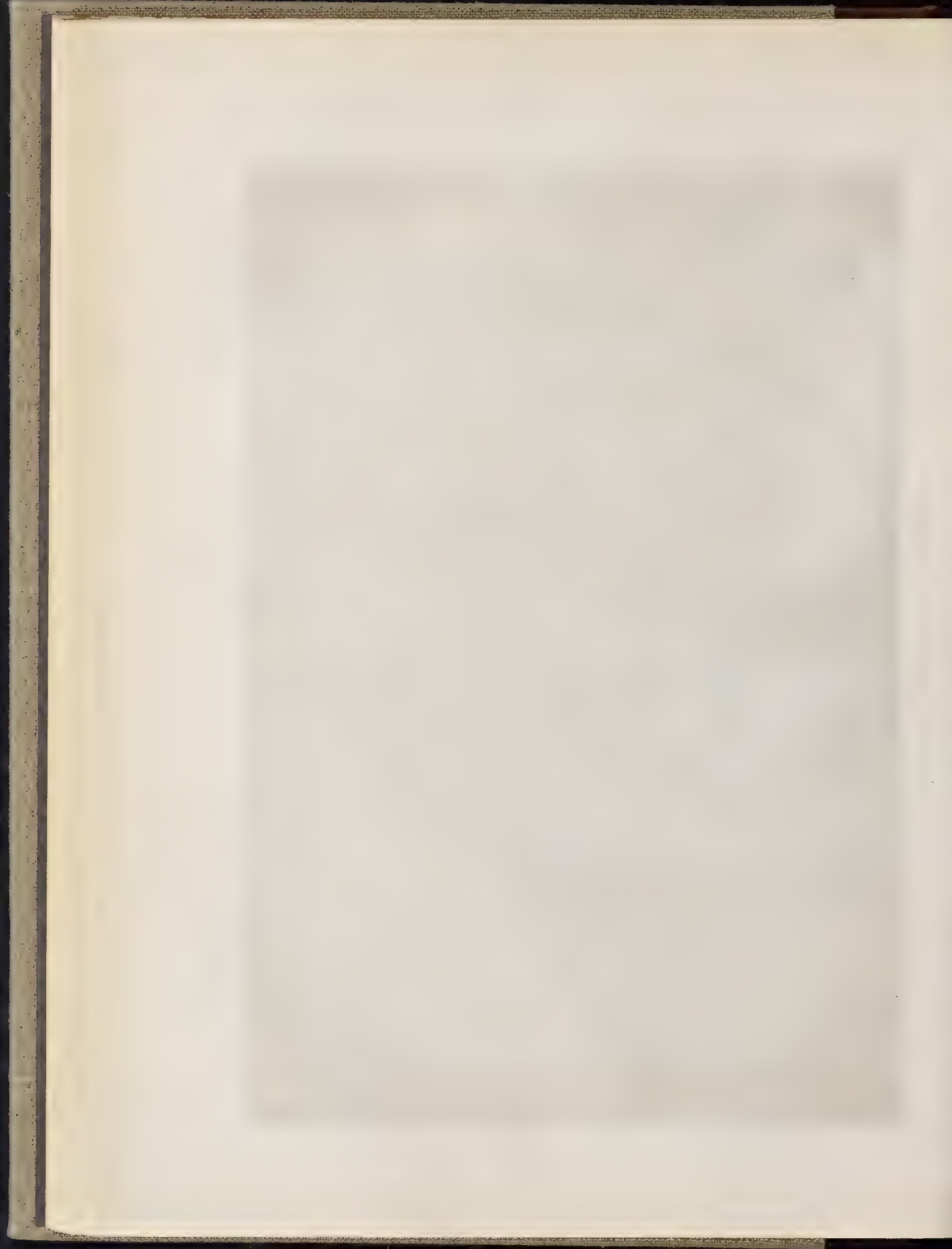
A GLANCE through the catalogue of an assemblage of pictures so numerous as that we have now to describe, suggests at once the question—"What hope have we of seeing satisfactorily in our side-lighted drawing and dining-rooms a gathering of Fine Art so extensive, and worked out with all the marvellous finish of the present day?" In this case the question has received the best possible solution in the extremely well-lighted gallery in which most of the choicest works are hung. Of many pictures we are compelled to limit ourselves to giving simply their titles and the names of the painters, though strongly tempted to detailed description. Thus, as the case has been with other collections, we cannot accord even "half justice" in the space to which we are restricted. The catalogue numbers upwards of 200 works—paintings and drawings—of which a large proportion are by the best artists of our own school, and of the schools of Belgium and France; while the productions which bear less distinguished names are of great excellence. Mr. Leighton's "Helen of Troy" is one of the most prominent works. The subject is taken from the "Iliad," Book III, lines 166 to 173, Lord Derby's translation. "Fond recollections of her former lord," &c. She is going to the Scæan Gate, attended by her maidens, Æthra and stag-eyed Clymene. The picture presents itself less as a painted surface than as a passing vision unencumbered with any earthly substance. In considering the available points of the subject it would be difficult to forget the promise made by Venus to Paris; but Mr. Leighton refers to this rather by a suggestion of beauty than any attempt to depict it. Her fond, or, perhaps, remorseful recollections have darkened her features with a flitting shade, and in contrast to her solemn staidness is the jaunty movement of the maidens behind her. It is refreshing to escape from the ultra-classic, in what may be termed a classical subject. Here we forget the marble and dwell only on flesh and spirit—in this, and in much else, Mr. Leighton defers to the readings of the modern French school. We can see in imagination the three statueque forms that David would inevitably have painted for Helen and her attendants, and in the interval between this reality and the time assigned to our supposition the French school has undergone a change, more rapid and decided than any other recognised in the history of Art. The theme is one of extreme difficulty, as being entirely deficient in any distinctive action or personal relation. Thus we see in Helen not so much a beautiful impersonation, as a story of irresistible passion, as the Greeks idealised it. The references of the picture are so various, and extend so far, that a long essay would scarcely do justice to the earnest study by which it has been produced.

'Highgate Fields during the Great Fire of London, in 1666,' by E. M. Ward, R.A., rises to the dignity of historical narrative from the manner in which Mr. Ward has dealt with his material. It was painted in 1848, and though more than twenty years have elapsed since its appearance on the walls of the Academy, it must be remembered by all who saw it on that occasion. The subject is from Pepys's Diary, and Mr. Pepys himself is a principal character in the scene. To convey a correct notion of the "camping out" according to the letter of the text, Mr. Ward has seized, and most effectively utilised, some of the most telling situations, supplementing details from the fertile resources of his imagination. The arrangement is admirably suited to tell the story. The high grounds of Highgate are peopled with a distressed and houseless multitude, in which we see that the great calamity followed its course without respect to persons. This picture should have been on a large scale for the National Collection, or the Houses of Parliament. It was retouched and greatly improved in 1857.

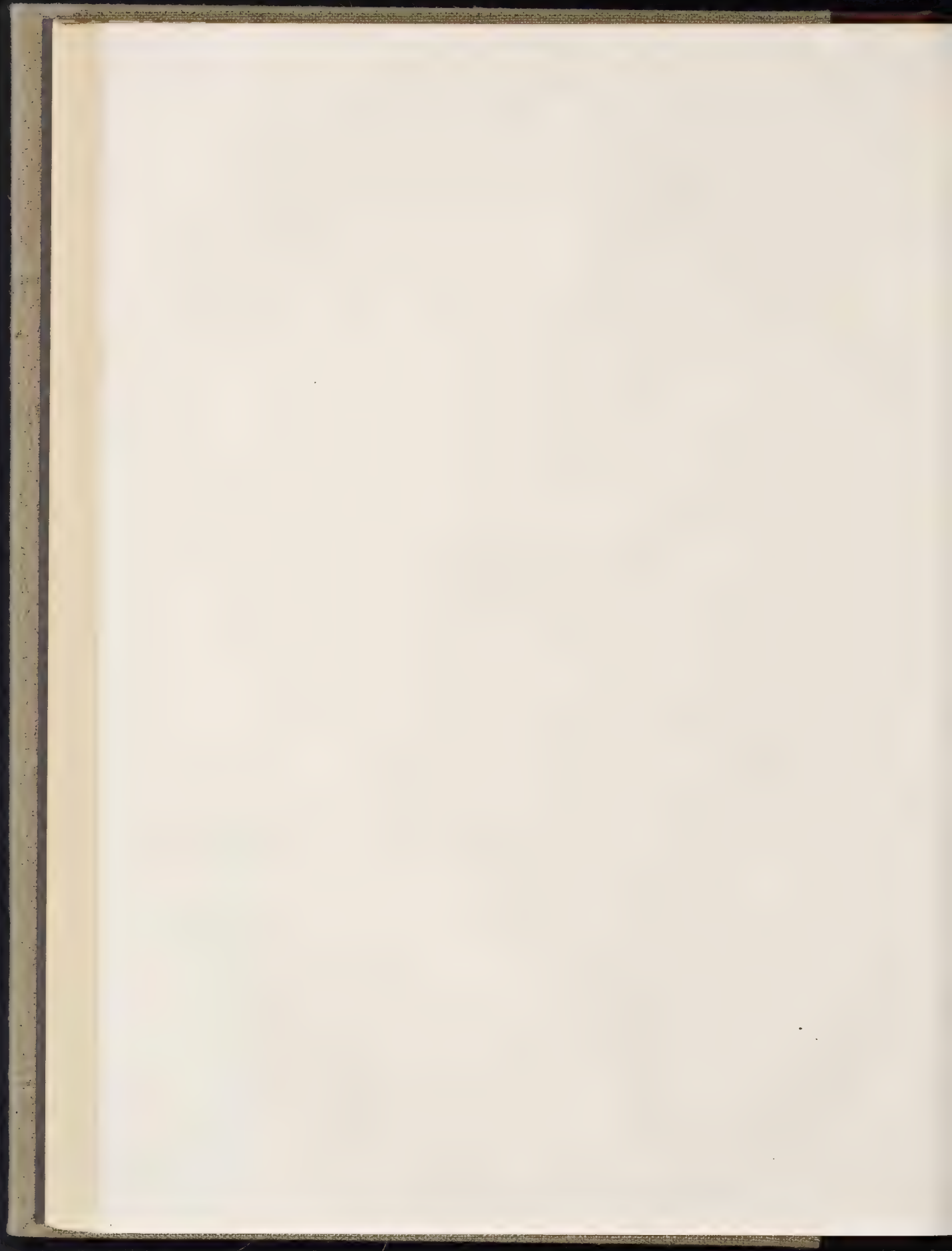
'The Princes in the Tower,' Mrs. E. M. Ward, invites comparison with other versions of the subject by some of the most distinguished painters of our time, and in a great many points the advantage is really on the side of the lady. In reverting in memory to certain of these, we clearly see that Mrs. Ward has felt that something essential to the story was wanting in them, and this she has undertaken to supply. It is not necessary here to refer to the letter of history; it is enough to say that in Mrs. Ward's picture the sad story of those two unfortunate children is set forth more distinctly than in any other in which the subject has been treated.

The picture by J. B. Clay, of 'Charles IX. and the French Court on the Morning of the Massacre of St. Bartholomew' is a large and very elaborate work,—presenting as the point of attraction the cruel and cowardly king firing from the windows of the palace on the dying Huguenots as they crossed the Seine—exclaiming at the same time, "Tue! tue! mon Dieu, ils s'enfuient!" The scene is constructed literally from a circumstantial French history, hence it explains itself at the first glance, for the St. Bartholomew is unique in modern history. The extraordinary occasion is marked by the terror depicted on the faces of those composing the otherwise stately crowd. Immediately behind the miserable puppet of a king stands Marie Touchet, who urges him to distinguish himself by the number of Huguenots that shall fall to his gun; there is also the detestable queen-mother, and the execrable Cardinal of Lorraine, to whom history assigns the enviable distinction of being the originator of the massacre. The impersonations are very numerous, and each forms a text to some passage of the national annals. We recognise, for instance, the presence of certain personages, known to be favourable to the Huguenots, but yet whose elevated rank was their safeguard, so long as they remained with the Court. Thus we have many texts, which, in summarised commentary, would afford a history of that foul page of French history. Any approach to the dramatic here would be out of place. The artist has studied his subject very properly with a view to depict opposite extremes of emotion arising from an identical source—deferring necessarily, at the same time, to the chronological conditions prescribed to him. In all this he succeeds, and the result is an historical work of great merit. 'The Fair Correspondent,' J. Sant, A.R.A. This subject appeared as an engraving in the *Art-Journal*, in September, 1867—the fair correspondent being a girl pondering the reply to be given to a letter before her. The character and style of the figure are those of to-day, without the introduction of any allusion to the properties of a past time. But Mr. Sant does not habitually recur to what is not always the picturesque apparel of times by-gone, to give a questionable interest to his pictures. From a person of ordinary mould and equipment, it is a rare achievement to paint a subject qualified with distinctive character, refinement, pointed argument, and other like attributes which Mr. Sant knows so well how to convey. Artists who, in the management of such subjects, have already done much. 'The Death of Cesar,' R. Ansdell, R.A., was exhibited, it may be remembered, in 1866. We presume upon recollection of the picture, because once seen it can never be forgotten. It stands so distinctly apart from the main current of Mr. Ansdell's subject-matter, as to call for remark on the ingenuity of the travestie. The handling of the text is so much in the vein of the "Great Dog Star" as to suggest the idea that Mr. Ansdell proposed here breaking a lance with Sir Edwin. Mr. Ansdell has done nothing, we believe, either before or since this work, in the direction of canine humanity. Mr. Cottrill is therefore fortunate in possessing what may be called a unique example of the artist with such remarkable associations. But we can scarcely accept the grim dead dog lying at the foot of the pedestal as an animal type of Julius Cesar—to whom the very wretched beast in the British Museum does not by any means attribute the fierce savagery which characterises the dead dog before us—and this and other circum-









stances should not have been without their weight in portraying, even in fable, a man who, to the last, was not unmindful of such a trifle as graceful effect. The bust has probably the merit which is the only one frequently possessed by bad portraits and busts—it is probably like what Cæsar was. The face is thin, with a painful, yet keen, expression; the muscles of the neck are unusually large, and the entire aspect is such as medical men tell us bespeaks an asthmatic affection, to which Cæsar himself casually alludes somewhere. It is withal the most remarkable work of its author. 'The Flight into Egypt,' J. Linnell. In contemplating this picture we are reminded now of Salvator, now of Poussin. It is specially distinct in everything from the rustic scenes of which Mr. Linnell has painted so many from home material—a grand essay wherein we see everywhere the results of profitable study. It is a fine specimen of the good time of the artist, and not to be for a moment compared with recent productions of his pencil. 'The Marriage Contract,' by R. Hillingford, is a small, but very highly finished, picture, with much the appearance of having been painted with a view to the execution of a larger work. If it has not been thus repeated, its merits well fit for such a development—it shows an ambitious pretension, well worthy, with becoming adaptations, to illustrate a remarkable passage of history. By G. B. O'Neil is another marriage subject, called 'The Marriage Morn—sunshine and shade.' From within the porch of a humble dwelling in the churchyard, we look out on a joyous wedding-party just issuing from the church. As a contrast to the gaiety of these is an aged widow, sitting within the recess of a cottage-porch, overwhelmed with grief at the recent loss of her husband. In looking through the dispositions of this work—the subject of which is by no means easy as it is realised—we find everywhere a mastery of resource equal to the disposal of those embarrassing emergencies which are continually presenting themselves in the progress of every work of Art. Mr. O'Neil is too humble in his aspirations; he might with perfect right have quoted here from Job, or at least John Bunyan. By Auguste Bonheur, in a work called 'Landscape with Sheep,' a worthy example of the French school of animal-painting, with much of what French painters have taken from the Dutch. It is in some passages sketchy, but the freedom is not of that kind which bids for admiration of executive sleight of hand; there is not a touch that we can dispense with. In a work of the same class, by the veteran Verboeckhoven, called 'The Mothers' is a trait of animal nature, often painted, but never unwelcome, when set forth so pointedly as we see it here. The mothers are a ewe and a she-goat, with respectively their lamb and kid—the party being driven with care by the shepherd's dog. M. Verboeckhoven claims, we have heard, Mr. T. S. Cooper as his pupil. Whether it be so or not, we are always reminded—and this detracts by no means from the high merits of Mr. Cooper—of the Dutch school of animal-painting by his works, of which we have here one of his best productions, painted in 1856, and worked out with all the care that distinguishes his most valuable pictures. By H. B. Willis is 'Cattle in a Stream,' with characteristics very different from those of the foreign works we have been considering. The painter in this case invites us to contemplate species and 'breeding;' and the examples which Mr. Willis has given us in this way are very remarkable. This is a picture unusually large for this artist, but it is carried out with all the nicety and precision of his smaller works. There is another cattle subject by De Haas, a production of rare merit in the very best spirit of the present Dutch school of animal-painting.

Two remarkable examples of Creswick are here: one an early picture, 'The Junction of the Greta and the Tees'; the other a landscape with a windmill: the latter exemplifying the artist's feeling for composition at a later stage of his practice. It was from the shady Greta he drew that series of subjects which founded his reputation; and whenever he has

reverted to rocks, trees, and water, we are again subdued by the enchantment of his early experience. Of the class to which the mill belongs he has painted many pictures in his middle and latter periods; all of them have been conducted to the happiest issue by fixed principles, from which he never deviated. The long series of his protracted and successful career affords very few examples of experiment; everything he has done is based on a few leading rules. 'Lymouth' is a piece of river scenery, setting forth the power of another landscape-painter, W. Müller, so rarely gifted as to be able to work in a variety of *genres*, and with equal power in each. The material of this work is a stream rushing over a rocky bed, and overhanging on its further bank by a screen of trees. The objects are nothing but commonplace, but here we recognise the sway of the magician's wand in the transmutation of dross into gold. He was the only man we know, of our own school, who ventured to challenge on their own platform those people we are wont to call old masters. It represents the place indicated, but the representation is accompanied by a simple story, which cites to us the dead, yet living, masters of Richard Wilson and Gainsborough. In marked distinction from this feeling, we have an admirable landscape, 'Sunlight lingering on the Autumn Woods,' exhibited at the Royal Academy, 1868, by Vicat Cole, A.R.A., whom we may call a realist of the highest class; for never has the scenery of Surrey been painted with such a perfect apprehension of local beauty as by Mr. Cole, of whose feeling this is a valuable example. There is also, by the same hand, another large and important work, in which appears, as a principal object, a large barked oak. This was painted in 1859, and differs, of course, materially from works now put forth by the same hand. There are figures in the picture by George Smith. By Vicat Cole is also a piece of wayside scenery, with figures, sheep, &c., rendered with unimpeachable truth. While instancing these works, it may be well also to note a specimen of the craft of Mr. George Cole, the father and master of Vicat Cole. The subject is a cornfield, seen from the shade of a group of beech-trees, and enlivened by a party of harvesters. It is a work of very great merit. By J. B. Pyne is a charming landscape, a well-selected example of this painter's perfect command of the means of harmonizing, on canvas, the most brilliant effects of nature.

'Hearts are Trumps,' J. Archer, R.S.A., exhibited at the Royal Academy, 1868, is a theme open to a variety of interpretations, of which the artist has chosen, perhaps, the most simple. A party of three girls are playing cards, one of whom shows her hand, which contains the ace of hearts. The group is supported by an ancient tapestry background, the precise elaboration of which, together with that of the accessories, cannot be surpassed. 'Bible Stories,' by Edwin Long, is a work of much interest, wherein the point proposed is never lost sight of. A little girl is reading to a negro man and child, both of whom are listening in humility and thankfulness. The young reader is accompanied by a vigilant friend, that lies by her side—a large and powerful dog—and also by a servant that leans familiarly over her. The incident refers to America for its source. Nothing is wanting to the point or the completeness of the narrative. In a picture by C. J. Lewis, 'The Village Blacksmith,' we are introduced to a village-smithy, as rugged and picturesque as any similar establishment can well be. The indispensable conditions of a subject like this demand a precise representation of the thousand and one nondescript items which, in a long course of years, are gathered within a country smithy. Of these, not the least of the difficulties of the subject, Mr. Lewis has ably disposed. In a remarkable study by the great Belgian painter, J. Portaels, of a 'Girl of Saville, near Trieste,' we have the unconditional acceptance of a difficulty, with a show of perfect confidence in overcoming it; and the result fully justifies M. Portaels' assurance. It is a small life-picture of a girl seated knitting, dressed with a bald simplicity which can have few advocates among admirers of what is called

national costume. In the hands of not a few artists, the result would have been simply insipid; but in this example the subject presents itself to us with character, point, and life-like presence.

'The Triumph of Love,' by Isambert, a hood-winked nymph led in silken bonds by Cupid, and impelled forward by other "loves," may have been translated into colour and form, from Greek verse; or the germ of the subject may have been culled from an antique vase. The rendering is perfectly co-incidental with the playful spirit of such episodes, and, as a whole, the motive is charming. 'The Last Relics of Lady Jane Grey,' by W. J. Grant, shows us the friends of the poor lady bargaining with her executioner or jailer for the clothes which she may be supposed to have last worn. The figures are well painted, and the proposed sentiment of the subject is distinctly pronounced. 'Valentine and Sylvia,' T. F. Dicksee, is scarcely necessary to say, presents the characters so-called in *The Two Gentlemen of Verona*. The passage illustrated is in the first scene of the first act, "Why, if it please ye, take it for your labour," &c. The figures are nothing lacking in that elegance of which this artist is always so studious, with, perhaps, more of piquant expression than we usually find in his works. We turn to a picture, by way of *variorum*, differing greatly from the manner and feeling of those generally of our own school. It is by Campotosto, and was in the Paris Exhibition of 1867. It presents a story of a gipsy-woman, with whom are two children; one unmistakably a scion of the clan, while the other tells us, as eloquently as hair, eyes, and fair skin can speak, that she has been stolen. The title given to the picture is 'A Happy Corner,' but—as the relations of his figures reopen, by implication, charges against the dark-eyed sibyls of the wandering race, which, in multitudes of cases, have been well sustained—the artist might have found a much more suitable title for his work. 'Yours to Command,' and 'Collecting Thoughts,' a pair, E. Nicol, A.R.A., introduces us to one of the artist's grotesque Irish friends, who has, after great exertion, just completed a letter. The figure has the substance, character, and palpability, which characterise all his works. There are two other pictures of equal merit by this artist. 'The Ante-room,' by R. Hillingford, is a small study for a large picture; the subject numerous suitors at the door of a great man's audience-chamber waiting each his turn for admission. The whole is well conceived, and admirably carried out. One of the most charming of the works of T. Faed, R.A., small but of great interest and value, pictures a young girl sitting 'Within a mile of Edinburgh town,'—such is its title. This picture we are engraving for the *Art-Journal*. To each of the following subjects, a column of description might be given, of such excellence are they as representing the different painters whose names attach to them:—a very characteristic example of W. T. C. Dobson, A.R.A., 'The Scissors-Grinder'; W. Douglas, R.S.A., 'Hide and Seek,' and another by H. Le Jeune, A.R.A.; 'Landscape,' P. Nasmyth; 'Interior, with Figures,' W. H. Knight; 'Landscape,' F. W. Hulme; 'The Gossips,' John Morgan; a charming landscape by Syer; 'The Toilette,' J. B. Troyer; an example of E. Caston; 'Feeding Dolly,' by S. Seignac; an example of Lan-mow; 'The Missing Document,' F. D. Hardy, and by the same, 'The Busy-Bodies'; 'The Seventh Age,' and 'News from Abroad,' both by G. Smith; 'Trial by Judge and Jury,' Charles Hunt; 'The Morning Walk,' C. Baxter; 'Woman's Mission, in the three relations of daughter, wife, and mother,' G. Hicks; 'The Footstep,' F. Wyburd; 'Glaucus and Ione,' W. M. Egle; 'Nora Crena,' by W. P. Frith, R.A.; 'Cottage Interior,' by W. H. Knight; 'The Convent Gate,' J. Archer; two well-painted heads by Hayllar; by T. F. Dicksee, a small life-sized figure, 'Katherine' (*Taming of the Shrew*); 'A Revelation,' M. Ellen Edwards. Of landscapes there are—and many of them among the most valuable specimens of the different artists—'A Fisherman's House'

(painted in 1861), by Bright, with figures by Marcus Stone; one or two very fine examples of J. B. Pyne; 'Snowdon,' S. R. Percy; 'Fall on River Clyde,' E. Gill; 'Ischia, with Vesuvius in the Distance,' James Webb; by J. Linnell, a small study made near, we believe, his own house; 'The Medway Men-of-War in Ordinary,' H. J. Dawson, junr.; 'Autumnal Evening, North Wales,' B. W. Leader, and 'Welsh Sheep Farm,' by the same. Of foreign pictures there are yet others of exemplary quality to be mentioned. As a subject by Tenkate, remarkable for finish and expression; another by Campotosto, very tender in colour and manipulation; 'Wayside Devotion,' J. C. Thom; 'Seapiece,' Koekkoek; 'Beatrice,' Jacovét (a pupil of Bouguereau); 'Skating,' Adolf Dillens, from the Paris Exhibition; 'Fruit,' E. Laddelle; 'The Naughty Boy,' Beranger; another picture entitled 'The Procession,' by T. Gerard, showing a group of peasant children conducting a baby boy in triumph with branches of trees and flowers. This beautiful work we are also engraving for the *Art-Journal*.

On the occasion of our visit to Mr. Cottrill's gallery, we had reason to regret the absence of one of his finest pictures from the walls. It is 'The Brides of Venice,' by Turner, which was removed in order to be relined. It is a large and important work, and high authorities agree in pronouncing it one of the grandest productions of the artist. It will thus be seen that, mingled with the works of British artists, are many examples of the best masters of France, Belgium, and Germany: of the foreign painters, indeed, Mr. Cottrill has been a liberal as well as a judicious patron, and they have greatly enriched his fine collection.

In addition to the varied and very judiciously selected collection of oil-pictures belonging to Mr. Cottrill, there is also an assemblage of most beautiful water-colour drawings, which, in number and exquisite quality, cannot be termed otherwise than a collection of high class. We can only give the titles of the works and the names of the artists, but very many of these productions—gems of water-colour Art—are well worthy of a lengthened description: indeed, no works, coupled with the eminent names which we shall have to mention, could be lightly passed over. Thus we note:—'The Boar Hunt,' F. Taylor; 'Tewkesbury Abbey,' David Cox, and by the same, a 'Landscape,' a very elaborate drawing by Louis Haghe; 'The Halk of the Troopers,' G. Cattermole; 'Lake View,' Copley Fielding, and another similar subject by the same; 'Moonlight,' Barrett; 'Scene from Elaine,' by A. H. Weigall; 'Fisher-Boy' and 'The Fair Seamstress,' W. Hunt; 'Isola dei Piscatori,' John Absolon; 'Road-Side,' Birket Foster; 'Contemplation,' M. Stone; 'Girl at a Well,' by W. C. T. Dobson, R.A.; 'The Opera Box,' Hayllar; 'View in the Isle of Man,' J. H. Mole; 'The Blind Beggar,' Walter Goodall; 'View on the Rhine,' J. B. Pyne; 'Cavalier kissing a Lady's Hand,' Joseph Nash; 'Punch and Judy,' J. C. Lewis; 'Cow and Sheep' and 'Sheep,' T. S. Cooper; 'Playing Marbles,' Hardy; 'Gathering Bait,' J. D. Watson; 'Before the Altar,' Guido Bach; 'Landscape and Cattle,' Beavis; 'Marriage Procession—Fifteenth Century,' G. Koller; 'Meeting at the Style,' G. Smith; 'Bird's Nest,' Hough; 'The Old Lock,' Teddington, T. J. Soper; 'Little Dorrit,' C. Green; 'Moonlight,' Rickle, &c.; and thus we conclude our notice of a very rich and varied collection.

It is needless to say that it is among the many Art-collections in Manchester to which that city is indebted for much of its honourable fame; the merchants and manufacturers there have been the principal patrons of artists during the last twenty years, and to their liberality the painters, foreign as well as British, mainly owe "the high and palmy state" to which they have attained. Possibly pictures may be often regarded merely as remunerative investments, and there may be some collectors who gather them in no other light; but there can be no question that the beneficial influence of Art has greatly aided in educating the minds and improving the habits—of the young, more especially—in that munificent capital of commerce.

THE ALEXANDRA PARK.

We have observed with much satisfaction the wide-spread and increasing interest which our remarks on the Alexandra Park have awakened in various quarters. The feeling that it would be a permanent and irrevocable blow to the future health and habitability of London, if these 400 acres of well-wooded park-land were cut up into building lots, is becoming universal. The information which we have collected as to the fluctuations in the value of land in the suburbs of London, is such as to show that the prosecution of the building scheme would not only sacrifice a site of which a much better use can be made, but would also seriously deteriorate the value of property in the neighbourhood.

Thus we may instance the fact that a proposition has been recently made for arresting the march of the builder over the land set at liberty for building purposes by the death of Sir Thomas Marion Wilson, and for enclosing a park, to be bordered with villa residences, to the north-west of the Swiss Cottage, and of the conspicuous tower of New College. The feasibility of this very desirable project was based upon the assumption that the land could be purchased at the price of £800 per acre. Down comes the solicitor of the owner, to declare that not a rood can be sold at less than double that price, and that the best situations already command from four to five times that figure.

Again, we are reminded that fifteen years ago, 192 acres of land at Sydenham were purchased for the Crystal Palace site and grounds, for £100,000, being at the rate of about £520 per acre. We are told of a recent sale, in the immediate vicinity, at about seven times that rate. Again, the area secured by the commissioners of the Exhibition Building of 1851, on which the South Kensington Museum now stands, was priced at £5,000 per acre. Thus the substantial value which will attach both to the site of the Alexandra Park itself, and to residential property in the vicinity, if the original plan of maintaining its well-timbered glades unpolluted by brick and mortar be carried out, is shown to be certain and undeniable.

Another point of great interest in the affair is to be discovered by the study of the statistics of our most popular institutions for the last fifteen or twenty years. The idea has been entertained by many people that such institutions are the natural rivals or enemies of one another. Nothing can be more untrue. The very reverse is the fact. The wisdom of the old proverb, that "three shops make a market," is unmistakably proved by the movement of visitors to our great centres of educational amusement.

Let us look at the Crystal Palace. Great efforts have been made there, from time to time, to provide special attractions for the people, and thus to replenish the coffers of the shareholders when dividends reached the vanishing point. What has been the result? There can be no doubt that in one respect it is admirable. In spite of much discouragement in the first instance, a sound, pure, enlightened musical taste has been awakened and stimulated by the admirable music given at the Palace. In this respect (if in this respect alone), the original programme of the Institution has been carried out, and even improved upon. And it is a fact that the attraction is so strong as to lead to the formation of what we may call a musical neighbourhood. People come to settle within easy distance of the Crystal Palace, expressly for the facility of regular attendance on the concerts.

But what is the financial result? Not what was expected. Special exertions do not ensure special profits. In the year 1868, for instance, no less a sum than £11,972 was spent upon the Handel Festival alone, besides £8,561 upon what are called special attractions. How did it pay? Taken by itself, no doubt the festival was more than self-supporting. Its returns are set down at the respectable figure of £17,604. But besides the above-named items, making upwards of £20,000 outlay, we find in the same year the charges of £6,221 for "music," and £17,796 for "concerts, &c." Yet with all this effort—well directed effort as it was—the profits of the year

were only £1,540 more than those of 1867, and only some £800 more than those earned in 1859.

Now look at 1862. See the result of the attraction of visitors to London by circumstances with which the managers of the Crystal Palace had no concern. The gross income rose at a bound by £19,000. It exceeded by £38,000 that of the following year. In the same way the number of admissions to the British Museum, in the year of the first Great Exhibition, was two and a half times that of the preceding year, though 1850 had registered the unprecedented number of 1,098,863 visitors. Again in 1862 the admissions to the British Museum exceeded those of 1861 by 53 per cent. Those to the South Kensington Museum were more than double those of the preceding year. Similar results are to be found on comparing the respective numbers of visitors to the National Gallery, to the Zoological Gardens, to Kew, and to Hampton Court. Add to the general attractions of the metropolis, in any year, and you increase the attendance not on one, but on all the places of public amusement. Open the Alexandra Palace as a great centre of charming instruction and unending amusement for the people, and you will, in so doing, increase the number of the visitors to Sydenham, to Kensington, to all the museums, halls, and galleries of the metropolis. Such, at all events, is the testimony of statistics.

We have received a pamphlet and a prospectus, printed as yet for private circulation only, setting forth the projects which are now in course of discussion or of elaboration for the purpose of effecting the salvage of this beautiful Park. Into these we do not propose, on the present occasion, to enter with any minuteness. We are content to observe, that from the high position and eminent qualifications of some of those gentlemen whom we know to have been consulted in the matter, we have little doubt that, when the matured scheme is definitely brought before the public, it will be presented in such a form as to command adequate support. The great obstacle which, for the last three years and a half, has resisted the progress of all public enterprise, has been want of confidence between man and man. The misfortunes and the revelations of 1866 shook public faith to its basis. No man dared to trust his fellows. This period of gloom and despondency has been prolonged to a duration entirely without precedent in our commercial history. More recent prosecutions have only aggravated the general distrust. On the one hand the ultimate paymasters, the public who seek to invest their savings, have been frightened by not knowing whom to trust. On the other hand, men of known name and admitted responsibility have feared to appear as the promoters of any new enterprise, lest they should render themselves liable to attack, in case of failure or mismanagement. So long as this mutual distrust prevails, nothing effectual can be done in the way of the revival of industrial enterprise.

The year 1870, however, has opened with brighter prospects. For the first time since 1866 the "city" has assumed a somewhat bright and cheerful air. And if it should turn out that the tendency of recent legislation has been to encourage reliance on known moral integrity, rather than on the power of law and of punishment to keep men straight, we may live to see the enterprise of the future placed on a surer basis than that of the past. It can only be on some such footing as this, that the public can be successfully appealed to, to support the Alexandra Park.

In the Alexandra Park everything is real, actual, tangible. There are the 400 acres of land—let any one try at what price he can buy an acre in the neighbourhood. There stands the building—not a dream, not a fabric of lath and canvas, of timber and of glass—but a solid, substantial, well-floored, well-lighted hall, covering nine acres of ground. There is the organ, one of the finest yet built, awaiting only the steam-engine which is to fill its capacious lungs. Absolutely all that is requisite to be done is to finish the gymnasium, to metal or gravel the roads, to light up the parterres with flowers, to continue the railway for a few hundred yards up to the very courts

of the palace, and then to fill the halls with objects of beauty. Small effort will be needful to do this, when once exhibitors are aware that the public will come to the spot. A series of Art-Unions on an extensive scale is proposed as one of the sources of attraction. One gentleman has offered to hang £10,000 worth of pictures in a gallery that he proposes to make without a rival in the country; another offers sculpture; another engravings; another would contribute beautiful specimens of natural history, descriptive ethnology, mineral species, or the petrified forms of the antediluvian world; another would give running lectures on such favourite and inexhaustible topics as those with which Linnaeus charmed his pupils, or those by which the greatest of the Grecian philosophers acquired the title of peripatetic.

The actual proprietors of the estate have for some years held the position of the owners of a white elephant. Elements not at their command must be appealed to in order to make their property saleable. It is for them to support, in all liberality and good faith, those who bring to them aid, philanthropic motive, large experience, and, we may add, no small amount of rare, but honour-deserving, enthusiasm. We hope to ere long be able to inform our readers of some definite, tangible results of what is now in course of arrangement for the preservation and the opening of the Alexandra Palace and Park.

There is yet another point, on which it is necessary to touch with delicacy, but on which it would be improper to be absolutely silent. The unexampled success of the Exhibition of 1851 was due to the happy circumstance that the Sovereign and the Prince Consort took the lead in an enlightened, though novel movement. That august initiative was a *sine quâ non*. No family except the first in the land was so thoroughly identified with the welfare and progress of the empire that its heads were willing to run the risk of the ridicule, or even obloquy, which so often rewards the pioneers of civilisation, if they advance only a few steps before the ranks. Very few men of a social position that would have rendered it not unbecoming for them to volunteer as leaders, had any clear knowledge of what was being done for artistic education on the Continent, or any close acquaintance with that high intellectual culture which is the pride and honour of Germany. The Prince led, the people followed; at first timidly, hesitatingly, reluctantly, then impelled by curiosity, at last with the enthusiasm of a great success.

In the present case we cannot doubt that he would be a faithless servant and bad subject who should seek in any way to ensnare the royal patronage for any doubtful public benefit. On the other hand, we think that man would be not undeserving of royal notice, and would have a claim to popular gratitude, who should furnish occasion for a signal display of that unsleeping interest in the welfare of her people which is proper to Queen Victoria. For so worthy a national object as the opening of the northern palace of the people, we trust that a sufficient number of respectable names will be at once forthcoming to be not unworthy of the royal patronage; and that thus a movement, originated in the interest of the health, the education, and the enlightened amusement of the three million inhabitants of the metropolis, will not fail to receive a support, both from the Court and from the City, that shall cause it to reflect something of the unprecedented splendour of the Exhibition of 1851. The Alexandra Palace has already a royal gift-name. It may be considered as the grandchild of the palace which rose by magic in Hyde Park. If it is hereafter recorded that among the "ancient men that had seen the first house," there were those who wept "when the foundation of that house was laid before their eyes," let us hope that it will be added there were also those who "shouted aloud with joy."

Those who live to see the London of 1900 will rejoice and be thankful to their forefathers, who have endeavoured to preserve for them the lungs of a great city, by means of which the people may breathe freely.

OBITUARY.

AARON PENLEY.

THE Institute of Painters in Water-Colours has lost one of its oldest members by the death of Mr. Penley, on the 15th of January, at his residence in Lewisham; his last illness assumed a serious form only a very few days before his decease. As a landscape-painter his works were held in good estimation, but did not take so high a rank as those of some of his professional brethren in the same department of Art; but as a theorist and teacher his knowledge and practice gained for him considerable reputation. In the earlier part of his career he was appointed portrait-painter in water-colours to William IV. and Queen Adelaide; and the late Prince Consort so appreciated his talents that he placed Prince Arthur under his instruction. For many years he held the post of senior professor of drawing in the late East India Company's military college at Addiscombe; and on the dissolution of that establishment he was transferred to the Woolwich Academy.

Mr. Penley was the author of several educational works upon Art, the principal one being a large folio volume on the practice of water-colour painting. He was in his sixty-fourth year.

PIETRO TENERANI.

Died at Rome, on the 14th of December, and at the venerable age of eighty-one, Pietro Tenerani, whom our own Gibson pronounced to be the "first of modern sculptors." He was born at Carrara, about the year 1789, and entering the studio of Thorwaldsen in Rome, was early recognised as his favourite pupil at a time when the great Danish sculptor was at the zenith of his fame. Tenerani undertook several important works in conjunction with his preceptor, and shared with him the profits as well as the honour. The celebrated monument of Eugène Beauharnais, in the Jesuits' Church, Munich, was one of these united labours: Thorwaldsen executing the statue of the prince; while those symbolising History, Life, and Death, were the work of Tenerani. At the death of Thorwaldsen, his pupil and fellow-workman may be said to have alone occupied the throne of sculptured Art in Italy.

Among his principal works must be classed 'The Martyrdom of Eudorus and Cymodocæ,' a bas-relief illustrating a scene in Chateaubriand's "Christian Martyrs;" 'Psyche,' in the act of swooning; 'Flora,' a figure executed for the Queen; The Princess Marie of Russia, a seated statue; 'Cupid extracting a Thorn from the Foot of Venus;' a monument, containing several figures, in memory of the Marchese Costabile, erected at Ferrara.

The whole of these sculptured works were graphically described at considerable length in the pages of our Journal several years ago in a series of papers entitled "A Walk through the Studios of Rome," by a writer long domiciled in the city, and who says,—"It would fill a book adequately to expatiate on the varied wonders of Tenerani's studios"—he had four in and about the Palazzo Barberini—"how to select from such an overwhelming mass of glorious conceptions, tender inspirations, and charming *conceiti*, is the difficulty."

Tenerani filled for many years the chair of Professor of Sculpture in the Academy of St. Luke, Rome. He has left a son, Grambattista Tenerani, also a sculptor.

JOHN BRUCE, F.S.A.

One of the greatest losses which antiquarian literature has of late sustained, is the death, suddenly and unexpectedly, of Mr. John Bruce, which took place on the 28th of October last. To many his name will not be familiar, but in literary and antiquarian circles few men were so well known, none more respected than he. John Bruce was, as his name implies, from "over the border," and received a part of his education at Aberdeen. He was destined for the legal profession, and practised as a lawyer in London until some twenty years back, from which time he devoted himself to literature.

In 1830 Mr. Bruce was elected a Fellow of the Society of Antiquaries, and to the interests of that society, of which he afterwards became a vice-president, he so warmly devoted himself that, in great measure through his exertions, it received some years ago that impetus which has had such a marked effect on its present career of usefulness. His "Letter to the President of the Society of Antiquaries on the propriety of reconsidering the payments from the Fellows," issued in 1852, and his "Letter to the Fellows of the Society of Antiquaries on the objections to the proposal to reduce the payments," issued in the same year, resulted, combined with other efforts, in the present and highly improved scale of payments and in the better working of the society. To the *Archæologia* and the *Proceedings* of the society he contributed much valuable information.

Of the Camden Society Mr. Bruce was one of the founders, was director and general editor, and one of the most zealous and active of its members. The thirteen volumes which he edited for the society, in addition to the papers contributed to the *Miscellany*, great as is their number, and valuable as they are for the care and learning which they exhibit, constitute far from his highest claims to the gratitude of the society. To his careful discharge of the duties of treasurer the institution owed much of its early success; and the great services rendered to it during the nineteen years he held the office of director cannot be overrated. For the prosecution of his favourite studies, Mr. Bruce's official position in the Record Office gave him peculiar facilities; his calendaring of documents, and the introductions he has written to them, are beyond all praise. His Calendars of the Domestic Series, relating to the reigns of James I. and Charles I., are most valuable, as are his "Notes on the Treaty of Ripon, 1640," and the "Diary of Manningham," edited by him.

For some time he edited the *Gentleman's Magazine*, wielding the pen of Sylvanus Urban in a manner unknown before, except in those palmy days when St. John's Gate almost trembled with the weight of learning placed upon it. "He was," as one of his friends writing of him in the *Athenæum* says, and says truly, "the last of the 'learned' editors of the *Gentleman's Magazine*. He shook Sylvanus Urban, as it were, out of the syncope into which he had fallen, and, for a season, made him look like a man again—made him, indeed, look more like a man than ever had been the case with Mr. Urban before. It was his last flash. After that season of brilliant editorship, Sylvanus grew weaker and weaker, seemed to die, and was, at all events, transformed from sober brown into the butterfly garb he now wears."

RECENT DISCOVERIES OF DIAMONDS.

NATURE produces nothing more beautiful or more valuable than the diamond, but it is astonishing the amount of ignorance even well-educated people show about it. Our emigrants either pass over the true stone as worthless, or send home paltry bits of crystal or topaz for the precious gem. It is curious that the predominant material of the diamond is the predominant component of every organic or living thing. As rock-crystal is flint in a pure state, so is the diamond carbon in a pure crystallized form. We know that crystallization generally produces brilliancy: for example, carbonic acid gas combined with lime when crystallized form the clear transparent double-refracting or Iceland spar, but when uncrystallized the same compound is opaque, as in various limestones. The diamond is an ingredient of all *living* things and *corundum* of the soil. The latter (crystallized clay) forms the magnificent group of jewels—sapphire, ruby, oriental amethyst, oriental topaz—next in hardness to the diamond.

Before mentioning the great discovery of diamonds, at the Cape of Good Hope, it may interest our readers to mention a few curious facts connected with the diamond. Diamonds may be formed by the cooling of fused metals or other substances surcharged with carbon in the same way as crystals of borographite and silicon are produced. Professor Göppert says that they were, at one time, in a soft condition because of the impression of grains of sand and crystals on the surface of some of them, and also by the enclosure of certain foreign bodies such as other crystals, germinating fungi, and even vegetable structure of a higher organisation. Thus diamonds would appear to be the final product of the chemical decomposition of vegetable substances.

The diamond occurs generally in regions that afford a laminated granular quartz-rock, called *staurolite* which pertains to the talcose series. The diamonds lie often embedded in flaky portions of this material, like the well-known specimen of garnets in mica schist. In Mr. Ruskin's collection, is a conglomerated mass of quartz pebbles, rounded through having been water-worn with two crystals of diamond and various grains of gold, the whole cemented together by oxide of iron. It shows the association of diamonds with gold, and was found in the bed of a river in Brazil. When diamonds were first discovered in the Brazils, they were used as counters in playing cards, till an officer took some to Portugal and ascertained their value. In 1844, a slave was searching for gold in the bed of a river, in the province of Bahia, and discovered diamonds.

It being a new locality, 297,000 carats were collected in two years, which produced upwards of £300,000. Mr. Emmanuel says that in the district of Matto Grosso, at the present time, when a slave finds a diamond of eighteen carats he receives his freedom, and is led, crowned with flowers, to the proprietor; while for smaller stones proportionate rewards are given. Thefts, however, are common. Professor Tennant says he can see no reason why diamonds should not be found in large quantities in Australia, Canada, and California, as well as in other gold districts. Pliny tells us the diamond is the companion of gold, and curiously enough the primary crystal of that metal is the octahedron, and all its secondary modifications exactly correspond with those of the diamond. In the gold mine of Adolph, Siberia, between 1830 and 1833, upwards of fifty diamonds were found, but only one was of considerable size. The most productive mines in the world are those of the Sierra do Frio, Brazil, opened in 1727, which are computed to have yielded two tons of gems. In Brazil the diamond was traced to its matrix, a very rare thing. It was a sort of sandy free-stone. Mr. J. Redington, a native of Cornwall, found also in Brazil a vein yielding diamonds. This he has worked, and we believe, is doing so at this moment. In the exhibition of native productions held at Melbourne, in May, 1865, numerous small diamonds were exhibited found in various parts of the colony. In 1866 a

writer in the *Times* (April 5) quotes a letter from a correspondent at the Woolshed diggings, Owens district, mentioning that he had examined no less than sixty diamonds found in that single locality. They were all minute, varying from half a grain to two grains. The largest (two carats) he sent to the International Exhibition of 1862.

Africa is reckoned by Pliny among the diamond-yielding countries. In 1840 M. Hericart de Thury announced to the Académie des Sciences that diamonds had been found in the River Goumal, province of Constantine, mingled with the gold dust brought down by the stream. Mr. King says, one specimen weighing three carats was brought from the Ecole des Mines, Paris. We now come to the recent discovery of diamonds at the Cape. Dr. Atherstone, of Graham's Town, in March, 1867, received a letter from Mr. Lorenzo Boyes, clerk of the peace, Colesberg, enclosing a diamond, which was afterwards purchased by Sir Philip Woodhouse for £500. Twenty other diamonds were discovered soon after in the territories of native chiefs along the Orange River, Vaal River, and Reit River. Mr. Wyley, the colonial geologist, describes the Hopetown district as consisting of sandstones, shales, and schists intersected by basaltic trap-dykes, &c., very similar to the great basaltic plateaus and horizontal sandstone formations in India where the most celebrated diamond formations occur. Dr. Atherstone thinks that on careful exploration the real source of the diamond deposits will be found far to the eastward.

In May, 1869, everyone was startled to hear of a diamond weighing 83½ carats found near Sandfontein, on the Orange River. Swatbooy, the finder, sold it for five hundred sheep, ten head of cattle, and a horse. It was afterwards purchased by Messrs. Lilienfeld Brothers. It was to have been sent to England by a steamer and insured for £30,000, but a legal interdiction prevented this. The *Standard* (June 6) stated that the Albania speculators wished to dispose of their presumed rights for £100,000. But this was thrown into shade by a report in September that a diamond had been found in Australia weighing between 7 and 8 ozs. in the scale, or nine hundred carats. This would be about five times as large as the Koh-i-noor, and would be worth £10,000,000, if the Koh-i-noor is worth £4,000,000—but the latter is, of course, only a nominal value—soon after we were told it was a topaz, and then that no one could make anything out of it. The stone, in the Portuguese treasury, known to weigh 1880 carats, is probably only a white sapphire or topaz. But how absurd to report such a stone as the Australian specimen in such a manner! Nothing but a diamond will scratch a diamond; but if the stone is only a white or yellow sapphire, it may be scratched by a splinter of ruby. It is probably simply quartz.

In olden times, to test a diamond, the jewellers put a varnish, made of ivory-black and mastich, to the back of the stone. If a true diamond this gave it great brilliancy; but if not, made it dull and lustreless, showing the black through its substance. Mr. King says that the "Novas Minas," white topaz of Brazil, called there "Slaves Diamond," is now the only stone which has any chance of being passed off as a diamond.

The diamond may be distinguished by its *single refraction*, a property that is also possessed by the garnet and spinel, but by no other precious stone whatever. Others have a double refracting power, that is, give a double image of a taper or other object when viewed through their facets. When diamonds are set, it is easy to see whether the refraction is single or double by looking into the stone at the image reflected from the posterior facets. The diamond does not lose its lustre if immersed in water or alcohol, but artificial stones do, arising from their inferior refractive power. Sir D. Brewster constructed an instrument called a *lithoscope* for authenticating precious stones. A common method of distinguishing precious from artificial stones is to touch them with the tongue, the former will feel much colder than the latter. The topaz may be distinguished from the diamond by the difference of the

hardness and fracture. The diamond yields readily to mechanical division parallel to all the planes of the regular octahedron, the topaz only at right angles to the axis of the crystal, with a smooth brilliant surface as if polished by the lapidary. The optical qualities of the stones are also, as before remarked, very different. The "Bristol" and "Cornish" diamonds are rock crystal. Rock crystal has been frequently mistaken for the diamond; but if people would only learn the difference in the crystalline form this error would not occur.

Crystals of boron are as hard as the diamond, but are so small as to be useless. M. Deville, in his work "De l'Aluminium" (Paris, 1859), gives the method of preparing them from boric acid and aluminium. They would decidedly rival the carbon diamond if they could be obtained large enough.

The diamond is a non-conductor of electricity, and charcoal is a conductor, though, hitherto, mechanical texture has not been, in analogous cases, shown to interfere with the power of conducting electricity. M. Fromy, in 1866, exhibited, at a meeting of the *Académie des Sciences*, a yellow diamond weighing 15 carats, which had been turned by fire to a fine rose colour, but did not retain this long. The beautiful pink topaz is merely the yellow topaz acted on by fire. The diamond is the only gem which has the peculiarity of becoming phosphorescent in the dark after long exposure to the sun's rays.

Respecting the production of diamonds M. Rossi, of Toulon, placed certain quantities of water, phosphorus, and bisulphide of carbon in a vessel which he closed up and left undisturbed for several months. On opening it, crystals having the appearance, and possessing all the properties, of veritable diamonds were found to have formed. They were, however, exceedingly small, though hard enough to cut glass. M. Lionnet, to produce diamonds, takes a long and thin gold or platinum leaf, rolls it upon a thin piece of tinfoil, and puts it into a bath of sulphuret of carbon. The liquid is decomposed under the influence of the weak electric current thus excited, the sulphur combines with the tin, and carbon is deposited in crystals at the bottom of the vessel.

The derivation of diamond from Greek *ἀδάμας* (*a, not, and dámas, to crush and subdue*), because it is supposed to resist the action of fire and the hammer, is inappropriate. Sir H. Davy found that a diamond introduced into a glass globe supplied with oxygen and kindled by the solar rays continued to burn long after it was removed from the focus. Carbonic acid gas was the result of the experiment. Pliny, in his "Natural History" (lib. xxxvii. c. 15), says that a diamond when placed on an anvil and struck by a hammer will not split. Many fine stones must have been sacrificed in testing the accuracy of this statement. Dr. Billing ("Science of Gems," &c., 31) says that there are reasons for believing that, except the few bright and sparkling diamonds found on the earth in their natural crystallized state, the diamond was scarcely known even in the days of Theophrastus and Pliny, for everything said by them of *adamant* is applicable to the white and transparent *precious corundum*, now called *white sapphire*, the next hardest stone to the diamond in the world. Diamonds were formerly polished by the East Indians by rubbing them against each other, as was the case with the Koh-i-noor. It was not till the middle of the fifteenth century that Van Bergem, a Dutchman, adopted the method of grinding and shaping them with diamond powder, and two centuries elapsed before the best true brilliant shape was discovered. Lavoisier made many experiments on the combustion of the diamond. By its first combination with oxygen it is converted into plumbago; by a second degree, into common black charcoal; and by complete saturation, into carbonic acid gas. Thus this most beautiful of gems, exceeding in value more than 100,000 times its mass in gold, is but a lump of coal dissipated by combustion into an insalubrious gas. There is, however, good reason for supposing that recent discoveries will, in time, tend to diminish their cost.

JOHN PIGGOT, JUN.

SUGGESTIVE SELECTIONS
FROM THE
OLD MASTERS IN ART-INDUSTRIES.



CHARACTER in Art is not only an element of the beautiful—it is a form, or species, of beauty: another word for truth itself. It is the quality

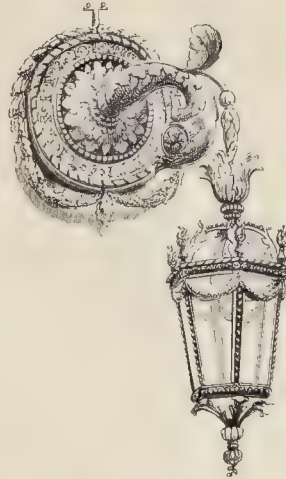
that, with more subtlety than any other, stamps the date, declares the nationality, and even, in some instances, furnishes undeniable proof of the actual authorship.

In the varied examples of the taste of the ancient and of the mediæval Art-workmen, of which we now offer a fresh series to our readers, instances will occur which are more noticeable for their distinct and emphatic character than for their positive beauty. In some cases this quality may be regarded as determining the place occupied by any particular artist in advancing the long series of improvements; here it marks a period of decay; there of the dawn of a new era. In one instance we see the attempt, on the part of a race less gifted with plastic power than some of their contemporaries, to reproduce the forms and the texture of the purest style of Grecian Art. In another we trace the early dawn of that graceful and highly-prized *faïence*, or enamelled earthenware, to which Raffaele gave his name, and on the design and ornamentation of which, for the Duke Alfonso of Este, Titian did not disdain to labour. (It has even been thought that the design of the vase which we reproduce on page 75, is from the hand of that great Venetian painter, of whose fancy it is not unworthy.) Again, we see a specimen of that famous French ware, the Oiron *faïence*, known by the name of *Roi Henri Deux*; a species of manufacture so rare that the fact of its production under the direction of a noble French lady and her son was long lost to history. Pieces of this ware now command probably the highest prices, in proportion to the actual labour devoted to their production, that have hitherto been paid for any works of human skill.

The specimens which we now represent illustrate the several departments of the worker in metal, the potter, and the wood-carver, or at least the designer of carving. They range from the third or fourth century before Christ to the period of the great debasement of Art, the eighteenth century. And they evince a change of manners, and illustrate many a tale of civil war and internal struggle, in displaying the forms and ornamentation of the earliest earthenware vessels which the old French noblesse, and great Italian princes, allowed to be placed upon their tables when their service of plate, including the silver *batterie de cuisine*, had been melted down for the military chest. René, Duke of Lorraine—he who overthrew Charles the Rash, Duke of Burgundy, in the fatal field of Nancy—engaged his stalwart Swiss allies at the cost of the plate left him by his grandmother, a lady of the ancient line of

Harcourt. Alfonso of Este melted his plate in support of his wars with the Pope; and the need to ornament his table at

small cost, led to the great improvement of majolica ware. Indeed Piccolopasso, in his "Art of the Potter," says that a



No. 1. IRON LAMP AND BRACKET.

delicate enamel, called the *blanc laiteux*, was invented, or first applied, by this prince.

We first introduce a lamp and bracket

(No. 1), in iron *repoussée* work, from the collection of M. Monbrison. During the period in which it was executed, from the



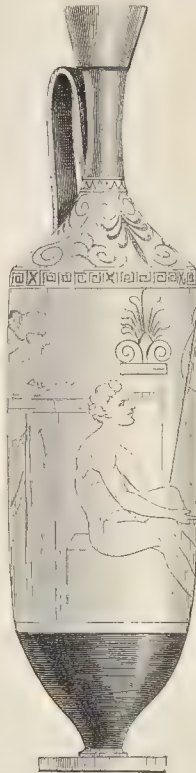
No. 2. SILVER SUCRIER.

reign of Louis XIV. to the revolution, the decadence of pure taste in Art is notable. At the same time it becomes far

more difficult than it was to ascertain the names of the artists and Art-workmen.

The vase below (No. 2) is a silver *sucrier*,

executed at the commencement of the present century by Bienvais, who was famous for his silversmith's work. His house bore the quaint title, or sign, "Au singe violet."



No. 3. ATTIC LECYTHUS.

The design was furnished by Percier, who produced such aids to the goldsmith in water-colours. It is a sort of adapted and debased classic style, appropriate to the false taste of the day, but is not without a



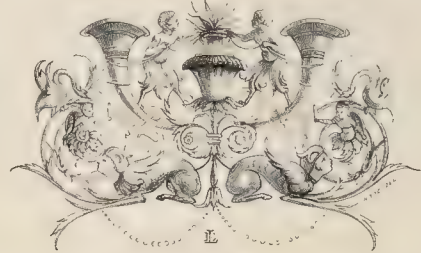
No. 4. OSCAN VASE.

certain amount of proportion and even of elegance.

The upright vase (No. 3) is a *lecythus* from the tombs of Attica, a relic of the

best time of Grecian Art. The base, handle, and upper part of the vase, are of that beautiful black which is reproduced in tint, but not in texture, by Wedgwood's black basalt ware. The body of the vase is painted white, buff, or cream colour;

and the design is drawn on this ground with those single lines, of inimitable force and truth, which were the chief triumph of the Grecian artists, and which taxed their utmost skill. Yet we learn from Aristophanes that a beautiful *lecythus* (such,



No. 5. TAIL-PIECE.

for instance, as our figure), which was not only a *chef-d'œuvre* of the potter, but had also engaged the skill of the painter, might be purchased for a sum equal to about a shilling of our money.

The little Etruscan pitcher below (No. 4)

is thought to be an Oscan imitation of the fine style of the Greek pottery. Religious or mythological subjects are here replaced by a trivial design of women carrying some domestic utensils. The period characterised is one displaying decay



No. 6. DESIGN FOR MIRROR.

in Art. The form of the vase is somewhat rigid and ungraceful, and contrasts forcibly with that of the Grecian *lecythus*.

Passing the quaint little arabesque tail-piece (No. 5), we come to a design for a mirror (No. 6) by the well-known Huguenot artist, Marot; one of those whom the

blind and treacherous act of the revocation of the Edict of Nantes drove from his native land of France. It is by no means a *chef-d'œuvre* of Art, but is highly characteristic of the taste of the day. Marot was still living in 1712.

The bronze candlestick (No. 7) is from

the collection of M. Nolivos. It is sixteenth-century work; the name of the artist, as in the instance of the iron lamp, engraved



No. 7. BRONZE CANDLESTICK: SIXTEENTH CENTURY.

on page 73, is lost. There is much elegance in the shaft, but the base is disproportionately large, and looks ponderous.

The scrolled and arabesque work—somewhat incongruous in the upper and lower parts—on the panel below (No. 8) is a specimen



No. 8. CARVED WOOD PANELLING: SIXTEENTH CENTURY.

of the wood-carving of the sixteenth century. It is selected from the carvings in ebony and hard wood of the Bonaffe collection.

The majolica vase (No. 9), to which we before referred, is of Ferrara *faience*, a manufacture commenced under the auspices of



No. 9. FERRARA VASE.

Duke Hercules I., at the close of the fifteenth century. It is a beautiful work of Art, both in its form and in ornamentation.



No. 10. VASE OF OLBON EARTHENWARE.

No. 10 is a Biberon of Henri Deux ware. This form of vessel, still in use in Italy, seems to be the ancestor of the modern tea-urn.

A BIBLE FOR THE YOUNG.*

Various have been, and are, the attempts made to inculcate the history and the truths of the Scriptures into the minds of children; the plan most ordinarily adopted being that which takes

the shape of stories or narratives founded on what is recorded in the Bible. This method doubtless has its advantages, for the language used by these transformists is more familiar to the young, and therefore more generally intelligible, than much of the quaint phraseology of the Authorised Version. Again, it is scarcely

judicious to place the latter in the hands of a child who can read with tolerable fluency, unless he be carefully watched. Children are naturally curious, and apt to ask questions it would be found difficult appropriately to give a reply to, or which sometimes could be answered at all.



"And dipped the coat in the blood."—Gen. xxxvii. 31.

The idea of preparing a selection of chapters in some degree adapted to the capacity of children, presented in the language of Scripture, is

* THE CHILD'S BIBLE: being a Consecutive Arrangement of the Narrative and other Portions of Holy Scripture, in the Words of the Authorised Version. With upwards of Two Hundred Original Illustrations. Published by Cassell, Petter, and Galpin.

excellent; and it has been well and discreetly carried out in the handsome volume issued from the press of Messrs. Cassell and Co. We can bear testimony to the reality of the remark made by the editor, that "the selections from the Old Testament have been made, not only with due regard to historical facts, but to its religious and moral truths, precepts, and

motives." The principal incidents brought under notice will be fixed more indelibly on the memory by the very large number of capital engravings introduced, of which we give an example from a picture by Horace Vernet. We may add that this "Child's Bible" has received the unqualified commendation of many eminent divines, both Churchmen and Nonconformists.

THE STUDIOS OF ROME.

THERE are two seasons of marked and different interest for visiting the studios of Rome. The first is the artistic Spring, which begins about November or December. It is the season of conception and hope, when busy brains are laborious to develop the designs which have been formed during the last six months; and genius is dreaming of fame, and, alas for our poor humanity, of purchasers. The sculptor is moulding his clay, and the painter is working at his easel; and forms are daily growing out of dull, inanimate matter; and scenes are expanding on the canvases which are hereafter to delight and humanise thousands, and transmit the name of the artist to a grateful posterity. The second season is the artistic Autumn, which falls about April or May, when exquisite designs have been executed; when the rough block of marble we gazed upon some three or four months before is instinct with grace and beauty; and when the coarse canvas is glowing with life and loveliness. It is the harvest-time of genius; and pleasant it is to gaze on what creative power has produced during the brooding season of mind, within the four bare walls of a Roman studio. Elevating as well as pleasant it is; for no one who calls to mind the unshewn block which lay unsculpted and unshapen in the sculptor's court, and the coarse woven web stretched on the painter's easel, and now, instead, sees himself surrounded by loveliness of form and colour, which transfix him with admiration—no one who sees and compares all this but must feel that mind is distinct from, and far superior to, matter—that the Creator, who conceived and gave life, is Lord and Master of the created. I have just completed a *giro* of the Roman studios, in that pleasant autumnal season where the rich sheaves of Art have been standing exposed to public view, and though my *giro* has not been so wide as might be desired, I will give you a few notes on what appeared to me most worthy of observation. First, by all the laws of patriotism and gallantry, let us take a peep at the studio of English lady-sculptors, and begin with that of Mrs. Cholmeley.

A bust of Maria Sophia, the unfortunate ex-Queen of the Two Sicilies, is a striking likeness, somewhat severe, perhaps, in its expression. The *coiffure* is vastly superior to that of the obvious *chignon* of the present day, but can be imitated only by those who have such abundant locks. They are bound behind the head in two long tresses, and are then wound round her forehead. The head of Cleopatra, from a sketch by Michael Angelo, has been slightly modified by the fair artist from the original design. She has avoided the error, committed by many, of making it too Egyptian in its expression; remembering that she was descended from the Ptolemies. The lips are full and voluptuous; the face is beautiful. The *coiffure* presents the appearance of wings, one on each side of her head, while her hair, which is bound in one long tress, winds all round the neck and falls over her breast. A small bust of Miss Edmonia Lewis, a lady of colour, who has a studio in Rome, is interesting as showing the mixed races from which she descends. On one side of the head the hair is woolly, her father having been a negro; on the other, it is of the soft, flaccid character which distinguishes the Indian race, from which her mother sprang. Undine, with a white water-lily in her hair, is a graceful conception; and in striking contrast with it are the grand head and forehead of a lion, taken from life. Miss Hadwen, a young English lady, for several years a student of Miss Foley, deserves notice and praise for a pretty medallion of Tennyson's May Queen. Shakspeare Wood, one of the sculptors long established in Rome, has executed this season striking heads and busts of Dr. Macormack, of Belfast; Mr. Tibbits, of Boston—a commission for Sir Edward Coly, of Belfast; and of Dr. Cook, the cast having been taken after death. "Mr. Wood," said the local papers, "may be congratulated on the signal success of his efforts—a success that will be admitted by every one

who sees the model." Mr. Wood, however, must be described not merely as an effectual sculptor of busts, as is abundantly proved by his figures of Elaine—a commission for Mr. McAdams—and of Enid, both of them illustrations of the Idylls of Tennyson. His namesake, Mr. Warrington Wood, a young artist of great promise, has this season executed several works which will gain for him yet higher distinction. The Royal Academy will be this year graced by 'The Return from the Chase,' represented by Mrs. Gilbert, of Gresham, in a riding habit, without her hat, and with some splendid deer hounds by her side; by a bust of Mr. Hornby, of Dalton Hall; and also by his exquisite figure of Eve. The beasts of the field have come to her—the serpent alone fails to engage her attention—at length it speaks, and Eve inquires how it acquired the power: the answer is, through the influence of the apple. Hence, the Fall. The story is told by a nude figure indicative of innocence. Eve is seated on a mossy bank, sideways, or rather averted from the spectator, with her head turned slightly round; and looking over her left shoulder on the reptile below. 'The Sisters of Bethany' is an affecting illustration of one of the most touching passages of holy writ. Mary is sitting at home weeping, when Martha eagerly enters, and says, "The Master is come, and calleth for thee." With her right hand she holds the right hand of Mary, and throwing her left arm round her figure, rests the hand on the left shoulder of her sister. Mary's face is uplifted, not yet quite convinced, but still gleaming with a new-born hope. 'Jephthah's Daughter' is full of striking and charming contrasts. A lovely young girl holds a timbrel aloft in her uplifted hands; with her right foot drawn slightly back, and poised on the point of her left, she is the very emblem of grace, and is as light as a feather. One can almost hear the sweet tones of her voice, and see her figure bounding in the joyous dance. An altar, with wood prepared on it, is a happy substitute for the conventional support of the trunk of a tree, and tells the harrowing tale well.

'Michael and Satan' is the greatest effort of the young artist's genius. It is still in the clay, and if the execution proves equal to the design, this group will establish the reputation of Warrington Wood on a yet firmer basis. The figures are of heroic size. With his left hand the bright archangel grasps the hair of Satan, and presses him back; in the right he holds an uplifted sword. He has wings, and drapery covers the middle of his form. Satan, who had seized the angel, is falling—has fallen—his left hand looses hold of the right leg of Michael, while his right hand is sliding off from the left shoulder of the angel. In Satan's face are represented, at once, agony, shame, and wrath. The crowning feature of this grand group, however, is the expression of Michael's face. There is no indication of human passion in it—no anger, no fury—he conquers more by divine will than by brute force. The right foot advanced, and the left drawn back, and resting on the point, give an impression of physical power; but the expression of the face is divine, not human. Diana, with her nymphs, still in the clay, will form the beautiful frontispiece of a chimney-piece for Mrs. Greenhall, of Dalton Hall, Cheshire; and the portrait of the head of the artist's own deerhound is being executed in alto-relievo, on a plate for the ex-queen of Naples, and Mr. Hamilton.

D'Epinay, an English sculptor, from the Mauritius, is more than a rising artist. His struggle between Carthage and Rome, represented by Hannibal strangling an eagle, is the well-known triumph of his powerful genius, and was purchased by the Duke of Buccleuch for £1,200. Since the completion of this work he has had the honour of executing the bust of the Princess of Wales, the original of which is in D'Epinay's studio. Three busts were afterwards executed: the first of which is in the possession of the Prince; the second was presented to her Majesty; and the third to the Queen of Denmark. It is considered to be the best likeness that has hitherto been taken of

Her Royal Highness. The versatility of this artist's genius is abundantly shown by his Mephistopheles and his Calypso. The former is taken from the *Faust* of Gounod, who said it realised his conception better than any attempt at its representation he had seen. "I took the head," observed D'Epinay, "from that of a Roman priest. A smile is on one side of the face, while on the other the half-open lips show the side teeth, and betray a grin of satisfaction at the results of his watching Margaret. The expression is thoroughly diabolical. A cock's feather adorns the head; the ears are pointed, and horns are budding in obedience to the authority of Goethe. Calypso, or Melancholy, owes its creation to the taunts which were elicited by the artist's success of his Hannibal. "He could do nothing classical," it was said; but what is meant by classical was not defined, and, perhaps, not precisely understood by the hypercritics themselves. Calypso, therefore, was modelled in twenty days. It is one of those inimitably graceful figures which no one in Rome can produce in greater, if in equal, perfection; and if a close advance to nature be classical, it is eminently so. It has been asked for by Americans, by the Marquis de Gamier, and by the Duke of Buccleuch; but D'Epinay is disposed to reserve it for Paris or London. The Four Seasons are as many figures, all of them a commission for Mustapha, the brother of the Viceroy of Egypt; and a chimney-piece, supported by Caryatides, representing three periods of life—Early, Mature, and Declining Life, is destined to decorate a palace in Florence.

From English studios let us now turn to those of our American cousins, which will richly repay a visit. Among the ladies are Mrs. Freeman, well-known to the world by her jolly and too-attractive Bacchus, and her Cherub, which any mother's heart would yearn to call her own. Miss Foley is moulding a charming little group full of simplicity and nature. A boy seated on the stump of a tree is holding a bunch of grapes, as boys often do, clutched in the middle, while a kid standing on his hind legs, and resting on the child, peeps over his shoulder, and takes his portion of the fruit and the leaves. The model of a Fount will make a graceful ornament for a conservatory. In the centre is an Australian fern, the branches of which hang over three boys. One draws back, and seems to say, "I am afraid;" another, somewhat bolder, just dips one foot in; while a third remains in the background, and rests his left hand on the shoulder of his companion in front. Any one would make a conservatory to secure so pretty a decoration. 'Excelsior' is a youth, with a noble expression full of grand aspirations. The head is thrown back, and the gaze is somewhat elevated; on the right shoulder is a star-bespangled banner: attitude and expression alike indicate that Excelsior is marching on. A medallion head of Joshua is that of a warrior; the face is full of daring and courage, and the bust shows a scale-armour. It is satisfactory to find that Miss Foley is taking her grand medallion head of Jeremiah as the model of a head to a full-length figure of the prophet—it will be seated, the hands resting on the knees. We are glad that fuller life and form are to be given to so noble a conception. Our artist has also on a pedestal a pretty, delicate head of Undine with water-lilies in her hair. Miss Edmonia Lewis, a lady of colour, as already stated, will awaken much interest from that very fact; her talent commands attention. Her bust of Longfellow is the truest and finest likeness of the great poet I have seen. How noble is the brow! and how well the hair is managed and thrown back so as to display its grandeur! It was modelled from memory, and Longfellow gave the artist only three sittings. Hagar is the first statue ever executed by Miss Lewis, and under the circumstances deserves great praise. She has represented the cast-out bondswoman at the moment when she hears the voice of the angel, "What aileth thee, Hagar?" Queen among her artistic sisters, Miss Hosmer is now modelling in clay a full-length figure of Maria Sophia, the ex-queen of the Two Sicilies. Wrapped in a military cloak, with a cannon

ball at her foot, with hat and feather on her head, the statue is suggestive of the courage which the unfortunate queen displayed at Gaeta. The likeness is striking; but the woman is sunk, perhaps necessarily, in the commander of her husband's forces. A tomb for Mrs. Lechworth, an American lady, is beautiful from its very simplicity; a delicate braiding runs round the border of the bier, which is a parallelogram; at each corner is a sleeping dove; their forms are just sufficient to raise the veil thrown over the body, and lying extended underneath. Faith stands at one extremity, and a Genius with an inverted torch at the other. Shortly before her death, Mrs. Lechworth saw a similar tomb at Berlin, made for the Queen Louise by Rauch, the eminent Prussian sculptor, and expressed a desire to have such an one erected to her memory. Too soon was it gratified. Miss Hosmer has somewhat modified the original, and has designed a most chaste work. It will stand in the centre of a room or mausoleum. Still in the clay, too, is a fire-place, which is to decorate an English mansion: fluted columns, to be changed into pilasters, are on either side; vines wind round them; two *putti* (infants) are climbing up and cutting them down, while two dryads in the centre are dying. The 'Sleeping Faun' and the 'Waking Faun' are old and precious friends; and not less precious, though more recent, is Medusa, a lovely, delicious figure. Always opposed to the somewhat exaggerated colouring of Gibson's statues, we cannot but express our satisfaction at the tinting which Miss Hosmer has introduced in her 'Sleeping Faun' and Medusa. It is just enough to take off the coldness of marble, without any attempt to produce a resemblance of life. America is as honourably represented by her male as by her female sculptors. Roger, whose name is suggestive of some of the most beautiful works which adorn the States, is now engaged on three colossal groups, commemorative of the disastrous Civil War. A statue of President Lincoln is 9½ feet in height, and will stand on a pedestal of grey granite 14 feet high. The right arm is elevated, with a pen in the hand; in the left hand is a scroll. The president has just signed the Charter of Liberty to the slave. This noble statue is to be finished in a year, and will be placed in Broad Street, Philadelphia, the widest and longest street in America: it will be paid for by private subscription. 'Michigan,' a yet more colossal figure, is a female, half civilised, half Indian; a shield is on her left arm, a sword in the right hand, a tomahawk in her belt, a bear-skin enfolds her bust, moccasins are on her feet, a flowing, open mantle falling over her shoulders is fastened by a star as a brooch, and for her *coiffeur* she wears the wings of a hawk. Thirty-six stars decorate the shield. This grand statue, in honour of the brave men of Michigan, some of the best in America, is 11 feet in height, and will stand on a base of 61 feet in height. This is divided into four compartments: the first of which is of plain marble; the second has the arms of Michigan on one side, and of the United States on the other, with four allegorical figures representing Emancipation, Union, Victory, and Joy; a basso-relievo likeness of Lincoln is on the façade: the lowest compartment is perfectly simple, with an eagle on a pedestal at each corner. This colossal monument is to be placed in Detroit. Another memorial of the great Civil War is being made by Rogers, for Providence, Rhode Island. It consists of a female figure standing 11 feet in height, on a base of grey granite 42 feet in height; she wears the cap of Liberty. In her right hand, which rests on a sword, she holds wreaths of laurel; and in her left, *immortelles*. Scale-armour enfolds the bust, chain-armour the arms, while a flowing mantle covers all: it is a fancy dress. Four figures, each 7 feet high, representing respectively the Cavalry, Infantry, Artillery, and the Navy are beneath; on the base are four bassi-relievi. These three great works are to be sent in bronze. Those for Michigan and Rhode Island have been already forwarded to Munich; that of Lincoln is about to be sent; it will take two years and a half before all are completed. Reinhart, whose graceful productions are well known to

every visitor to the Roman studios, has not much to show at this late season of the artistic year, nevertheless his Antigone, still in the clay, pouring libations on the tomb of her brother Polynices, promises to maintain the already great reputation of the sculptor; his bust of the second daughter of Longfellow is interesting to all who have had the great poet and his family among them for so many months. Mozier, one of the most indefatigable artists of Rome, has been principally engaged on repetitions of his much-prized works, such as Pochontas, the Peri, and Undine. Among his more recent statues may be noted Rebecca, with a vase on her left shoulder, which her uplifted right arm and hand support; well she might say, "My face is my fortune," for it is very lovely. 'Penseroso,' too, who "looks coming with the skies," is also new, and will prove an attraction to our transatlantic cousins. Since we last visited Mozier's studio, he has sold his group of the 'Prodigal Son' for £1,200 to the Institute of Philadelphia. Did space allow, it would be possible, and very pleasant, to give the results of visits to the studios of other sculptors of various nationalities, but a line must be drawn.

And now for a peep at the easels of our English and American friends. Miss Latilla, whom we may claim as a countrywoman, succeeds remarkably well with her portraits, cabinet-size. The likenesses of two sisters recently painted are considered great resemblances, and are beautiful in execution. Poing d'Estre, who paints in oils, has, with his usual fidelity and knowledge of the scenes he represents, given us some delicious views from the Sabine territory. How pleasant to bask on his sunny slopes; or, if too hot, to repose in the shade, and muse by the stream which rushes down from Horace's farm! His sleepy oxen and browsing goats are admirably rendered, and impart life and character to his pictures. The 'Site of Horace's Farm,' and an equally large and meritorious picture of a ravine near Civita Castellana, are for Mr. Sparrow, of Wolverhampton. A game-piece most carefully painted, is a splendid group of a boar's head, a hare, and a bittern, wild duck, and woodcocks all laid out on a table with a rich piece of Turkey carpet beneath: it is a commission for Scotland. Riviere, who paints in water-colours, has given us rich and faithful representations of some of the most striking monuments of Rome. 'St. Peter's and the Castle of St. Angelo, with a boat in the foreground, and two men fishing in the yellow Tiber,' is a commission for Mr. Talfourd. 'The Coliseum' is for Mr. Anderson, of Liverpool. 'The Forum' is so arranged as to give at a glance the most celebrated ruins on that classic site. 'Monte Mario and St. Peter's' is another attractive painting; while a pretty imaginative composition is a young mother coming down the hill of Subiaco with an infant in a basket on her head, and a little girl by her side. The infant is sitting up, carolling and playing. It is a commission for Mr. Halford. A walnut screen, lined with crimson velvet, in which are twenty-four panels, each occupied by a figure-piece or a landscape, will form a rich and charming decoration for one of the halls of old England. Last, though not in order of merit, comes our veteran friend Henry Williams, over fresh and over young in his beautiful representations of Italian peasantry, and of the pretty peeps at nature behind them. Pasuccia putting a pad on her head while her vase rests beside her on a fountain is the likeness of the reigning queen of models, and is a commission for the Duke of Sutherland. 'Three Women and a bust of another in the background' is an exquisite picture; two of the women wear the Nettuno costume, one that of Albano, and all are looking out of a window at a religious procession passing underneath, the tops of the crosses and banners being alone visible. Three peasants, one a child, turning over the portfolio of an artist who is sketching at a short distance on a rising ground, is full of pleasant contrasts. A magnificent chestnut-tree shelters the unconscious artist, and Gievano rises up in the blue hazy horizon. It was a commission for Mr. Sheepshanks, who died before its completion, and in spite of several

offers, it still remains in Williams's studio. Among his latest works are two views from the neighbourhood of Naples: the Madonna del Arco, a figure-piece taken from the Vomero, a commission for Mr. Sandbach; and a sketch from the window of the Monastery of S. Francisco, at Sorrento, a lovely bit of nature, commanding the entire plain of Sorrento. Omitting many others, whose merits richly deserve attention, let us enter the studio of the American poet and painter, Buchanan Read—no greater treat than to listen to his recitation of his spirited verses on Sheridan's ride, while gazing on his grand picture of the dashing American general: every one knows the stirring story: Read went to New Orleans to sketch portraits of the general and his celebrated black horse, and has succeeded perfectly. Sheridan is in the foreground mounted on his black charger, whose eye and nostril are dilated; he wears a hat of soft felt, his sword arm is uplifted, and he faces and drives back his retreating troops who carry the American flag. This noble and colossal picture is to be hung in the rooms of the Philadelphia Union League. No less successful is Read in some exquisitely imaginative pictures. The 'Fall of the Pleiad' consists of six angelic female forms shrouded in mist and gauze, the uppermost of whom is looking down on the bare outline of the figure of her falling sister. The spirit of the mist takes the shape of a rainbow, the colours of which appear in two points only. She too is a lovely female form with a shadowy and misty veil thrown loosely around her, so as to reveal rather than conceal her charms: underneath is a lake, all blue and pink, with rugged mountains on the right. 'The Flight of the Arrow' is represented by Venus in a nautilus chariot.

THE PALACE OF WESTMINSTER.

In anticipation of a session as to the eventful and possibly stormy character of which it is not our province to utter any vaticinations, the Palace of Westminster has again been thrown open to the Saturday sight-seers. The formality of obtaining a blue ticket of admission is still kept up; with what object it is difficult to say, as it does not even serve the purpose of ascertaining the number of visitors, and involves the fatigue and loss of time of an extra walk round the noble Victoria Tower for no apparent reason but mere caprice. You pass the entrance at which the public are admitted in search of the Lord Chamberlain's office, which is in a court opening to the south. There stands a policeman, with a handful of tickets, one of which he civilly hands to every one who walks up to him. The tickets are in blank, for two or more persons as the case may be. Armed with this blue credential, you retrace your steps to a door at which entrance was previously denied, and then enter with the string of visitors, lost in wonder at this new instance of the mystery of administration.

Within the palace itself, alterations, additions, and improvements are in course of execution, as to some of which we must defer any detailed account till we are better able to form an opinion of their combined effect. The Queen's robing-room is still closed to the public, the decorations being yet incomplete. They comprise a series of *bas-reliefs* in wood, which are in course of execution by Mr. Armstrong. In the central hall, again, the reduction of the vote asked for last session has led to a painful incompleteness in the condition of the new works. The barbarism of cramping an architectural design by a sudden enforcement of economy is most unfortunately illustrated in this case. It is as if a gorgeous uniform had been ordered for some state occasion, but the tailor had been arrested half way in his work by the insolvency of his customer, who was thus reduced to make his appearance in a richly laced general's tunic, with a pair of corduroy trousers, the worse for wear, and unproductive highlows. Foreigners will be led to form a high opinion of the independence of our legislature—independence, that is to say, of any respect for æsthetic harmony

or for national dignity—as evinced in national encouragement for Art.

On another part of the subject we can speak with less hesitation; and it is with much pleasure we admit that the effect of a certain sculptural experiment, viewed as subsidiary to architectural effect, is far happier than we anticipated, or than perhaps is due to the excellence of the works in question, if regarded simply as pieces of sculpture.

The visitors to Westminster Hall have been for some time aware of a sudden exodus of kings—or at least of an appearance in the dining-hall of the Red King, which suggests the fact that some of his successors have been uncivilly hustled out of a more appropriate home. Two kings of the House of Stuart, and two of the House of Brunswick, loom large on their pedestals in this noble apartment; and every one wonders how they came there. Respect for exiled monarchy seals our lips as to the appearance of these discredited—or at least un-niched—sovereigns; though the stage-like stare with which the fourth George reveals his wonder at the treatment he has received is more natural than royal. Looking at them as mere birds of passage, we still have to ask how, in the name of wonder, they dropped on to their present perch.

The reply is, that the marble statues in question were designed for pedestals in the Royal Gallery, behind the House of Peers. Now it is a well-known fact that the proper size of a statue can never be ascertained until it is finished and set up in its place—at least such is our English plan. The reason is one of those mysteries of office which, to plain people like ourselves, are utterly inscrutable. But it is undeniable that the practice of first deciding on the site, and then designing the sculpture to suit, is one that is indignantly scouted by our administrators. So it came to pass—of course by no one's fault—that when the statues were sent home they did not fit, and the fault was on the wrong side. They were undeniably too large for their pedestals.

Under these very distressing, though not unprecedented, circumstances, the architect of the Houses of Parliament came to the aid of the bewildered authorities, with the very good-natured offer that if they would allow him as many hundreds as the Brobdingnagian sovereigns had cost thousands, he would produce something that would suit the room. Marble being beyond the limit of this second instalment of the cost of sculpture, Mr. Barry was reduced to the use of stone. But as stone kings would have been inconsistent with the splendour of the gallery, the figures have been gilded, and admirably gilded too. The result is, as we said before, that they form highly-effective and appropriate decorations—regarded as architectural embellishment rather than as sculpture proper.

Nor are the figures mere upholstery. Considering the inferior nature of their actual substance, they are most of them works of considerable merit. We object most to Queen Anne—first, as not understanding why, out of so many famous Princes, one of the least memorable, either as a builder, or as a monarch, should have been selected to form one of six cardinal figures. Secondly, because the statue, truthful and natural as it is, might represent a housemaid better than a Queen; and, if it be excused on the score of being realistic, still contrasts very unfavourably with the dignity of the sister-statue in St. Paul's churchyard. William III., the companion figure, is bold and soldier-like, the costume very happy and accurate, and the shade thrown by his wide-brimmed hat truly sculptural in its effect. On the remaining six statues we confess that we look with favour. The armour and attire, which we do not vouch for as absolutely true to date* (more especially in the form of the crowns, to the authorities for which we should be glad to be referred), are well handled, and present the important requisite of serial change. Alfred

is not represented in plate armour; and no such terrible anachronisms as those which occur in the Poet Laureate's Arthurian idyll take concrete form to flout the stained kings in the windows. Alfred is in picturesque buskins. The Conqueror has a shirt of mail. *Cœur-de-Lion* has a complete suit of mail, the execution of which is admirable, though the links look more like gold rings than steel rings gilded. Plate armour asserts its antiquity in the garb of Edward III., of whom, however, a more archaic and striking likeness might have been borrowed from his tomb. Henry V. more closely resembles the traditional likeness of William I. than that of the monarch whom it is intended to represent. The peaked sollerets, or steel shoes, of this figure, though not attaining to the extreme exaggeration arrived at in the following reign, are striking and characteristic. Justice to Queen Elizabeth is scarcely done. Her face, fair and gracious in childhood, and rarely masterful and dignified in old age, is traditionally familiar to most of us, and is more royal than that of Mr. Philip's statue. Of William and Anne we have spoken before. The effect of these figures is such as to lead us to look eagerly forward for the removal of the unfortunate frescoes which year by year blacken on the walls.

We cannot pass over the Prince's Chamber behind the House of Lords, because it is the room in which the public is enabled to compare the effect of decorative work executed by native artists with that of the glass mosaic in the central hall. In this apartment, the great defect of the whole palace—want of light—is such as to render the subdued splendour of the diapered gold ground of the panels particularly appropriate. We regret to speak of the ground alone. As far as we could distinguish, the execution of the portraits themselves is admirable; but it is impossible to speak on that point with certitude, owing to the distance to which they are removed from the eye, and the gloom of the chamber. The portraits are twenty-eight in number, and form a well chosen series of the most illustrious personages of the Tudor reign, members and allies of the royal house.

Below the portraits, a series of bas-reliefs in bronze conceal their merits or their defects under the same shadowy veil that is cast over the full-size figures. These panels represent the presentation of Cabot to Henry VII., Katharine of Arragon pleading before Henry VIII.; the meeting of the last-named sovereign with the Emperor Charles V.; Raleigh spreading his cloak before Queen Elizabeth; the knighting of Drake; and the death of Sydney. Our readers are probably aware of the only work of Art in the room which is visible, and which might with advantage be less so—the huge monumental effigy of Queen Victoria, supported by Justice and Clemency, which seems to have been inspired by a profound study of the tomb of Lord Mansfield in Westminster Abbey, on which Justice and Equity appropriately turn their backs on one another. The tender and almost divine expression of the countenance of Clemency is such as to defend this group—so entirely out of proportion to the apartment—from the criticisms which it would otherwise provoke. It must be borne in mind, too, as the only possible excuse for the blunder as to the size of the four kings now taking the air in Westminster Hall, that they are as much exceeded in magnitude by the seated effigy of Queen Victoria in the Prince's Chamber, as the fame of their several reigns is exceeded by the glory of her own.

Since the above was in print two other royal statues, that of William III. and that of Anne, have made their appearance in Westminster Hall. The extremely bald and unaccountable appearance which the original four presented is thus somewhat relieved.

THE ROYAL ACADEMY.

MR. VICAT COLE has been elected an Associate. That election cannot have failed to be entirely satisfactory to the profession and the public: it was anticipated; for excepting Mr. Lee, the Academy was without a single landscape-painter, either in its higher or its secondary class of members. Mr. Cole is eminently entitled to the distinction: so also is Mr. Peter Graham; and there are others who have rights nearly as great to such honours as the Royal Academy have to bestow, and which it is culpable to withhold from them. Mr. Cole and Mr. Graham went to the ballot: the former had twenty-eight votes, the latter nineteen. "Ticks" were given for the following artists: Messrs. Marcus Stone, Mr. Marks, Mr. Holl, Mr. G. Hering, Mr. W. Linnell, Mr. W. Topham, Jun., Mr. H. Moore, Mr. J. Walker, Mr. H. B. Davis, and Mr. Woolner, sculptor. We confess ourselves at a loss to account for some of those "ticks," and are equally surprised at the omission of other names from the list. It is, we presume, idle now to protest against a continued course, hostile to sound policy and good faith, of which the Royal Academy is unquestionably guilty. When the Nation gave to that body a great and gracious boon, some concessions were expected, and indeed demanded; and although the "forty" were to remain intact, it was implied, and indeed expressed, that the number of Associates should not be limited to the "twenty." It is "too bad" that the country should have given so much, and receive nothing. Surely it is also high time to require that those members who either from age or incapacity or indifference contribute in no way to the Institution, should retire into the position of "honorary"—in no degree losing rank or lessening utility. Room would thus be made for artists who are waiting patiently, or impatiently, outside. There are at least a dozen as well entitled to entrance as any of those who occupy the high places.

It may interest our readers to obtain a list of the "artists nominated by members for the degree of Associate of the Royal Academy of Arts, 1870."

Painters.—Mark Anthony, James Archer, Frederick B. Barwell, G. H. Boughton, J. Brett, Richard Buckner, J. B. Burgess, Vicat Cole, Eyre Crowe, Thomas Denby, H. W. B. Davis, J. Dawson, Edward Upton Edlis, John Fied, Birket Foster, William Gale, J. Gilbert, Peter Graham, Frederick D. Hardy, J. Hayllar, George Hering, W. V. Herbert, R. Herdman, John E. Hodgson, William Henry Hopkins, Arthur Hughes, Frank Holl, Jun., Alexander Johnston, Charles E. Johnson, C. P. Knight, Benjamin William Leader, A. Legros, William Linnell, Charles Lucy, Daniel Macnee, Henry S. Marks, H. Moore, Albert Moore, Miss A. F. Mutrie, Miss M. D. Mutrie, John George Nash, John M. W. Oakes, George B. O'Neill, Sir Noel Paton, Valentine C. Prinsep, Alfred Rankley, George Smith, Marcus Stone, G. A. Storey, George C. Stanfield, James Swinton, Frank W. W. Topham, Frederick Walker, Henry Weigall, D. W. Wynfield.

Sculptors.—G. G. Adams, E. Davis, C. E. Fuller, John Lawlor, George Lawson, Samuel F. Lynn, Henry F. Leifchild, Matthew Noble, Alfred Stevens, Thomas Thornycroft, James S. Westmacott, William Frederick Woodington, Thomas Woolner.

Architects.—Charles Barry, G. F. Bodley, D. Brandon, William Burgess, Frederick P. Cockerell, R. W. Edis, Philip C. Hardwick, J. L. Pearson, E. W. Pugin, Richard Norman Shaw, Alfred Waterhouse, Sir Matthew Digby Wyatt, Thomas Henry Wyatt.

Engravers.—Thomas L. Atkinson, Thomas Oldham Barlow, James Chant, Robert Graves, A. E. Richard James Lane, A. E., C. W. Sharpe, James Stephenson.

The Exhibition of Old and Deceased Masters, now closed, has been a great success; not only as a powerful attraction, but as a means of augmenting the funds of the Royal Academy. It has "paid well;" and will no doubt be continued annually: the proceeds are, it is understood, to be devoted to charitable purposes connected with artists. There is Art-wealth in England sufficient to supply a score of such exhibitions.

* As two out of the eight statues are incorrectly described in the *Times*, it is as well to give a list which really is correct. The statues represent—1, Alfred; 2, William the Conqueror; 3, Richard *Cœur de Lion*; 4, Edward III.; 5, Henry V.; 6, Elizabeth; 7, William of Orange; 8, Anne.

* Messrs. Candall have published an illustrated work under the title of "The Royal House of Tudor," which contains photographs of the twenty-eight portraits in the Prince's Chamber, and a biographical sketch of the subject of each. The book was published in 1866, and is now, we believe, out of print.

REVOLUTION AND ART IN FRANCE.

THE quiet, political revolution, which is being so auspiciously developed in France—promising, as it does, that sound and enduring constitutional liberty, which has been so vainly sought through the throes of civil strife—has quickly imparted its spirit to the organisation of the realm of Art.

Ministerial responsibility has superseded imperial dictation, and an accountable official has ejected from his pride of place the *attaché* of the palace, who has, of late, ruled all the region of Art throughout the country with ungenial and uncontrolled influence. It is scarcely necessary to say that such a system was radically obnoxious to the professional body; tampering with its independence, lowering its prestige, and, no doubt, effecting a general deleterious result.

Take it in its most prominent action of intervention—the arrangement of the great annual exhibition. There, the admission of pictures, their hanging, and the awarding of honours, was in the hands of a jury, of which two-thirds were elected by the body of artists who had previously gained honours, and one-third was appointed by the imperial nod, or the fiat of the palace-minister. The latter became *civitate efficit*, chairman of the jury. It is obvious that, with such a positive power in his hands, with, moreover, the influence derived from directing the court-purchases of pictures, and an under-current of wide but indefinite powers, Art cowered beneath the sway of this dictator.

Behold! all this is now changed. In the cabinet of M. Ollivier, a responsible minister of Fine Arts has been appointed—M. Maurice Richard—and Count Nieuwerkerke retires from that position, into a relic of his former functions—the superintendence of museums.

The first proceeding of M. Maurice Richard upon assuming his place, was very happy and decisive, as an indication of his functional principles. He invited a conference of the most eminent artists, and consulted with them, upon the reforms expedient for the great interest with which they had to deal.

The result is that Art has been unfettered. To its professors have been fully intrusted the management of their own transactions. In the matter of exhibitions, the artistic body (howsoever that may be defined—probably, as hitherto, by acquired honourable distinction) will, by election, appoint its own jury; will award its own honours; and, what is not the least important incident, manage, for its own interest, the revenue derived from the public. It will differ from the British Royal Academy in that—it will not be a close corporation.

There is another topic connected with Art, apart from the organisation of the artistic body—and one of inappreciable importance—to which the new minister will be compelled to direct all his administrative faculties; and, in regard to which he will probably experience the serious significance of the word “responsibility.” It is a topic most uneasily rife among the best friends of France at present—that is, the rendering of Art by every means, direct and indirect, a portion of popular education.

Assuredly, the *Art-Journal* has reason to feel more than ordinary interest in this matter; inasmuch as to it the great movement of Art-education in England has been in no light degree indebted, and the rich result of that proceeding—its admitted success, so far—has proved the source of a deep alarm in France, lest in England she is likely to find a true rival in the application of artistic taste and imagination to manufacture. The faith now held resolves itself into the golden maxim that, by education, and accessible education, a whole people may be imbued with the refinements of artistic taste. Up to a very recent period, France has had so much the advantage of even an incomplete application of this conclusion, that she at length gave herself up to the fond dream that she was endowed by nature with an innate faculty to surpass all her northern

neighbours, at the least, in this mystery of the development of beauty.

How stands the case now? The acknowledgment is forcibly expressed, among the best thinkers on such subjects in France, that they have been led to a dangerous brink of disaster by such delusions; they recognise the advancement which education in England, carried out with what is admitted to be characteristic prudence and perseverance, has made; and as the only means of maintaining their superiority, urge the necessity of combining some perception of Fine Art with the education of even the humblest stratum of poverty.

Foremost among the most eloquent and ingenious of the apostles of this new faith in France, is the Editor of the *Gazette Des Beaux Arts*, *La Chronique*, &c.; and it is good to present your readers with a brief extract from one of his recent demonstrations:—

“It is just as unsound,” he observes, “to imagine that nations are as incapable of elevating themselves into a knowledge of the beautiful, as to believe in an immutability of taste in those who have learned to appreciate its subtle shades of delicacy. All people have the faculty of acquiring, as the fruit of toil, a consciousness of this mystery, and in such progressive accomplishment the English have already achieved a great advance.”

“Up to the present time,” is the remark of Messrs. Merimée, and De Laborde (reporters of our great exhibition), “we had but to compete with the efforts of individuals; and already we have been overtaken in some quarters. We have been completely beaten by Milton in pottery; menaced by Elkington in gold and silver; and in various other manufactures. When a people possess high native faculties, and, above all, that quality of perseverance, which repudiates all obstacle, you have everything to apprehend from its competition. The English, whatever we may think, are eminently endowed with artistic tendencies.”

“Who, in fact,” resumes M. Galichon, of the *Chronique*, “would have the boldness to maintain that a people who have had such artists as Reynolds, Gainsborough, Wilkie, Hogarth, Crome, Constable, Turner, and Lawrence, cannot produce workmen capable of rivaling and even surpassing our own? Let us beware of believing that, because we are conscious of an innate taste, we may, in utter fearlessness of rivalry, rest indolently upon our laurels. This erring notion is diametrically opposed to history, which has shown Art advancing in development in a transit of ages, through force of sustained efforts to penetrate its eternal laws. If we would guard against being out-rivalled, let us rather imbue ourselves with the conviction that if we would continue to grasp a sceptre which the world envies us we must struggle with urgent energy. All nations gird themselves up for a war with us upon the battle-field of perfect Art. Let us prepare for the contest by multiplying our means of study.”

M. Galichon thus further rebukes his country's flatterers:—“What?” he exclaims, “you do not impress upon your too apathetic countrymen that, after the example of England and the Kensington model, they have at Vienna created an Austrian Museum of Art and Industry, at Berlin a Gewerbe Institut, at Moscow the Strongoriff School, and that the smallest states of Germany present, at this time, institutions vivid in young life, such as the Centralstelle of Stuttgart, which, in a few years, has thrown open 100 schools of design for Wurtemberg. To conceal, by silence, such creations at the moment when they present themselves on all sides ruinously to our commerce—at a moment, too, when Austria declares the teaching of drawing to be gratuitous and obligatory, even in her primary schools, is, it not committing a more than fault, to mislead our working-classes into a fatal security?”

Is it not evident then that France is about to make one great final effort to maintain her prevalent superiority in artistic taste and manufacture, and that under the auspices of her new institution and her new ministry of Fine Art?

What has England to do? Not surely to stand still. *Tus est ab hoste doceri.*

Paris.

M. E. C.

SELECTED PICTURES.

FROM THE PICTURE IN THE NATIONAL COLLECTION.

NORHAM CASTLE.

J. M. W. Turner, R.A., Painter. W. Chapman, Engraver.

SIR WALTER SCOTT has conferred an immortality on this stronghold of feudal times in his fine chivalric poem, “*Marmion*,” the opening canto of which commences with the familiar lines:—

“Day set on Norham's castled steep,
And Tweed's bar river, broad and deep,
And Cheviot's mountains lone;
The battled towers, the donjon keep,
The loop-hole grates where captives weep,
The flanking walls that round it sweep,
In yellow lustre shone.
The warriors on the turrets high,
Moving athwart the evening sky,
Seemed forms of giant height;
Their armour, as it caught the rays,
Flashed back again the western blaze,
In lines of dazzling light.”

The date of the castle, like that of many other similar buildings, has long been lost in the obscurity of past ages, but its owners, or possessors, played no insignificant part in the border warfare carried on between England and Scotland in the early times of our history. It was anciently called *Ubbanford*, and stands on the southern bank of the Tweed, about six miles beyond Berwick, and where the river is still the boundary line between the two countries. The extent of the ruins even now shows the castle to have been a place of magnificence no less than of vast strength. Its records inform us that in 1164 it was almost entirely rebuilt by Hugh Pudsey, Bishop of Durham, who added a large keep, or donjon, probably that of which the ruins still remain. Ten years afterwards Henry II. attacked and took it, and committed it to the care of William de Neville. During the wars between England and Scotland, Norham was repeatedly taken and retaken; and these assaults rendered constant repairs and alterations necessary. Edward I. made it his residence during the time he acted as umpire in the dispute about the succession to the Scottish Crown. After Henry II.'s time it appears to have been chiefly garrisoned by the monarch of the period, and considered as a royal fortress. At the period of the Reformation the property belonged to the Bishop of Durham; subsequently it passed through various hands, and at the union of the two crowns of England and Scotland it was in the possession of Sir Robert Carey, afterwards Earl of Monmouth. On the accession of James I. Carey sold it for £6,000, it is said, to George Home, Earl of Dunbar.

The drawing from which our engraving is taken forms one of the magnificent series made by Turner for his “*Liber Studiorum*,” the fine work designed to rival Claude's “*Liber Veritatis*.” The picturesque character of Norham Castle and its surroundings could scarcely fail to attract such a poet-painter as Turner, and he has given to the subject a grandeur of representation that becomes it. Standing in bold and dark relief against a sky illumined with the gorgeous tints of the setting sun, the stately and massive keep, even in its ruined condition, seems to hold watch and ward over the peaceful river, the drinking herd, and all else that gives life and varied interest to the scene. One must be dead to all the poetry of Art, who can find no enjoyment in the contemplation of such a work as this.





THE GREAT BRIDGE



ART IN CONTINENTAL STATES.

BRUSSELS.—The "official inauguration," as the Belgian papers announce it, of the twelve pictures painted by M. Slingseneyer in the grand saloon of the ducal palace, took place on the 18th of January. We have no intimation of what these works consist.

CASSEL.—An International Exhibition of the Arts, Fine and Industrial, is to be opened in this ancient city, the capital of the Electorate, on the 1st of June: it will continue open for three months.

FLORENCE.—A somewhat curious account appears in the Paris *Moniteur des Arts* of the number of artists who have been at work during the past year, in copying pictures in the galleries of the Uffizi and Pitti palaces. In the former, 100 artists were at work daily; almost invariably the same individuals, evidently qualifying themselves for professional copyists. One of the pictures that gains most attention is Fra Angelico's triptych with a border of angelic musicians: four copyists were always seen before it; and it is remarked, "it takes eight days to copy one of these angels well, and the value of the copy is from sixty to eighty francs. In the Pitti Gallery, the number of copyists is much less, for the space is more limited. About 300 reproductions go out from the gallery annually. Raphael's celebrated *Virgile à la Chaise*, is perpetually copied, yet only six replicas can be made in the year, for it occupies two months to produce a single copy. Artists desirous of securing a place before it, are, it is stated, obliged to enter their names for the purpose, ten or twelve years in advance. The majority of copyists are, as may be presumed, Italians; some are from France and Germany, but Englishmen are rare.

MUNICH.—A monument to the late king Maximilian II. is to be erected here, from the designs of Herr Zumbusch. The principal figure is a statue of the monarch, which will be accompanied by other statues, symbolising Peace, Justice, &c.—Lessing has recently completed a large picture as a kind of companion-work to his 'Huss before the Council.' The subject is 'The Controversy between Eck and Martin Luther' at Leipzig. The scene is laid in the great hall of the Pleissenburg, where the discussion took place before the Elector George of Saxony, who appears in the composition surrounded by the chief personages of his court: before him are two desks, or low pulpits, occupied by the two disputants respectively: the principal light is thrown on the great Reformer, who is thus made the chief object of the group. Report speaks very highly of the picture, which, we understand, has been purchased for the Karlsruhe Gallery for the sum of £2,800.—The Paris correspondent of the *Times*, in a letter dated January 27th, writes:—"It seems that Munich is still the headquarters of papal bigotry. Kaulbach lately exhibited there a picture representing the horrors of the Inquisition. He has been forced to discontinue the exhibition in consequence of numerous anonymous letters declaring that the work would be damaged if not immediately withdrawn."

PARIS.—M. Maurice Richard has been appointed Minister of the Fine Arts in the room of Baron de Nieuwerkerke, who resigned the post when the late ministry went out of office. The duties which devolve upon M. Richard include the control and direction of the theatres, civil buildings of the state, historical monuments, imperial archives, &c.—A bronze statue of Voltaire is to be erected in one of the squares of the Rue de Rennes. The proposition is said to have met with much opposition, but the municipal authorities finally gave their consent.—At the end of the first gallery of the Imperial Library, and of the circular pavilion at the corners of the Rue de Richelieu and the Rue Neuve-des-Petits-Champs, an elegant little salon has been arranged, destined to be the depository of the most valuable specimens of medals and engraved ancient stones. In it are arranged with many other works, the fine cameo of La Sainte Chapelle, representing the Apotheosis of Augustus; the famous Syracusan medal, the value of which, on account of its beauty and

rarity, is set down at the fabulous sum of £40,000; the superb series of gold medals of Alexander the Great, presented by the Emperor Napoleon III; and the seal of Michael Angelo, a superb specimen of stone-engraving of the fifteenth century. The whole contents of this cabinet of gems have been estimated by certain amateurs to be of the value of £4,000,000 sterling!—At a recent sale of pictures, a pair by F. Boucher, respectively entitled 'Painting' and 'Music,' realised £364; 'A Dog and Cats,' by Desportes, £124; and 'Portrait of one of the Daughters of Louis XV.' by Nattier, £129.

TURIN.—Advices from Italy state that it is intended to hold an International Exhibition in this bright little city in the year 1872, by which time it is confidently expected the tunnel under Mount Cenis will be complete. Between four and five thousand pounds have already been subscribed toward the expenses, and the project is warmly advocated by the local press. A subscription is opened at Florence, under the sanction of the municipal authorities of that city. If the other great towns and cities of Italy bestir themselves with activity equal to that of which we have evidence before us, some forty thousand pounds will be at once forthcoming: but this will go only a little way towards meeting the cost, if, as we understand, the total expenditure is estimated at about a quarter of a million sterling.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."
THE "VALLOMBROSA" RAPHAEL.

[Our readers will probably remember the notice of this picture last year, hung in the Museum, South Kensington. The following communication, received from the owner of the painting, tends in no small degree to confirm the authenticity of the work.]

DEAR SIR,—Since my arrival in Florence some additional discoveries have been made about my Raphael by Signor Melanesi, the secretary, in the archives of Vallombrosa, at the Uffizi. Thinking you would feel interested, I inclose a copy of the entries which show the payments made to the Custom House and the three porters when the picture was carried from Florence to the monastery. They establish most authentically when it was delivered from Raphael's studio, viz., August 10, 1508, and so furnish a canon to guide Art-critics in the manner of Raphael, and the date of his pictures, both before and after this time. We have found also the sums paid for the frame, viz., 50 lire, 18 soldi; the sums contributed by Milanese through feelings of devotion, viz., 20 gold florins, and a present of 2½ casks of wine, valued at 11 lire, 1 soldo, 6 denari. On seeing Signor Oleosi, who repaired the copy mentioned by Passavant, which was substituted for the original at Vallombrosa, he informed me, the artificial crack was made only through the paint, so as to imitate the separation of the panels described by Comolli, Padre della Valle, and others, as existing in the original, now at South Kensington.

We may therefore fix the date of the Vallombrosa Raphael at the middle of 1508, when he was much more advanced in Art, and beginning to assume his third manner. This simple fact will explain the great differences between his first and second Cardellino, and why these differences were always improvements on the first.

Yours truly,
R. VERITY.

Florence, Jan. 31, 1870.

Extracts from Ledger No. 177, belonging to the Archives of Vallombrosa, page 198.

"E a dì 10 Agosto 1508 lire tre portò Campagno per dare a tre portatori che ricorrono la Favola di Firenze e portarono in giù la vecchia uscita segnata M. 256.—Lire 3."
"E a dì 31 Agosto 1508 lire 10, soldi 17, pagati alla Dogana per trarla fuori di Firenze porto l'Abbate di Soffena a uscita segnata M. 258.—Lire 10, e soldi 17."

THE CRYPT OF ST. STEPHEN'S CHAPEL.

In the portion of the Westminster Palace which faces the south, close by the mounted statue of Richard Cœur de Lion, a small doorway gives access to a flight of fourteen shallow steps. Descend this staircase, and you find yourself not only in one of the most interesting portions of the restored pile of buildings, but also in one of the most highly ornate and tastefully-finished buildings in Europe.

The apartment in question is the crypt of the ancient chapel of St. Stephen's, the cradle from which the House of Commons issued to expand into its present imperial dimensions. The chapel itself was destroyed in the fire, but the crypt was happily left, and may be considered as the only remaining portion of the ancient building. It lies under the corridor known as St. Stephen's Hall, and has been restored in the most perfect taste, and fitted in every particular (except the presence of an organ) for the performance of public worship.

The architecture of the place combines the features of early English work with a later and more florid decoration in some of the capitals and mouldings. The building is divided into five bays, each some 18 feet in length, the width being about 30 feet to the recessed part of the wall. The bays are divided by clustered groups of five columns of Purbeck marble. From the central columns spring ribs which meet in a richly-carved boss in the centre. Groined ribs spring from the columns on either side, running diagonally across the roof; and from the third and fifth column, semi-detached from the wall, rise cusped arches, forming an inner plane for the windows. The latter are in four lights, of early English form, and filled with stained glass. Ribs and mouldings, and roof are richly gilt, diapered, and painted, and the mixture of marble, bright brass, and enamel-like ornamentation is richer than anything out of the House of Lords itself.

A peculiar interest attached to this subterranean chapel from two peculiarities in construction, which are not without extreme significance as to ancient ritual, or symbolic teaching, if, at least, they could be traced back to the original design of the edifice. One is that there exists the rare and beautiful feature of a separate baptistery. No font is visible when you enter the crypt. But, in the south-west corner, a richly-decorated thirteenth-century archway, closed by delicately-wrought iron gates, gives access to an octagonal apartment, which is to the chapel itself almost what the chapel is to the hall above it. Lined with figured and diapered alabaster and marble up to a boldly-sculptured cornice, about 6 feet from the ground, the walls above are painted in compartments, and lighted by a two-light window, pierced in a depth of wall that looks like a closet, and rather militates against the idea that the present purpose to which the little sanctuary is dedicated was anticipated by the original architect. The font, also of alabaster, stands on a group of eight dwarf columns of polished marble. The determination of the figures on the walls and roof demands more light than the sun is wont to afford in Westminster at this season of the year.

Opposite to the pointed archway leading to the baptistery a double doorway with lofty pediments of tabernacle work leads to a square vestuary, or covered court, in which an organ might appropriately be placed. But the second feature to which we referred is the pulpit. This is formed by a bastion-like projection of the rail that divides the communion-table from the body of the chapel. It is situated at the north end of the railing, and projects into the chapel so as to allow the preacher to advance a little in front of the line of division, while still standing on the level of the chancel, one step above that of the nave. The idea that the morning sermon is a portion of the communion service is fully supported by this beautiful structural peculiarity. For a small chapel, such as the crypt now forms, nothing more perfect could be desired.

CELEBRATED CHURCHES OF EUROPE.

No. III.—CANTERBURY CATHEDRAL.

IN a pleasant and fertile valley of pasture land, watered by the river Stour, stands the ancient city of Canterbury, the earliest home of Christianity in England. *Cantium*, or Kent, was the first English Christian kingdom, and the Roman *Durovernum*, or *Dorobernia*, occupied the site on which Canterbury, the first English Christian city, was subsequently erected. From the advent of St. Augustine, in 597, to the present time, Canterbury has filled the highest position in the ecclesiastical history of the country; while not a few of the prelates whose names are associated with the chief religious institution of the land have played no insignificant part in our secular annals. In this city arose, by degrees, the whole constitution of Church and State, that, till very

lately, bound together the entire British empire and her colonies, but which now appears to be rapidly progressing towards dissolution—to be succeeded, in all probability, by what no one would be bold enough to declare, if he could really cast the horoscope of England's future.

Like the majority of our cathedrals, that of Canterbury stands on a spot previously occupied by a heathen temple—a Roman or early British church, the erection of which is traditionally ascribed to a king Lucius: this building, Ethelbert, king of Kent, bestowed, in the seventh century, on St. Augustine, prior of the monastery of St. André, in Rome, whom Gregory, then Pope, attracted by the beauty of some young Anglians, captives in the city, sent to England to teach the doctrines and the faith of Christianity. Little is known of the ancient structure of Augustine's time and during four centuries after, except that Canterbury had become an archiepiscopal see, Augustine being the first archbishop, and that Archbishop Odo repaired

the edifice and remodelled it about the middle of the tenth century. Early in the eleventh century it was almost entirely destroyed by the Danes, who set it on fire, and massacred all the monks before the eyes of the then archbishop, Alphege. King Knut, or Canute, as he is more generally called, restored the building in 1023; but it was again seriously and wilfully injured by fire, so that when Lanfranc of Normandy, on whom William the Conqueror had bestowed the archbishop's mitre in 1070, took possession of the see, "he found it in such a lamentable and disgraceful condition, that he was struck with astonishment, and almost despaired of ever seeing it reconstructed." Nevertheless, he boldly set to work, pulled down what remained of the old timber church erected by Augustine, and substituted for it an edifice of stone, from the very foundations, with palace, monastery, and all necessary offices; the work occupied him seven years. Lanfranc was a man as much distinguished by his taste for architecture



as by his zeal for purity of Christian faith, as it was then understood and practised, and for ecclesiastical discipline. The works begun, but not finished, by Lanfranc, were continued by his successor Anselm, Abbot of Bec, in Normandy, who was removed thence, in 1093, to take possession of the archiepiscopal throne of Canterbury. He greatly adorned and enriched what was already a splendid edifice, entrusting the general superintendence of it to the Priors Ernulf and Conrad. The chancel was so grandly remodelled by the genius of the latter, that it still is known as Conrad's "glorious choir." "Nothing in England," says William of Malmesbury, "equals it." In 1114, the cathedral was consecrated, five years after the death of Anselm, in the presence of the king, Henry I., David, king of Scotland, and a vast assemblage of English and Scotch nobles and prelates.

After the assassination of Archbishop Becket the cathedral was closed for an entire year, and the whole building presented

an appearance of desolation. It was, however, soon cleansed by the "baptism of fire," if one may so apply the expression; for in 1174, a conflagration broke out, which destroyed the magnificent choir and some of the adjacent buildings; a kind of judgment on the church, as many considered at the time, for the foul deed perpetrated within its walls. In the year following the builders were once more at the work of restoration, and under the skilful hands of William of Sens, or, as some writers call him, William Senensis, who was appointed chief architect, the sacred edifice began to rise up once again, even richer in decoration and altogether more splendid than ever. Sens, however, was compelled to forego his labours some time ere the work was finished; he fell from a scaffold, and was so severely injured that he retired to France, and an architect whose surname has not come down to us, but who is designated William, the Englishman—Mr. Gwilt calls him William Anglus—carried

it on: he completed the choir and the eastern end in 1184. The cathedral had been dedicated, by Augustine, to the Saviour, and was called Christ Church; but at its last restoration it was dedicated to St. Thomas, the Martyr: Becket having been admitted into the ranks of the Romish saints.

From this date it received various additions and alterations till it presented the appearance it now has, except that when Henry VIII. laid violent hands upon the religious houses of the land, it did not escape the attack of the spoiler.

Erected at different epochs of time, and by various architects, Canterbury Cathedral shows diversity of style; this is most apparent on the south side, that seen in the annexed engraving: still the parts are so disposed as to produce a beautiful and effective whole. The great central tower, completed in 1490 under Archbishop Merton, is regarded as one of the most elegant examples of the pointed style of architecture to be found in England.

No. IV.—ST OUVEN, ROUEN.

ROUVEN, a city of great historic as well as archaeological interest, possesses three churches distinguished for their architectural grandeur and beauty.

Its cathedral is, perhaps, as a whole, superior to most, if not to all, the French cathedrals. St. Maclou is a remarkably fine and picturesque edifice; and the Abbey-church of St. Ouen has the character of being one of the noblest ecclesiastical buildings of the pointed Gothic style that France can show. The abbey of St. Ouen, dedicated to St. Peter, was the most ancient monastic edifice in Normandy: founded in 540, in the reign of Clotaire I., and under the episcopate of Flavius, it rose to great distinction under the prelate whose name it bore, and who was elevated to the bishopric of Rouen in 640. After a lengthened period of calm and prosperity, the abbey, like the majority of the buildings of any note established on the banks of the

Seine and the Loire, was subjected to the ravages of the pirates of the North, whose hordes succeeded in gaining possession of Rouen in 841, when most of the edifices in the city presented a melancholy spectacle of the destructive hand of the invaders. The monastery seems to have been partially restored under Rollo, Duke of Normandy, and his successors, Richard I. and Richard II., and in 949 had acquired so much celebrity, that the Emperor Otho, who was then besieging the city, requested safe conduct into it, that he might offer his prayers in the church.

Several years before William of Normandy had gained the battle of Hastings, Nicholas, son of Richard III., Duke of Normandy, and Abbot of St. Ouen, undertook to rebuild the church attached to the monastery. It was designed on a grand plan, and the first stone was laid in 1046; but the good abbot was removed by the hand of death far too early to see the completion of the work: this was accomplished in 1126, and the sacred edifice was con-

secrated with great pomp by Geoffrey, Archbishop of Rouen. Ten years afterwards a most destructive fire laid in ashes what had cost eighty years to build and adorn. Thanks to the liberality of the Empress Matilda and her son Henry, one of the most remarkable princes of his time, the monks of St. Ouen were enabled to rebuild their church and restore their monastery, for the latter had also suffered much injury by the conflagration. In 1248 another fire occurred, which almost reduced the edifice to ashes.

The first stone of a new church was laid in 1318, by the abbot, Jean Roussel, surnamed Marc d'Argent. Roussel lived to see the completion of the choir, the chapels, the pillars which support the great tower, and the principal part of the transepts. The name of the architect first employed on the building is unknown, but subsequently it was under the direction of Alexandre de Berneval, who has acquired a good reputation. After the death of the founder, the works proceeded but slowly.



In 1441 the tower and south transept, with the beautiful rose-window in the latter, were finished. Between 1459 and 1590 several papal bulls of indulgences produced funds sufficient to pay for the construction of a part of the roof; the remainder of it is due to the zeal of Abbot Boyer, who died in 1519. At length Cardinal Cibo caused the great porch to be constructed.

"There is no city," says Mr. Gwilt, "where the style of the period" (pointed Gothic) "whereof we are treating, can be better studied than Rouen." The Church of St. Ouen is a beautiful and most imposing example of the style. "It is a cruciform building, with a central tower, and two western towers, which jut out diagonally from the angles of the western front, and were intended to be connected by a porch of three arches, extending along the lower story of the western front. The western towers have been raised only to about fifty feet, and are imperfect. The

lightness and purity of the architecture; the flying buttresses, with crocketed pinnacles, and unusually lofty shafts; the beautiful south porch; the large rose-windows; the balustrade of varied quatrefoils round both the body of the church and the aisles; the painted windows, the whole of which have been preserved; and the rich central tower, terminated by a smaller octagonal tower, entitle the church to the highest admiration." It is lighted by 125 windows, without computing the three superb "roses." Eleven chapels surround the choir and the chancel.

The southern porch, commonly known by the name of "The Porch of the Marmosets," merits attention on account of the beauty and variety of the sculptured work that adorns it. Especially notable is a fine bas-relief representing, in three divisions, the death, assumption, and coronation, of the Virgin. The sculptor's chisel has rarely achieved a more elegant and finished example of his art. The

principal façade, which the sixteenth century had left incomplete, and which has become by lapse of time somewhat dilapidated, is, it is said, about to be reconstructed. "The central tower," says a living French writer, the Abbé, J. J. Bourassé, "is a monument in itself; it is surmounted by an elegant crown. The whole construction is of marvellous boldness and lightness; no analogous edifice can be compared with it; it is veritably a *chef-d'œuvre* of its kind. The effect is admirable, whether we examine it from a distance, the heights which overlook the city of Rouen, or whether it be seen near enough to study its minute details." The great tower is nearly 300 feet in height.

It was two years after the death of the Abbot Marc d'Argent, that Joan of Arc was committed to the flames in Rouen, near the spot named after her, and which still retains its appellation, *Place de la Pucelle*, "The Place of the Maiden."

JAMES DAFFORNE.

GLASGOW INSTITUTE OF THE FINE ARTS.

On the 31st of January the Glasgow Institute inaugurated its ninth annual Exhibition by the customary full-dress Conversations in the Corporation Galleries. At this meeting the Lord Provost traced the progress of the society from its commencement in 1861, when its success was comparatively small; although in that year the visitors numbered about 39,000. Steadily gaining in attraction, the subsequent Exhibitions showed ever-increasing prosperity, both in the number of works contributed, and the purchases made; until, in 1889, it was calculated that the attendance amounted to 78,000 persons, with a proportionate rise in the value of pictures sold. Two letters were then read: one from R. Dalglish, Esq., M.P.; the other from John Tennant, Esq., of St. Rollox; each presenting a marble bust of their Royal Highnesses the Prince and Princess of Wales respectively, in gift to the citizens. These works were executed by Mr. G. Ewing, in commemoration of the royal visit to Glasgow, when the foundation-stone of the new university, a noble building now nearly completed, was laid. Allusion was also made to the "Haldane Institution," under whose auspices Dr. Zerbi lately delivered three admirable lectures on Classic Art, as affording additional proof of the encouragement given to matters of taste by the community.

The works exhibited by the Glasgow Institute in 1870 are far in advance, numerically (above 200) of those of last year; every corner of the rooms, and even of the vestibule, being made available. Here the committee has acted with wise liberality. For surely nothing damps the ardour of young aspirants like rejection; and some in whom may dwell the latent fire, though they soar not high at first, may expand the wing to timely encouragement. Of the 948 pictures and sculptures, seventeen are loans from private collections, and bearing names of more or less distinction. The chief of these is 'The Vale of Tempe,' F. Danby, the property of John Graham, Esq., Skelmorlie. And here we may remark that though size does not necessarily imply excellence, but frequently increases offence, from the greater presumption indicated in case of failure, yet we do find, in general, that large minds affect large canvases, as affording freer scope for the inspiration that guides the brush. And so there is a length and a breadth, a height and a depth, so to speak, in this enchanting 'Vale,' which on no smaller scale could have been realised. It is like an ethereal draught from a hidden spring; and as we gaze on the far expanse of earth and sky wrapt in the warm magnificence of the golden South, we feel as if, in the words of the poet,—

"The glow of the sunshine, the balm of the air,
Will seal to our hearts, and make all summer there."

The other pictures (private ownership) offer charming examples of John Linnell, Sen., in 'The Well of Samaria'; 'Sheep-Shearing,' Sydney Cooper; 'The Burning of the Houses of Parliament,' J. M. W. Turner; 'Benledi,' Sir George Harvey; 'A Lochlomond Scene,' the late Horatio Macculloch; and some specimens of Erskine Nicol, Herman Tenkate, and others.

Beginning with the centre room, we are attracted by Portaels, the Belgian artist, 'At the Opera,' where a female trio, various as their attire, are seated surveying the mimic scene at some evident point of tragic interest. There is much of the feeling of the old masters about the *personnel* of these ladies. They are gracefully and skillfully grouped, with a marked individuality in each. One, high-bred and handsome, sits comparatively rigid; one leans forward, with a grave anxiety, watching the issue of the plot; while the third, loveliest and most sensitive, with a face full of tender foreboding, abandons herself unreservedly to the pathos of the story. Very soon, doubtless, will the splendid *bouquet* she holds upon her lap be transferred to the feet of the reigning *prima donna*.

'A Thick Night off the Goodwins' by Lionel Smythe, is remarkable for quiet suggestive power. In the captain's small cabin, imperfectly visible by flickering lamp and fire-light, the master and mate (the sou'-wester of the latter whitened by the sleet that is driving above) are straining mind and vision over a chart of the dangerous locale through which the ship is now steering. They have fine fearless faces, and hard honest hands. But, alas! "they mount up to the heaven, they go down to the depths, and their soul is melted because of trouble." A young woman, with a sort of composed anxiety in every feature, sits a silent spectator of the men's consultation, holding on her knee a tiny babe in deep slumber, the innocent sweetness of whose countenance is the most touching stroke in the scene. Hope and fear are strangely blended as we look. The night is wild, the peril is great, the course is dubious, the sands are fatal; but God is good, and many a sailor finds the port, and sleeps at last in the churchyard of his native village. The painter is not altogether a stranger to us, and we should be glad to see more of his handiwork. 'Nichar the Scullies,' Sir J. Noel Paton, R.S.A., draws much attention. Truly these wild moods of genius are puzzling; for instance, when an artist seeks, as here, to develop his own highest mind by depicting the mindless. Amid the abundant encomiums passed upon this weird creature, let us be thankful to remember that at least we have souls, such as they are, and not like that poor vacant solitary who "strums his guttler by the marishes." William Douglas, R.S.A., has two contributions: 'The Whisper,' and 'An Eastern Merchant,' both of much merit, especially the former; though we may suggest that the girl's face might have been smoother and softer in colouring. Four pictures, two of them very large, historical and scriptural, are sent by R. Dowling—we are best pleased with the one of least pretence, 'The Pasha's Dessert': the figure is bold and characteristic, and there is a marvellous effect produced by a spray of foliage drooping from the well-filled fruit-platter. W. McTaggart, R.S.A., is always delightful: his 'Dora,' which we noticed last season in the Royal Scottish Academy, is here again fresh as ever; and 'Mending his Nets,' is a quiet study of fisher life, carefully and pleasingly handled. But of all our living Scottish artists of the *genre* class, few are better represented than James Archer, R.S.A., and whether we turn to 'Sister and Little Brother,' where a pensive girl peruses a story-book, while a small boy of gentle intelligence lies at ease in her lap; or to 'Royalist Family playing at Soldiers,' exhibited in London last year, at the Royal Academy, or to a sweet rural scene, 'In the Country,' which found an immediate purchaser from some kindred spirit—in each and all we trace artistic talent of a high order. Turn we now with sincere commendation to Mrs. E. M. Ward's 'Scene from the Childhood of the Old Pretender,' also exhibited last year in London, that tells the simple incident of boyish kindness with grace and expression: the figures are well placed, so as to indicate the story; and the sweet condescension of the pitying child, forgetting the grandeur of his surroundings, is touchingly met by the earnest reverence of the poor emigrants. Of 'Luther's First Study of the Bible,' E. M. Ward, R.A., a fine conception as a whole, we shall hazard but one criticism—is not the countenance and general bearing rather old? seeing that at the period signified of his deep Bible-study, the Reformer must have been a mere youth. Carlo Ademollo, painter to the King of Italy, shows an interesting group, 'L'Affectionate of Garibaldi'; and another gifted countryman, Annibale Gatti, is very successful in 'Paul and Virginia.' There is a richness of colour and grasp of form about these foreign professors producing mellow and life-like results. 'Sad News' is in Hugh Collins's best style. The old man's face is clouded with the stroke of real grief, for which at present there is no consolation. The clergyman, who has just broken the intelligence, may as well depart for the nonce; sorrow will have its way. The other figures exhibit natural sympathy, nothing overstrained—a merit somewhat rare. We may class J. O. Stewart's 'Indirect Declaration,' and

J. Caraud's 'Count Almariri, the Countess, and Susan,' together, as being cabinet pictures, highly finished, and worthy of study from the piquancy of treatment in dress and demeanour exemplified in both. H. J. Burger wins golden opinions in respect of the 'The Swing,' a perfect gem, wherein a tender maiden is found exercising among trees, the only spectator being a kitten that looks fairly nonplussed at the game played by her young mistress. We exceedingly admire J. C. Lewis's 'Remember the Sabbath-Day'; it is a still morning, and by a rural path where the corn waves ripe to the reaper's hand, various groups are quietly wending their way to church. The serenity of the time and season is fused from the air into the spectator's heart, and we catch the sound of the village-bell as it floats away in the distance. 'After Service,' W. Underhill, is less happy in design, and lacks the fine lively freshness of the companion subject. W. F. Yeames, A.R.A., displays power and feeling in his 'Lady Jane Grey in the Tower'; this is the best production we have seen from his easel. The two figures are posed in admirable contrast: the sleek, fat priest, sets forth his wildest arguments with plump outspread hand, while the patient suffering maiden sits opposite to him, with the shadow of death on her pallid cheek. The accessories are beautifully finished, and the impression of the whole is melancholy. 'True to his Post,' by A. F. Schenk, is a picture of which though many will acknowledge the merit, few would care to possess. The subject is painful—a dreary tract of upland, where, amid cold and storm, a dog, whose patience is untiring, yet through desertion and physical weakness is howling his petition for help to the bleak winds, on behalf of the sheep cowering under his care. When will interest flag, or pen and pencil cease to fan the memory of bonnie Prince Charlie? And to this end C. S. Lidderdale gives a worthy contribution, in his 'After Culoden,' wherein the poor wanderer is discovered laid in the deep sleep of exhaustion among the withered leaves of a lonely forest nook. Yet is not the countenance here, as well as the form, in rather too round and prosperous condition for one so hunted and harassed? W. Gale exhibits 'Nazareth,' a picture which, as our readers are aware, was engraved last year in the *Art-Journal*. 'The Water-seller of Morocco,' by J. Stirling, though slightly chalky, is sufficiently natural: the satisfaction in the boy's face, as he imbibes the cooling draught, might be an epicure's envy. What new 'Troubles in the Church,' J. E. Burgess, are these that so perplex the good father's face? Verily the kirk, be it at home or abroad, is a "kittle mistress (as we say in Scotland), and to red a' her troubles, would need mair than mortal lea." 'Home,' C. W. Nicholls, R.S.A., except that it appears to us somewhat dull in hue, is pleasant and homely enough. The old woman scolding her month with the tea is a quiet bit of humour, of which by-the-by, there is a wondrous lack in the present Exhibition. Madame Bonner, of Brussels, takes high rank in her peculiar department, and we have to thank her for extending the application of her genius from cats and dogs to donkeys and birds. Yet, sooth to say, we award the palm this year to the lady's 'The Lawyer and his Clients,' where two well-matched canine specimens are angrily settling a dispute about a bone, which identical article is at the same moment being safely carried off by a smaller dog, while they are fighting for victory. 'Travelling in Winter in the West Highlands,' by C. Jones, claims notice. It is bold and effective, yet so cold and desolate that we turn with positive relief to A. Stark's 'Farmyard,' excellently treated, and a very feast of comfort and plenty for man and beast. There is much stilted fancy about Robert Brydall, often verging on extravagance. Still beauty may be evolved from fantastic things, and his 'Emblem of Peace' is full of poetry. Here we have an ancient monument, in a ruin in a sequestered spot of old woodland, with a covey of doves perched on moss and stone, while "a dim religious light" broods with mystic meaning over the scene. Is 'Dora,' by E. J. Long, a reality? If so, we should like to meet her at a fashionable *re-union*. What a sorry part the girls of the period would play beside this fair fresh pure-

hearted maiden! Two pictures, Lucy's 'Abdication of Queen Mary,' and Liezenmayer's 'Empress Maria Theresa,' fill respectively large canvases, without yielding proportionate satisfaction. There is a dark stolidity about the former, and a watery hue in the latter, which cannot be counterbalanced by other merits belonging to themes of such interest. 'Racing the Tide,' J. L. Brodie, is badly placed; but the horse flying along the sands seems unmistakably full of mettle, and the rising waters ahead plainly announce the impending peril. 'The Guests of the Marriage Feast,' J. J. Napier, is a picture of so sacred character that we question whether it ought to come within the authorised limits of Art. Perhaps it is as well, therefore, that the figures are for the most part shadowy; since, in this picture, it may be said that the very portals of Heaven itself are assailed, and a glimpse attempted of things scarce lawful for mortal utterance. We shall only say there is a very becoming solemnity here in the treatment of an all but impossible subject. 'A Competitive Examination,' W. Horsley, shows a clever boy at fault in presence of a searching question: a capital representation—wherein dominion and pupil are alike in a fix, the curate waiting the reply that is not forthcoming; while another school-urchin peeps over the shoulder of his comrade, smiling slyly in enjoyment of his dilemma. 'That Old Woman,' by W. M. Willie, spreading out the cards at a table preparatory to *spinning* fortunes, has plainly bewitched the three pretty girls with the white flapping caps who are watching her so intently. It is a happy conception happily expressed. The peasant youth receiving the gift of cold water from the woman's vessel, 'Charity,' E. Osborn, reminds us in its outlines and mellow tone of the gifted Maclise, of sunny memory. Would there were more who painted after his model! R. Redgrave, R.A., speaks volumes (of smoke?) in his 'Alarm of Invasion.' It is wildly suggestive, and the men hurrying uphill to the rescue will need energy and courage for the conflict. The subject of wreckers has found such favour with G. Clairin, a name new to our Scottish exhibitions, that he sends us two large samples of these terrible marauders; one simply called 'Wreckers,' the other entitled 'Wreckers' Wives making False Signals.' Both are ably conceived, and toned in keeping with the ugly work indicated. The men lurking in ambush behind the boulders in the former, and yet more, the women in the latter, are powerful and original efforts. R. Thorburn, A.R.A., paints a mother by her child's cradle, most delectable to look upon. The only contribution of John Faed is a sweet simple illustration of the loving pair of the Cottar's Saturday night, breathing out the tender tale "beneath the milkwhite thorn." The 'Fellah Woman,' by C. Landelle, another name previously unknown in our catalogue, is characteristically clear and statuesque; and the single figure in a martial cloak, 'Waiting,' by J. Henderson, excellently personifies the solid virtue of patience, not "on a monument smiling at grief," but standing with calm, sensible indifference—behind a door. E. J. Cobbett's single production, 'Fisherman's Family on the Look-out,' enchants us the longer we look at it. Everybody knows what a difficult, an almost impossible, thing it is, to paint a sunset literally, in all its grandeur. Few attempt it, and of these few the majority are failures. Not so here: the crimson glory of the dying day, the full orb sinking to majestic rest is exquisitely rendered, and the light glowing and trembling on the waters is a perfect inspiration. We forget the children on the look-out for their fisher-father—beautifully portrayed as they are—in the holy trance engendered by the evening's magnificence; and we turn away at last rejoicing that nature has found such a noble exponent of her glories.

Whether is the pursuit of landscape or figures the higher branch of Art? This question will be answered differently by persons of various tastes, just like that other question, to which it is analogous, so delightfully argued in Longfellow's "Hyperion;" which is preferable, a life in town or country? As with the ideal, so is it with the real. Some would be always

gazing on peaceful fields, streams, and woods; and some, of Johnsonian turn, would walk daily down Fleet Street and consider mankind in busy thoroughfares. For our own part, we would court variety, and esteem it the chief charm of our Art-collections, that they are not all representations of men and women, but embrace everything in earth, sea, and sky that skill and genius can cope withal; and therefore it pleaseth well to fix an eye now on this admirable portrait of Sir David Brewster, by Norman Macbeth; now on this sunset glow flooding the watery sand, 'Near Swansea,' by Alfred Williams; now to rest a moment beside R. Herdman's beautiful maiden, 'Hero,' watching by her tower "for him who came not;" and now on Oakes's 'Hazy Morning,' with the tide creeping lazily in upon the sweep of sandy beach. We may again express our admiration of a noble landscape, an old acquaintance, 'Scene in the Duke of Montrose's Deer Island, Loch Lomond,' by the late Horatio MacCulloch, R.S.A., one of Scotland's most cherished landscape-painters. The picture is the property of Mr. David Hutcheson, who is to be envied for his possession. We love Eliza Van Seben's delicately finished 'Poor Little Birds' none the less that D. O. Hill's 'Claverhouse Castle,' with its fine evening effect, is waiting to receive our next glance of approval. And while Maclise, and J. M. Barclay, and Liezenmayer, Tavernor Knott, Otto Leyde, S. West, Patalano, and many more present us with the human face divine in every phase of age and complexion, we are ever ready to bend fresh looks of interest upon the incomparable countenance of nature. Let her speak to us in Bough's delicious fretwork of sunshine and green branches, 'On the way to the Forest,' or in the glory of Perigal's 'Mountain Scene in Sutherland;' let her frown upon us in that dreadful 'Wreck at the Entrance of Treport Harbour,' T. Weber, where the mad waves triumph over their victims within the very sight of home; let her smile her sweetest enchantment in Waller Paton's 'Kyles of Bute,' or in Cassie's 'Sunrise, near Millport,' or in J. Docharty's 'Spring,' which comes upon the heart like a page of the far-off youthful days,—we reverence the goddess in all her moods, and offer sincerest homage to the gifted spirits who labour at her shrine. One regret is ours, that space forbids to do justice to more than a tithe of the thoughtful heads and skilful hands that have wrought so worthily for the Glasgow Institute; for we have been able to deal with but a fragment of the vast emporium of treasures before us. Yet, ere concluding, we must advert, in a word, to the water-colours which are numerous and excellent beyond precedent in Glasgow. Probably, the finest of them is 'Hero,' E. Armitage, lent to the Exhibition from a lady's private collection, while many architectural and miscellaneous pieces bearing the names of Branwhite, Pyne, Beverly, Mrs. Charrat, Bouvier, Houghton, Woolnoth, Fanny Harris, Dobbin, Rossiter, &c., abundantly demonstrate the growing taste and power of which this field of Art is capable. There are twenty-six works of sculpture: five by Mrs. D. O. Hill, whose colossal figure of Dr. Livingstone attracted distinguished notice last season: her statue of the late Hugh Miller, and also the bust of Sir D. Brewster, fittingly sustain the reputation of this lady. 'Dante,' by J. Hutchinson, R.S.A., has a noble sweetness of feature, and Mossman's 'Blind Beggar-Boy,' is touching and tender in sentiment. There is, moreover, an excellent bust of the late John Phillip, R.A., by W. Brodie, with some good examples of G. Ewing, and three medallions by Miss Fillans, daughter of the late artist.

The magnificent cup presented by our countrymen resident in China, to the British volunteers for annual competition at Wimbledon, is exhibited in the hall. It is the manufacture of Lee Ching, the silversmith at Canton, and having been won, in 1869, by the Lanarkshire corps, is held, till the next meeting, by the Lord-Lieutenant of the county, Sir E. Colebrooke, Bart., M.P. The cup is valued at £2,000.

The exhibition of the Royal Scottish Academy opened too late in the month for notice in our present number of the Journal.

THE OCTAGONAL HALL

OF THE

PALACE OF THE LEGISLATURE
AT WESTMINSTER.

A PRIVATE view of the Venetian mosaic decorations of the central hall of the Westminster Palace was afforded on the 4th of February, when Mr. Poynter's 'St. George' was unveiled, and the richly decorated roof was for the first time seen undisturbed by the scaffolding. The effect both of the panel and of the ceiling differs very much according as it is seen by artificial light, or looked at, or rather looked for, by as much of the light of day as can struggle through the four windows of the apartment, aided by a perforation in the centre of the roof.

The effect of the ceiling is perhaps richer in the daytime than when illuminated by the burners that bring into full relief every irregularity in the joints of the mosaic. Rich and sumptuous it undoubtedly is, and its glitter is only too welcome amid the darkness of the hall. But, especially by daylight, the ribs are hardly detached with sufficient decision from the intrados of the vault. The broad golden surface of the latter is not sufficiently subdued by the diaper-work, and seems to press upon the vision rather too distinctly; while the armorial bosses suggest the idea that they are wrought in sealing-wax. The work is fine, but not perfectly satisfactory.

With regard to the panel, which fills one of the four great blank windows over the doorways, the design is native, though the execution is Venetian. St. George, a fine martial figure, in plated gilded armour, such as that which was worn in Germany at a comparatively recent date, stands trampling on a dragon, between two female figures. One, intended for Fortitude, holds the lance and pennon of the saint; the other, bearing a lily, represents Purity. We very much regret the artist should have thought it essential to, or emblematic of, Purity, to have the hair cropped as close as that of a newly caught school-boy; and the more so because this lack of the natural and graceful veil which is the pride of the fairer sex, displays a low squat head, in no way physiognomically indicative of the virtue in question. Apart from this defect, the design is striking and harmonious. It rather suffers for want of shadow, but still, viewed by gaslight, it forms a stately and pleasing decoration to the apartment. By day it retires into comparative obscurity.

It is not easy to speak in measured terms of the extreme poverty which the lower part of this important hall betrays when contrasted with the enamelled lustre of the roof. The plain light-coloured stone of which it is built, if uncontrasted with any more splendid material, would have had a harmonious dignity sufficient to make the spectator forget that it was not marble. The rich ornamentation given by the chisel, the deeply-cut mouldings, the rows of quaint, high-shouldered angels bearing the scutcheons of historic names, the forty-eight kings and queens standing tier above tier in their niches, each under its tabernacled canopy—all these would have satisfied the eye. But gold and gules above, and plain stone below! The *bathos* is so sudden as to be ridiculous. It is a mode of writing the independence of the House of Commons on the walls of a palace of which they are only part occupiers, more disfiguring than are the irregular inscriptions with which school-boys are apt to deface the desks of the school-room or the walls of the playground. It is a practical joke of an extremely undignified nature, whether we regard it in the light of a lesson given by the House of Commons to a minister, or of a counter lesson given by the minister to the House. Considerable expense must be incurred in remedying the defect, and it seems matter for regret that the lower part of the hall was not left entirely untouched, as whatever has been done in the way of surface work must be repeated. Any way it does not fall short of a public disgrace, and it is one which a just sense of national dignity should lead us at once to remedy.

ART IN IRELAND AND THE PROVINCES.

BELFAST. The splendid clock-tower erected in this city, as a memorial of the late Prince Consort, has received its principal and final ornament, a fine statue of colossal size, of the lamented prince. It is from the chisel of Mr. S. F. Lynn, of London, but formerly resident in Belfast. The statue stands 9 feet 4 inches in height, and represents the prince in the costume of a Knight of the Garter; the left hand holds a scroll, the right rests on the waist; the attitude of the figure is easy, and the face thoughtful and very expressive. The whole work is entirely satisfactory, and most creditable to the sculptor.

BIRMINGHAM.—The exhibition of the Society of Artists closed in the month of January, after a most satisfactory season; the sales, including works purchased by prize-holders in the Art-Union Society, realising the sum of £2,443, against £2,219, the result of the preceding year's sales. The number of visitors exceeded 30,000. The principal pictures sold were—'Sunset,' G. Cole, £300; 'The Missing Boat,' T. Brooks, £150; 'A Welsh Spring,' E. J. Cobbett, £150; 'The Bonfire,' Mrs. Anderson, £150; 'In Good Hands,' J. Barrett, £105; 'A Voice from the Sea,' J. A. Houston, R.S.A., £63. The total number of works sold was 130. —A marble portrait-statue of Mr. Josiah Mason, the founder of the Erdington Almshouses, is to be erected in Birmingham, at the expense of the corporation of that borough. Thirteen sculptors have been invited to compete for the execution of the work.

CRESTER.—Mr. Thornycroft's statue of the late Marquis of Westminster, in the Grosvenor Park, Chester, has lately exhibited a defect which has caused some disappointment to the citizens and others. The work was supposed to have been sculptured out of a single block of Sicilian marble; but it would seem that the artist found it expedient to let a piece into the left shoulder of the figure; and the frost of a few weeks since caused the insertion to open, to the obvious detriment of his work. An arrangement has been made between Mr. Thornycroft and a committee of the subscribers, whereby the former undertakes to repair whatever damage has been done.

LIVERPOOL.—The drawing for prizes in the Art-Union Society of this town has taken place. Their total number was thirty-nine, of the aggregate value of £1,250; among them four pictures were estimated together at 740 guineas. We have received a list of the works selected, but no mention is made of the names of the artists, nor of the prices of the several pictures and drawings.

WOLVERHAMPTON.—As a local memorial of the visit of her Majesty the Queen to the mining districts of South Staffordshire in 1866 for the purpose of inaugurating the statue of H.R.H. the Prince Consort, at Wolverhampton, Mr. Alderman James Walker, of that town, has recently completed a magnificently illustrated and illuminated volume, consisting of the descriptive letter-press of a local publication, mounted in decorative borders, admirably designed and executed by Mr. John Portes, of Wolverhampton. The illustrations are chiefly photographs of scenes, and portraits of the personages who took part in the ceremony of the inauguration. It is gratifying to know that her Majesty, having been informed of this memorial volume, desired to see it, and was graciously pleased to add her autograph in a suitable place in the volume, as a mark of the approval of Mr. Alderman Walker's effort to produce a suitable record of an interesting local event.—The affairs of the late South Staffordshire Industrial and Fine Arts Exhibition are now wound up; and the surplus amounts to about £870, less than the committee hoped it might be, yet considerably more than at one time was anticipated. The sum of £850 has been equally divided between the Wolverhampton School of Art, which is largely in debt, and an institution about to be established there as a School of Science.

THE WORKS AND GENIUS
OF THE
LATE MR. HURLSTONE.

The society for the encouragement of the Fine Arts has devoted an evening to the memory of Mr. Hurlstone. Pictures lent by the kind permission of the proprietors were exhibited, and a meeting was held in the rooms of the Architectural Institute, Conduit Street, over which presided Sir Francis Grant. In honour of the late president of the Society of British Artists, four presidents of leading Art-bodies were on the platform; viz., Sir Francis Grant, President of the Academy; Mr. Frederick Tayler, President of the Old Water-Colour Society; Mr. Henry Warren, President of the Institute; and Mr. Alfred Clint, the successor of Mr. Hurlstone as President of the Society of British Artists. Tribute was paid by these brother presidents to the merits of Mr. Hurlstone as a man and an artist, who seems, in fact, to have had a narrow escape of real greatness. Mr. Heaphy, a comparatively recent accession to the ranks of 'British Artists,' read a discriminative criticism on the works and genius of his late president. He stated that Mr. Hurlstone's pictures had obtained a place in the Grosvenor and other chief galleries of the country; that, among examples of modern Art, they were allowed to take an exceptional position with the works of the old masters. Mr. Hurlstone, indeed, aimed at the grand style even when he treated familiar subjects. That he was not sufficiently careful in drawing or delicate in execution may be frankly admitted. By the practice of portraiture, he, no doubt, gained precision; yet considerations of money might thus bring down his standards. Mr. Heaphy considered that the turning-point in the artist's career arose from foreign travel. Mr. Hurlstone made frequent visits to Italy, and his studies in Spain gained him the title of the British Murillo. He was well versed in foreign literature; his devotion to Art was singularly single in aim; indeed, his one enjoyment, and almost his only recreation, was derived from the ardent pursuit of his profession. Mr. Heaphy laid some stress upon his friend's superiority to criticism, implying that a painter showed greatness when he could steel himself against a hostile press.

Our own interpretation of Mr. Hurlstone's position, with that of many of his brethren, differs somewhat from the judgment of Mr. Heaphy. No doubt painters have lived, who, by genius as well as by study, could afford to wait for posthumous fame. But ordinary artists in our day work for more immediate reward, and can scarcely afford to rely on posterity for the reversal of the verdict of their contemporaries. In our experience, criticism is seldom despised by the artist when on the side of praise; and that Mr. Hurlstone sometimes suffered from the reverse of praise, may be taken, at any rate, as a sign that his style failed to gain popular approval. The pictures exhibited in Conduit Street were sufficiently conspicuous for the artist's known merits and defects. Not to mention others, 'Margaret of Anjou, and Edward, Prince of Wales, after the Battle of Hexham,' 'Sancho Panza, attended by his physicians to watch over his health,' and 'Sedillo, the Spanish Canon, taking his Siesta,' may be commended for breadth and vigour but scarcely for detail or delicacy. The style, though ambitious, as we are told to believe, of high Art, is scarcely in any sense academic; and, accordingly, the merits of Mr. Hurlstone found fitting recognition elsewhere than in our Academy. The announcement is made that the Society, in Suffolk Street, over which he presided, will endeavour to collect, as a tribute of respect to his memory, works which may adequately represent his talents. But this good intent is difficult of attainment, inasmuch as the pictures are scattered, and the artist kept no record of their whereabouts. His friends speak of him as a man of strongly-marked character and versatile attainments, and his loss is felt in both societies in which he held office.

DUDLEY GALLERY.

SIXTH GENERAL EXHIBITION OF DRAWINGS.

We cannot regard this sixth spring exhibition an advance upon its predecessors. The average merit is certainly not higher, while drawings of exceptional interest are fewer. The general impression made by the gallery is that of praiseworthy painstaking on the part of well-meaning young men who have still much to learn. Here and there, however, crops up originality determined to escape from routine and commonplace, with eccentricity in conception and treatment which resolves to make itself, at a venture, illustrious, not to say notorious. Thus, though the collection fails to rise to any very high standard in Art, it yet is singularly replete with interest, partly from the varied and exceptional character of the works exhibited, and in part also because we here see the tentative efforts of talent just at the critical turning-point in life when success or failure trembles in the balance, at the moment when it doth not yet appear whether the door leading to fame will be open or for ever shut upon the aspirant. The total number of works remains about the same as in past years. The catalogue ends with 675; last season it closed with 721; the maximum ever crowned within this too narrow space. The hanging, for the most part, is judicious; still it remains evident that the exhibition exists for private as well as for public interests, and it cannot be denied that the influence of the thirty committee-men is felt upon the walls. If it should prove, which we trust is not likely to be the case, that the fortunes of this useful and well-deserving association are on the wane, causes might easily be assigned for the catastrophe, in the multiplication of other general exhibitions, and in the accord of greater space to water-colours within the Academy. We incline to think that there is a field of usefulness for one and all; and especially is gratitude due to the Dudley committee, who were the foremost adventurers on a line of action which has proved of no small benefit to the profession at large.

Edward J. Poynter, A.R.A., G. D. Leslie, A.R.A., and H. S. Marks do much to fortify the exhibition over which they preside in committee. Five contributions again prove Mr. Poynter versatile in invention, well-trained in drawing and in the technical elements of Art. 'Poetry' (163) is original in conception; for though Mr. Poynter is ever giving praiseworthy pledge of knowledge of historic schools, he preserves his style in manly independence. This impersonation of 'Poetry' is singularly free from the weak sentimentality common to poetaster painters of the maudlin sort. The artist strikes out a path of his own; his reading of character is often novel: in this head the bewildered, distracted eye speaks of that moment of inspiration when new ideas agitate the brain, and struggle for utterance. 'The portrait of Mrs. Burne Jones' (506) evinces Mr. Poynter's uncompromising truth—sometimes, it must be confessed, rather literal, hard, and repellent. As a pendant to 'Poetry,' hangs a masterly 'Study of a Head' (186), by A. Legros: the work is remarkable for its individuality, force, and bust-like relief. Not far away is placed another capital study (172), 'Piping down the valleys wild,' by Constance Phillott; also a 'Breton Woodman' (247), by Joseph Knight, wins commendation by literal truth and character. Likewise for study of each separate figure, 'Hoing' (272), by Hubert Herkomer, has merit, but the picture, as a whole, is painfully scattered, the composition sadly at fault. Another strange aspect of misdirected talent is presented in 'A Group of Males,' by J. Griffiths. These grotesque figures look less like 'Gardeners' than the dervishes and jugglers we have seen in Constantinople and Damascus. The attitudes are forced, and altogether overdone; but the artist, in the character he has thrown into the heads, and the good drawing he bestows upon the hands, manifests ability which ought to lead to signal, and more satisfactory, results. Among other men of marked talent upon these walls may be men-

tioned Frederick Slocombe, and Briton Riviere. 'Gloomy Reflections' (99), by the former, is a careful, solid work; and a dog, 'Fly Catching' (148), by Mr. Riviere, is capital for action, colour, handling. 'Orphans' (156), though somewhat uneven, and in management faulty, also attests the cleverness of this rising artist.

G. D. Leslie, A.R.A., is more than usually mannered. 'Grandmamma' (112) is mawkish and meaningless; the flesh tones are pale and waxy, the picture wants texture and colour. 'Bray Vicarage' (231) is of the pale washed-out green in which this artist delights. We have so recently given Mr. Leslie superlative praise for a graceful figure in the Winter Exhibition, which preceded this of the spring, that it will be understood the present failures are merely accidental. Mr. Wynfield, another member of the so-called school of St. John's Wood, goes a little out of his beaten path in an effective, but rather haunting, figure, a lady with 'The Treasured Letter.' But in the way of meretricious Art, nothing can approach the woman, who, in a box at the theatre, calls for 'Sympathy' (298). The coarseness of the forms are in no way redeemed by delicacy of execution. Mr. Talford's recent success in this gallery, which obtained at the time our hearty commendation, scarcely prepared us for this blunder—a mistake which we are surprised to see, is applauded by the committee. Such works on the line substantiate our stricture, that the Dudley Gallery subsists for private as well as for public ends. Marie Spartali's 'Romance of the Rose' (369) is large rather than lovely, strange rather than satisfactory; the drawing is dubious, the colour more intense than accordant. This lady is supposed to have had the advantage of tuition from Mr. Madox Brown. Among the exhibitors are also Lucy Madox Brown, and Oliver Madox Brown: thus the gallery is favoured with the presence of three disciples of a school of which exhibition-goers would know something more. 'Après le Bal' (12), by Miss Brown, is a work of something better than promise, and yet far from completeness. Great is the sense and harmony of colour; yet the tone is dreary, the forms are ill-defined, and the execution muddled. But these faults, which in another work were fatal, are more than counter-balanced by merits. Much value also we attach to another apparently juvenile production, 'Obstinacy' (246), by Oliver Madox Brown. The horse and rider, in form and action, have motives in common with the Elgin marbles, and the colour might have been borrowed from the schools of Italy: the style, which is not unworthy of these derivatives, is better than the execution, which strikes us as hesitating; but timidity with beginners can scarcely be accounted a fault.

Mr. Cave Thomas is among the very few artists who now venture on what used to prevail under the designation of High Art. 'Calvary' (482) is a figure of Christ upon the cross, lying still prostrate at the place of crucifixion; cherubs mourn around. The drawing is good, and the treatment solemn: the general style is not unlike that of Van Dyke as seen to best advantage in the picture-gallery of Antwerp. We presume this drawing to be the study for the large picture recently painted by Mr. Thomas for the church of Marylebone. Mr. Napier Hemy's 'Ave Maria' (97) belongs to a manner more circumstantial. This among the very many Annunciations we have come across in our time, strikes us as about the least satisfactory: the figures want the elevation needed to sacred themes; indeed, the angel Gabriel might serve as a maid of all work. The pigments are unpleasantly opaque. Neither can we speak with much encouragement of Mr. Clifford's aspirations at High Art. We gladly except, however, a noble conception of the angel 'Raphael' (364), after the manner of the best of Italian schools. 'Jacob and Esau' (330) may be excused for simplicity and severity, qualities seldom wanting in early Art, and rarely found in modern. But Mr. Clifford is unfortunate in his management of colour; and his forms, which are ungainly, need not have lost dignity by the infusion of some grace. These Dudley people are proverbially peculiar. Thus it would be hard to find anywhere talent

associated with greater eccentricity than in the clever, yet abnormal, creations of Walter Crane, Robert Bateman, and Simeon Solomon. 'Spring,' by Mr. Crane, is mediaevalism run mad, yet the same artist in 'Ormuzd and Abrimran' (271), proves how much of poetic thought and coloured imagination his pencil commands. The action of the figures is finely conceived; the landscape background, whether by symmetry, even to excess, or by admirable depth in harmony of rich colour, is not unworthy of Perugino and the more earnest of the Pre-Raphaelite painters. Such a style may be set down as an anachronism; yet, beset as we are by the meanest naturalism, we hail with delight a manner which, though by many deemed mistaken, carries the mind into the regions of the imagination. Robert Bateman is a kindred spirit: 'Plucking Mandrakes' (194) recalls descriptions in the works of Sir Thomas Browne, which recount how the mandrake shrieks when drawn from its roots. There is evidently much mystery in the process as depicted by Mr. Bateman, and this picture in its forms, action, colour, removed as they are from common life and ordinary experience, are significant of something beyond the usual course of nature. Though not wholly satisfactory, we hail with gladness the advent of an Art which reverts to historic associations, and carries the mind back to older styles, when painting was twin sister of poetry. The pictures of Simeon Solomon present like interesting problems, which whether problems in poetry, philosophy, or Art, remain, it must be confessed, after these attempted solutions or pictorial elucidations, painfully enigmatical and perplexed. Thus, 'The Three Holy Children in the Fiery Furnace' (45), are at once childish and sublime; pretty as small dolls, yet significant as prophecies. The artist rises to a higher sphere of thought in 'The Sleepers, and One that keepeth Watch' (625).

H. S. Marks once more obtains the post of honour by yet another composition in the serio-comic vein, entitled 'The Princess and the Pelicans' (169). The thought is original, the style independent, the drawing has firmness, the execution capital workmanship. Yet the pelicans are plastered with over much opaque paint. The whole subject is redolent with humour, even the pelicans provoke a smile. Adelaide Claxton obtains pretext for another ghost in 'The Old Housekeeper's Story' (385). The picture is heavy, the colour dense; altogether, we have seen this clever artist to greater advantage. James Hayllar again introduces us to the little girl he has made a favourite, now under the title of 'The Awakened Conscience' (425). This wonderful child, who seems ever in danger of falling into mischief, has been stealing strawberries. We have almost had enough of this sort of thing; the history of this pert little girl we hope has come to an end; the artist surely can have little difficulty in finding a fresh model and a new idea. 'Flora' (53) is after the showy manner we have been accustomed to associate with the name of James Harwood. On the opposite side of the room we note 'The Portrait of a Lady' (283), painted by Arthur Severn, on five pieces of paper. It is scarcely likely that this patching should turn out well. The picture is inartistic and poor in colour. We observe two drawings by the sisters Janette Russell and Juliana Russell. 'A Lover's Quarrel' (279), by the latter, is well painted. A figure called 'Shy' (43), by William Wise, is an example of the cleverness, yet incompleteness, which holds sway in this gallery. 'The May Garland' (26), by R. Thorne Waite, is a pretty rustic composition of cottage children. 'Wandering Circassians' (496), by Theodore Horschelt, display the character and spirit which have made this masterly Bavarian draughtsman known in our English Academy. Also upon the screens are two capital little pictures by R. W. Macbeth. 'Des Etrangers' (527), English children in a foreign church, is a well-filled composition of carefully-drawn figures. Perhaps, the materials are rather scattered, and the execution in parts is clumsy, still there are few works which have attracted, and that deservedly, so much attention. A

smaller piece on the opposite screen, 'A Bright Part of the Path' (601), presenting less difficulty, has fewer faults. Mr. Macbeth is an Edinburgh artist, the son, we imagine, of the well-known portrait-painter. This is his first appearance in the Dudley Gallery; indeed, we do not recall any prior work by him in either of our London exhibitions. From the favourable *début* now made, we augur well for the artist's future career.

The landscapes and general miscellanies strike us as scarcely up to former mark, though some works of exceptional merit must claim our attention. Once again, J. C. Moore, S. Vincent, C. P. Knight, and A. B. Donaldson, obtain positions upon the line, rightly well deserved, which might be denied them elsewhere. 'Morning on the Tiber' (208), and 'Evening on the Tiber' (278), by J. C. Moore, though slight, yet sufficiently convey the artist's meaning. Poetic and lovely in that romance of Italy, which in memory is most dearly cherished, are these drawings. Perhaps, indeed, the sentiment they arouse is out of proportion to their intrinsic Art-merit. S. Vincent exhibits 'The Outfall of Loch Moullardi, Inverness-shire' (193), which may be commended as a drawing after this gentleman's accustomed merit. C. P. Knight, though he seems to hang fire in hitting the point at which he again and again aims, gives us the careful results of years of study in 'Pendennis Castle—Ebb-tide, Evening' (333). As we have had occasion before to remark, this artist's smaller drawings comprise in epitome the facts and phenomena noted by an eye quietly observant of nature in her tender and unobtrusive moods. It is only when ambitious of a larger scale, and an assailant of bolder effects, that Mr. Knight fails. A. B. Donaldson is still anomalous and far from nature, though in turning from figures to landscapes he may have less occasion for that precision of drawing in which he has hitherto broken down. 'Nuremberg Walls, with the church of St. Lawrence' (110), is impressive after the true mediaeval manner; the colour is sombre yet rich, and the sky outline strikes the eye as true to the most picturesque city in Germany with which we are acquainted. Such pronounced mediaevalism, redeemed by colour, has taken strong hold of the Dudley Gallery.

Other eccentricities are in reserve for those who may think it worth while to examine further into the peculiar products of this gallery. 'Sunset' (4), by H. Goodwin, is commended by colour and poetic sentiment. 'Arundel' (528), by Albert Goodwin, is more mannered, the treatment of light and colour, to say the least, is peculiar. Arthur Ditchfield has several drawings which maintain monofony of merit. 'Rue des Sarrasins, Algiers' (77), is tender in shade, and brilliant in catching light; the greys are kept in quiet tone. Henry Moore has the happy capacity of preserving the attitude of a student with unusual power of prolific production. When among his five contributions we look at 'Winchelsea Marshes—Fairlight in the distance' (238), we cannot but feel that this artist expresses a greater number of original ideas than fall to the lot of the ordinary run of mortals. Again, 'Near Hastings' (261), we come upon effects which this artist has especially at command—dash and splash of waves breaking in spray upon the beach, with quiet line of haze lying on the distant horizon. Yet somehow the drawings of Henry Moore always lack the last touch of completeness. Mad. Bodichon produces a dashing passage of waters, 'Rapids above Niagara' (62). This drawing evinces certitude and facility of hand, with knowledge of the dynamic laws that govern water when in movement. There are sea-pieces, by George L. Hall, which obtain the distinction of the line. And we cannot forget to commend 'The Morning Breeze' (57), by Hamilton Macallum. The craft may need greater firmness in drawing, yet luminous is the light, and in quiet keeping are the harmonious greys. Among the four contributions of John L. Roget may be commended 'Coast of Guernsey' (17).

Richard Redgrave, R.A., gives the sedate sanction of his presence in a painstaking study

of 'Coming Autumn' (129). Surprisingly faithful also, and wholly unimaginative, are transcripts made from nature by C. R. Aston, such as 'Old Farm-houses, Leathwaite' (549). We may likewise commend, in passing, drawings by T. J. Watson; that, for example, 'Along the Cliffs' (607). We further note a landscape, 'Mountain and Moor' (31), by William Took, for rich and agreeable colour; and no small praise is due to Luther Hooper for a careful and capital study, 'Blackberrying, Highgate Wood' (407). The artist has the happy knack of transcribing nature without mannerism. Among flower-painters Helen Coleman and Caroline Eastlake have most merit. By the latter, roses (460), and 'Study of Hollyhock' (446), careful and artistic drawings, at once ensure Miss Eastlake, of Plymouth, a good position in the circle of London artists; they are true transcripts of nature and sound examples of Art. We must not neglect to call attention to a large drawing (168) at the top of the gallery, which takes a bird's-eye view of the Palace of Westminster and its surroundings. Arthur Severn, the painter, has, in prior years, thus presided over the fortunes of the Dudley, a gallery which ever gives proof of its beneficent purposes by providing hanging space for works, the merits of which might otherwise fall of appreciation. In the interests of many deserving, but slightly appreciated, artists, we can only hope that this exhibition may for years fulfil its mission of usefulness.

OLD BOND STREET GALLERY.

SPRING EXHIBITION.

This is the best collection of pictures we have yet seen in the gallery which was first opened as the "Supplementary Exhibition." There is still doubtless room for improvement, but we cannot but mark that considerable efforts have been made to secure the undertaking from injury through the secession of some of its original supporters. The committee, which numbers among its members Dr. Solly, the Rev. Dr. Rock, Richard Ansdell, A.R.A., F. Smallfield, G. E. Hicks, George Smith, two Chesters, two Claytons, two Dawsons, and two Wyllies, deems it desirable to come before the public with an explanatory statement. We are accordingly informed that "two exhibitions of modern English pictures held in these rooms during the past summer and autumn, obtained a measure of success sufficient to justify the promoters of the present collection of paintings in an endeavour to establish a permanent gallery." It is not, however, proposed "to form a new Society of Artists," but merely to fill "the void caused by the cessation of the British Institution and the Portland Gallery." As the latter gallery has been closed for more than ten years, we must regard this apology as somewhat out of time. It were better that the enterprise should rest simply on its individual merits, and undoubtedly its permanence will a good deal depend on its commercial success. As regards Art-relationships, we imagine that, like the Portland Gallery and the Corinthian Gallery, this "Old Bond Street Gallery" represents a class of painters who may not have found sufficient sphere for their activity in the already existing societies. And the motive thus indicated is not otherwise than legitimate. These four somewhat rambling rooms look tolerably well, the hanging is judicious, and the committee have shown fairly to play their very numerous contributors.

A. Elmore, R.A., occupies the post of honour by 'At Home' (51), a figure which for dignity and colour is not unworthy of the Venetian school. Around this, the centre of the chief room, are grouped works of considerable merit. Thus G. Smith, whom we all know gains honourable position in the Academy, contributes 'Happy Industry' (53), a smooth, clear specimen of pink rusticity. Also from his easel comes 'Summer Time' (49), which, though not well managed or brought together, is sunny and cheerful: the subject is rendered realistic

by details worthy of the Dutch school. Close at hand we note, by Mr. Provia, 'The Lesson' (39), a good example of the same style. This, the first room, which in Italy might be designated the tribune of the exhibition, is further spiced by such pictures as 'Drawing Lots for the Marriage Portion' (29), by G. E. Hicks. The composition has the merit of show rather than refinement: this clever artist still errs from excess of confidence, and lack of deliberate study. To Mr. Hicks we also owe a more felicitous, though scarcely a more sober, product, a sensational scene at 'The Seaside' (150). The picture primarily consists of a group of girls bathing; yet we prefer the fine expanse of ocean to the display of the figures. 'Bridesmaids' (165) is a felicitous subject, F. Smallfield has treated in time past: graceful are the figures; and the drapery, which falls and flows effectively, is touched in sketchily with a light sweep of the pencil. This is one of the artist's happiest thoughts; and he has, at length, won mastery over the material of oils. E. C. Barnes shows advance in 'The Bouquet' (9); he is gaining care; if his Art be not refined, it is effective; if the colours lack delicate harmonies, they are, at all events, well pronounced in contrast. 'Approaching Footsteps' (55), by J. Ricks, is vigorous, but left too much in the rough. Equally powerful, and much more complete, is 'Hilda' (22), by Mrs. Romer: the method of handling is French, broad and bold, sketchy and suggestive; the outlines may be muzzy, yet the forms are firmly modelled, and the colour is kept grey, quiet, and transparent. There is not a more artistic work in these rooms. It is not possible to speak in like praise of the contribution of H. O'Neil, A.R.A.; and we might equally well have been spared Mr. Egley's 'Adeline' (5), a common-place ideal, which has the finish and blackness of a coloured photograph. 'The Burgomaster's Daughter' (137), by E. S. Kennedy, is of the showy style which is too prevalent in this gallery. Open to like objection is a 'Wayside Fountain in Andalusia' (147), by E. W. Russell. This artist has never done justice to his talent; he should care less for effect, and seek more for sober truth. Close by is 'Alice' (146), a pretty, neat, clean little picture, by H. Gray. Also well meant is the only example which we recall in these rooms of religious art, 'Ruth and Boaz' (114), by R. Dowling, a painter who has already given proof of his predilections for High Art. This present attempt may be praised for care in drawing, but the colour is opaque and poor. In the first room the eye is arrested by 'Sunshine' (72), a sparkling little sketch for a picture which on its first appearance we had the pleasure of praising in these columns. Also, by L. Smythe, is a powerful painting from a rustic figure, 'The Reaper' (92). The scale is rather large for the subject, and the handling fails of delicacy, and thus the work has the characteristics which attach to what is sometimes known as the "Suffolk Street school." We must not omit to mention 'Fading Light' (19), by G. H. Boughton. A solitary figure on a heath is hastening homeward; grey are the greens of twilight: the manner which is essentially French, is marked by an eccentricity of genius that arrests attention, and is accepted for originality.

The landscapes, which in common with the figure-pictures, are, as a whole, afflicted by mediocrity, comprise some works that ought not to be forgotten. The first room is headed by a large and conspicuous work, 'Evening on the Conway' (48), by H. P. Richards. The execution is rather small and dotty for a canvas of this scale, yet the scene has sunshine and colour, and the painter is evidently a close student of nature. This last merit is even more apparent in a truly student-work, 'Morning, Conway, North Wales' (187). The drawing of hill and rock is here admirable. From Mr. Richards, a name somewhat new to us, we may look for work good and true. 'The Month of November' (65), by C. J. Lewis, may be commended, though this artist scarcely fulfils the expectations we had at one time formed in his favour. 'Redland's Farm' (156), by G. W. Mote, though dotted and scattered, deserves a word of praise as a faithful student-endeavour. Also

we note, for well-conceived effect, 'Twilight on the Avon—Ruins of Kenilworth in the distance' (159), by G. F. Toniauw. There are, likewise, works by A. Svoboda which, though rather topographic than artistic, deserve recognition. 'Palmyra' (116), if a trustworthy transcript, as we imagine it to be, is of value. This picture is more detailed and circumstantial than the drawing which Mr. Carl Haag made some few years ago on the spot and exhibited in the gallery of the Old Water-Colour Society. The four pictures contributed by Sig. Svoboda have, we surmise, been painted from the photographs he himself took when in the East. The two Wyllies appear in strength; they are both on the committee, and produce, in proof of their ability, eight products. We mark as best 'The Rising Tide' (31), and 'Sketch of the Turner-Medal Picture' (136), by W. L. Wyllie. This young artist has poetry; he seizes on striking scenic effects: his sketch is brilliant, yet kept quietly down.

Some few pictures of animals deserve a word. B. Ansdell, A.R.A., favours the exhibition with 'Pearlyman' (7); the execution is more than usually thin, though delicate; it is, however, a work of high refinement. Young W. Weekes paints admirably a dog and a jackdaw under the title of 'An Eye to the Leaves and Fishes' (75). Also may be commended a sketchy and clever picture of horses, which R. Beavis, whom we are accustomed to encounter in the Institute of Water-Colour, is pleased to designate by the somewhat meaningless title of 'Home' (161). Another picture of 'Horses' (134) displays the vigorous mannerism of C. Lutynas. [This artist's style would be much better if less black and heavy: it wants detail and delicacy. 'Fruit' (52), by A. E. Manley, has much power, but little transparency.]

The prevailing quality of the drawings crowded into Room IV. may be indicated by the fact that out of a grand total of 221 works we have but ten to notice. 'Through the Wood' (196), by J. S. Gresley, is good in tree touch and pencilling of branches. 'Low Tide, Coast of Guernsey' (208), by E. Townsend, is a clever off-hand sketch. Of Miss M. Rayner we need only say that her 'St. Mary Church, Conway' (234), is, as usual, capital for texture and colour. C. Robertson gains, not undeservingly, a prominent position for 'Madonna della Laguna, Venice' (239). Also can scarcely escape the eye, 'Mont Blanc from Argenteire' (343), an intelligent and decisive drawing of mountain form by A. Croft. 'An Old Soldier's Head' (360), by E. G. Dalziel, is a detailed study almost worthy of the school of Albert Durer. The etchings of E. Edwards are, as usual, excellent. W. R. Beverley, Associate of the Institute, sends some brilliant drawings, scenic as of yore. W. Crane we have encountered in "the Dudley": his 'Three Paths' (287), notwithstanding its ultra-medievalism, may be commended for colour, intention, and drawing. There is also a very charming drawing by A. Hall. We reserve a last word for 'Preparing to Start' (390), by J. Griffiths, an artist we commend in another gallery. Very admirable for character and detail are these faithful studies of camels.

We have recently heard Sir Francis Grant speak words of encouragement to one and all of the many exhibitions now existent in London. The fact that the Academy last year were asked to find space for 4526 works is, he said, a proof that auxiliary societies are needed. And how great has been the want may be judged by the presence of no fewer than 267 artists in this Bond Street Gallery. Yet it is surprising that among this large number so few new names rise out of oblivion into distinction: the major part of the painters present will remain as they were before, simply unknown and unrewarded. If the reader glances back through our criticism, he will see that the works which merit attention are not by artists who are excluded from other galleries. And the question naturally may be asked whether any great good is likely to result to Art from the exhibition of works, the major part of which are not up to exhibition mark. In fact, there is at present a danger that the growing facilities of exhibition will degrade the Art-standards formerly upheld.

SOCIETY OF FEMALE ARTISTS

This exhibition has shown over a series of years an advance, and the present collection is certainly above the average merit of preceding seasons. The success attained is in great measure due to the zeal and persistent labour of the friends of a good cause which prospers in spite of discouragement. That this society would be missed by many is proved by the presence of more than 200 "Female Artists" in the exhibition. The difficulty has always been to induce ladies who are strong enough to win an equal place with men in other galleries to take here the side of the weaker sex. This failure in power of attraction for women whose works are superior to the accident of sex, must always tell against an exclusively female exhibition. Still a gallery which can show on its walls pictures by Miss Rosa Bonheur and Mrs. Benham Hay may serve to assert for womanhood the right and title of genius. Altogether the room looks well, and its general pleasing invites to more detailed survey.

The catalogue shows 335 water-colour drawings, 16 copies from pictures, and 122 oil-paintings: total 473, which is about the same number of works as in previous years. We will commence with the water-colours. Among the figure-painters in this department, the eye is attracted towards the drawings of Mrs. Backhouse, Emily Ryder, Miss Julia Pocock, Miss E. Percy, Florence Claxton, and Mrs. Benham Hay. "Little Sunbeam" (107), by Mrs. Backhouse, is a head speaking and beaming, vivid in colour, and vigorous in execution. "Checked" (9), by Emily Ryder, shows a trained talent we are not accustomed to expect in this room. The heads are well-drawn and modelled, and the attitudes pronounced in character. "Study of a Head" (27), by Miss Julia Pocock, is likewise firmly drawn, and "Wandering Thoughts" (39) has also a care in execution and a pleasing expression promising well for the lady's Art-career. A more than usually elaborate effort, "Queen Elizabeth in the Sanctuary" (34), we owe to Miss E. Percy. The finish is high, and the colour rich. "Day Dreams in the South of France" (60), by Rebecca Coleman, is an effective masterly head. "Venetian Water-Carriers" (117), by Miss Bouvier, are marked by the refined waxy idealism, admired by many in the figures of the father in the "Institute." G. Bowers, a lady who has attained success by illustrations in *Punch*, after the manner of Leech, exhibits a spirited pen-and-ink drawing, "Tally-ho! back!" (227); and close by hangs a clever sketch, also in pen-and-ink, "The Bristol Floating Harbour" (228), by Harriette A. Seymour. On another screen should be noted "Baby Sketches, from Life" (274), by Miss L. E. Barker, sister of Mrs. Tom Taylor. These eminently-artistic notes from the nursery knock off the attitude, movement, and expression of the children to the very life. On the same screen are outline illustrations of "Dances, Past and Present" (267), by Florence Claxton. More to our taste is "A Tiff" (242); the artist here shows point, maturity, and Art-management, not to be surpassed in the gallery. Masterly also, as might be expected, are all the contributions, whether in oils or water-colours, of Mrs. Benham Hay. For strongly-pronounced individuality, almost worthy of Masaccio, very admirable is "Study of a Head" (262), which we remember in the artist's great work, "The Florentine Procession." Among Mrs. Hay's four contributions are sketchy and bold landscapes in oils, such as "A Ravine near Florence" (416). These works evince knowledge and command of hand, which we hope may become more common in the gallery, when ladies shall enjoy the advantage of better training.

The landscapes are scarcely so much in advance of the more difficult department of figure-painting as we should have expected from beginners. There are few of first class merit. Among the best we may mention "An Avenue of Fir Trees in Bramshill Park" (101), by Mrs. Marrables. The tree studies are true, and the healthy foreground is vigorous. There are other drawings by this lady distinguished by unusual merit. The moonlights of Miss S. S. War-

ren are sickled over by silvery sentiment, after the approved manner for moonlight. Miss Stigand contributes views on "Lago Maggiore" (139-148) sparkling in touch, and artificial in treatment. Miss F. Kampson may lead people to look for a religious composition, by "Peace on Earth" (78), a pretentious title, which is found to mean nothing more than a sunset among mountains. Barring the misnomer, the work is commendable as one of the best of its kind in the gallery. "Summit of the Bernina Pass" (14), by Maria Gastineau, might easily be taken for a drawing by the venerable member of the Old Water-Colour Society. In fact "female artists" here give many proofs that they are not too independent to borrow styles from their male relatives. Masterly, as usual, is Madame Bodichon's "Effect of Fog, Hastings" (68). Also, for spirit and sketchy off-hand execution, which are to be prized vastly more than the feeble finish prevalent on these walls, may be commended a coast-scene "After a Gale" (130), by Jane Deakin. Margaret Rayner, in a drawing characteristic of her manner, "Isfield Church, Sussex" (55), gains colour, texture, and crumbling time-worn surface on stone and wood.

The flower and fruit painters, as might be anticipated, among a company exclusively of ladies, are in themselves a host, and they reach almost without exception to such a fairly good average that individual criticism is scarcely called for. Thus, in general terms, praise may be extended to the drawings of Miss Fitz James, Miss C. James, Miss Lane, Miss Walter, Miss E. A. Manby, and Mrs. Harrison.

Among the painters of animals two of the most illustrious names in Europe appear upon these walls: Rosa Bonheur; her married sister, Mad. Peyrol Bonheur; and the daughter of Sir Edwin Landseer, Miss J. Landseer. We do not say that the three works which answer to these names are very momentous. "St. Hubert's Stag" (214), with an illumined cross between the antlers—a blue chalk drawing, contributed by Rosa Bonheur, is more strange than pleasing; yet the head is finely modelled. "Poultry" (371), a picture in oils, is far from the best product of the easel of Mad. Peyrol Bonheur. Miss Landseer's modest contribution, "One of the Lions of St. John's Wood" (218) is a careful little drawing from a model made by Sir E. Landseer in the course of study for the four lions in Trafalgar Square.

The oil-pictures, which occupy the right wall, are inferior to the water-colour drawings, yet they evince an advance upon last year. Two of the best are by Miss Alyce Thornycroft: "My Grandmother" (360) is a faithful study; tender and true in the delineation of the lines graven by age upon cheek and temple. "A Prelude" (387), by the same lady, is well drawn and conceived, especially in the hands; and the treatment, if a little inclining towards mediocrity, is eminently artistic. There are some attempts of more than ordinary promise, such as "An Anxious Moment" (458), by a very young lady, Miss Alberta Brown, which deserves every encouragement. Mrs. Charrette is not so successful when ambitious (375) as when content with a small head. Mrs. J. F. Herring (393) is indifferent to form while striving to gain effect. "Roman Cattle" (432), by Miss Jenkyn, deserve notice for their immense size. Miss Stannard, a constant exhibitor at the British Institution, comes here with her fruits (436), which seem never likely to wane in splendour. Miss Kirnig evinces the advantages of foreign training in "A Landscape, the Bavarian Alps" (465). The colour and the painting of rocks, mountains, and fir trees are apparently derived from the German school of landscape art. A couple of vigorous figure-pictures by Mrs. Lee Bridell remain to be noticed: "Morgiana Dancing" (442), has spirit and movement. The name of "Swift" is attached, as usual, to works of great merit.

In conclusion, we heartily wish this well-meant society growing success and widening sphere of usefulness. Its struggles in former years have not been appreciated; it has now passed from a state somewhat precarious into a condition persistently perennial.

THE INTERNATIONAL EXHIBITION OF 1871 AT SOUTH KENSINGTON.

The preliminary arrangements for the first of the proposed series of International Exhibitions at South Kensington appear to be making steady progress. The scaffold poles for the building may be seen at intervals along each side of the Horticultural Gardens. A set of "Proofs under consideration" of regulations for the various divisions under which the contributions to the Exhibition of 1871 are to be arranged, have been privately circulated among those best able to offer suggestions for their amendment; and sixteen specimen pages of an imaginary catalogue have been printed, and sent to probable exhibitors at home and abroad, as an incentive to them to avail themselves of the opportunity thus presented of adding to the honours they may have gained in past exhibitions, and as a guide to show the nature of the proposed exhibition, and the mode in which the objects exhibited should be described. The typography, the method, and the arrangement of this specimen are entirely satisfactory; and if a complete catalogue can be furnished in so perfect a style, at a reasonable price, it will in itself be a most creditable feature of the undertaking.

The salient point in the scheme is the limit of each exhibition to certain branches of manufacture: the whole field of Manufacturing Industry being divided among the successive years; while the Fine Arts will, we understand, find a place in each yearly exhibition. In the year 1871 exhibitors are invited to send specimens of POTTERY and of WOOLLEN FABRICS, with the raw materials, and the machinery peculiar to each. Two further divisions, however, give promise of greater variety than this programme would at first sight seem to imply; namely, SCIENTIFIC INVENTIONS and EDUCATIONAL APPLIANCES. The first of these will, we presume, be of annual recurrence throughout the series of exhibitions, and will not be restricted to such novel inventions as relate only to the objects included in each annual exhibition, but will embrace all kinds of inventions and discoveries which may be deemed worthy of admission. The specimen catalogue gives, as suggestive examples, Bessemer's steel, Perkins's aniline dyes, Father Secchi's meteorographic machine, Siemens's gas furnace, and other results of mechanical ingenuity and scientific research culled from catalogues of past exhibitions. But a wider door will be opened, at least, in 1871, by the division EDUCATIONAL APPLIANCES. Here everything that can plead an educational aim—books, maps, globes, scientific apparatus for school use, appliances for physical training, including toys and games; material aids for teaching Fine Art, natural history, and physical science; all have a right of admission. After this, who need fear that there will be a lack of variety? The great danger would rather seem to be that those who—remembering the bewilderment sometimes experienced in other International Exhibitions, by the apparent impossibility of seeing thoroughly more than a tenth of the contents—hope for comparative leisure here, may, even here, find their old difficulty again encountering them.

We shall take the first opportunity of printing the regulations for the various divisions of the exhibition, but until they are finally revised and settled, it would be useless to make them public. Meanwhile we have, we believe, said enough to show that there is good reason to hope that the proposed International Exhibitions will be not less valuable, instructive, and interesting, than those which have preceded them, and that though they may not claim the ambiguous epithet of "The World's Fair," there will be in each quite enough of variety and of beauty to ensure its popularity, and, let us trust, its complete success. There may be, possibly, some difficulty in procuring first-class works from abroad, but mutual concessions can scarcely fail in getting rid of it.

DINAH CONSOLING HETTY IN PRISON.

ENGRAVED FROM THE SCULPTURE BY
P. J. WILLIAMSON.

UNTIL the appearance of this striking bas-relief in the Academy exhibition of last year, our knowledge of Mr. Williamson's works was limited to some busts which showed the excellence of the school, that of Mr. J. H. Foley, R.A., wherein he had been trained, and where, for nearly twenty years, he was engaged in assisting that eminent sculptor. No artist, however distinguished, can imbue a disciple with creative genius; but he can give impulse and right direction, feeling and character, to what nature has bestowed; and it is evident, from what this group exhibits, that Mr. Foley's teachings have not been cast on barren ground: they have produced excellent fruits.

It has its origin in the popular tale, "Adam Bede," in which, as all who have read it will remember, Hetty, one of the principal characters, is charged with the murder of her infant child, and is cast into prison, where she is visited by a young relative of the Wesleyan persuasion, who comes to pray with, and console, her when forsaken by all her friends, and receives the confession of her guilt, in that she had left the child in the wood, where it died from exposure. The interview is thus described: "Slowly, while Dinah was speaking, Hetty rose, took a step forward, and was clasped in Dinah's arms. They stood so a long while, for neither of them felt the impulse to move apart again. Hetty, without any distinct thought of it, hung on this something that was come to clasp her now, while she was sinking helpless in a dark gulf."

This class of sculptured work comes under the denomination of "pictorial," and Mr. Williamson's group is a most successful example of it; for the figures as they stand would have told as effectively had they been painted on canvas; yet colour is not needed to heighten the beauty of the composition or the expression the sculptor has given to his work. Without in the least degree ignoring the higher claims of what is called "classic" sculpture, we see no valid reason why ordinary scenes of domestic life—those which the painter generally claims as his peculiar province—should not be represented in the sister-art, so long as the sculptor fulfils the conditions of its recognised laws, and limits himself to the human figure without any adjuncts or accessories that find no place, legitimately, in the Art. And this is what Mr. Williamson has discreetly done: it was unnecessary to remind the spectator that the place of meeting was a prison-cell, and he has omitted every indication of such a place; yet there is no mistaking the sentiment of the work—the one in deep trouble, the other performing the part of a sister of mercy. Nothing could more impressively show the relationship—of circumstances, not of consanguinity—in which the two stand to each other than as they are here represented. And certainly it would scarcely be possible to render a group of two figures with more simple elegance than are these. The delicacy with which the draperies are modelled can scarcely escape observation.

The work exhibited at the Academy was only in plaster, but we are well pleased to know the sculptor has received several commissions to execute it in marble.

SOUTH KENSINGTON MUSEUM. RECENT ALTERATIONS AND ADDITIONS.

THE urgent need of extended space at this Museum becomes day by day more apparent; many parts are now so inconveniently blocked by cases that on crowded evenings the visitors find great difficulty in making their way.

In the North Court, originally destined almost exclusively for the exhibition of sculpture and architecture, a number of stages or frames have lately been set up, on which are temporarily displayed a collection of engravings, chromo-lithographs, photographs, &c., originally used as illustrations of a paper on the history of engraving, read at the Society of Arts. Near these are other frames covered with designs for fans, sent in competition from the various schools of Art in connection with the Department. We cannot now pause to examine these with the attention they claim, though the task of a critic is rendered comparatively easy by the consideration of the hanging committee, in placing close by, as though to invite comparison, not only the prize fans of a former competition, but also several choice examples of French and Japanese origin. Those from Japan are of singular beauty, and the price paid for them, 6s. 8d. each, surprisingly small.

The Oriental Cloister of the South Court is also much crowded by the recent arrival of a very large loan collection of Indian weapons, carvings in crystal, jade, soap-stone, and ivory; bronze, silver, and Damascened ware, and miscellaneous objects, the property of one gentleman, and apparently the result of several years' gleaming in the East. From this bewildering chaos an instructive and interesting selection of valuable examples of Oriental Art could doubtless be made. At present the objects obscure each other, and one can scarcely judge of what the half of them, at least, consists.

Up-stairs the picture-galleries are invaded by desk-cases of jewellery, displaced from the South Court to make room for the examples of musical instruments; and the long hall, in which earthenware and porcelain only are admitted, seems filled to repletion. Meanwhile, the walls of the new court are steadily though slowly rising above the fence that surrounds its site; and we fear it will be many months before this building will be ready to receive any portion of the Art-collections.

We note in passing through the galleries, that Danby's celebrated painting of the "Upas Tree" has been judiciously cleaned and re-varnished. Although it is probably still much more dim and obscure than when first painted, owing to change of colour, we can now see somewhat further into that awful valley of desolation, and make out some hitherto concealed details of the landscape; among them a cataract resembling the Staubach of Lauterbrunnen falling from the "monstrous ledges" of the distant cliffs.*

The collection of books, paintings, drawings, and other objects, bequeathed to the South Kensington Museum, by the well-known Shaksperean editor and annotator, the Rev. Alexander Dyce, has been partially open to public view during the last few weeks. By the term of the testator's will, dated March 9, 1869, the whole of his books and manuscripts, pictures, paintings, drawings, miniatures, antique rings, and curiosities, and other works of Art, and articles of *virtu*, are to be kept together in one room or gallery in the South Kensington Museum, and to be known as "The Dyce Collection." Mr. Dyce died on May 15, 1869, and the collection was with as little delay as possible catalogued and removed to the South Kensington Museum. We learn from the monthly report of the Museum that after careful examination it has been found the Museum has thus become possessed of 13,535 printed and 61 MS. books, 80 paintings,

* "And leave
The monstrous ledges there to slope, and spill
Their thousand wrecks of dancing water smoke,
That like a broken purpose waste in air."
TENNYSON'S *The Princess*.

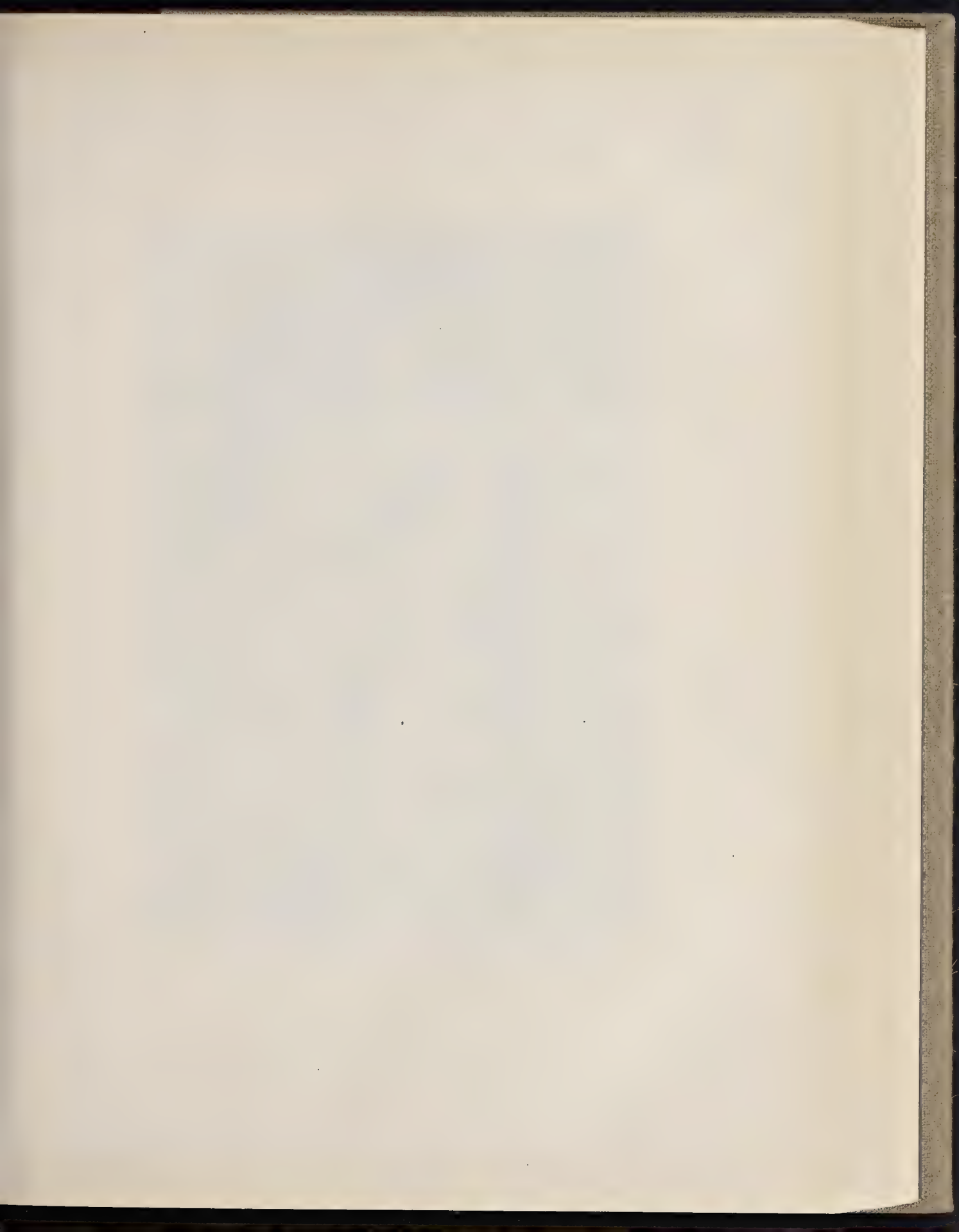
62 miniatures, 831 drawings, 1,511 engravings, 74 rings, and 27 other examples of *virtu*. Although it is not yet possible to display all these, a successful attempt has been made to give the public a general idea of the extent and value of the collection. The rooms formerly occupied by specimens of photographs have been cleared and fitted with screens, and on these are hung the oil-paintings, some of the drawings, and a few of the rarer engravings, while a selection from the books fills several glazed cases. As yet, their lettered backs only are visible; but we learn that it is proposed to adopt a plan for showing at least the title-pages of the rarest and most curious of the many treasures of early dramatic and poetic literature, in which, as may be supposed, the strength of the collection lies. At no distant day, the whole of the books will be at the service of the student, somewhat on the same conditions, we presume, as are in force in the two other libraries of the Museum. Among the books which deserve special notice are copies of the two first folio editions of Shakspeare, dated 1623 and 1632; the original MS. of Beaumont and Fletcher's "The Faithful Friends;" the first edition of the comedies and tragedies by the same authors, dated 1647; black-letter folios of John Lydgate's "Fall of Princes," and "Trojan Wars;" and a very numerous collection of first or early editions of single plays and celebrated poems. Many of the volumes are enriched by the annotations of Mr. Dyce himself, and of earlier owners; and the autograph hunter will find much to delight him. Among the autographs are those of Ben Jonson, Philip Massinger, Drayton, Theodore Beza, R. Stephens the printer, Grotius, Joseph Scaliger, Salmasius, Isaac Casaubon, Bishop Butler, Dr. Bentley, J. Barnes, Porson, Dr. Parr, Madame Dacier, Akenside, Joseph Warton, Gray, Beattie, Cowper, Rogers, Wordsworth, Charles Lamb, Horace Walpole, Gifford, Washington Irving, Garrick, Macklin, Mrs. Siddons, and of many other distinguished men and women.

The oil-paintings are chiefly portraits of actors and dramatic writers. Garrick, Kemble, Kean, Mrs. Siddons, Liston, and Faren are here. A curious contemporary portrait of Dr. Donne deserves notice. A portrait in a glazed case, of Milton seems to have been held in high regard by Mr. Dyce. The miniatures are not yet shown. We hear that they include some good examples of Bernard Lens, S. Cooper, and Peter Oliver.

Among the 831 drawings, of which a few only are yet shown, occur several to which former owners have appended the names of Raphael, Michael Angelo, Rembrandt, Vandyke, Rubens, and many other great masters of the Italian, Flemish, and Dutch schools of painting. The collection also includes many sketches assigned to Stothard, Gainsborough, and others of the English school, and specimens of the earlier painters in water-colours.

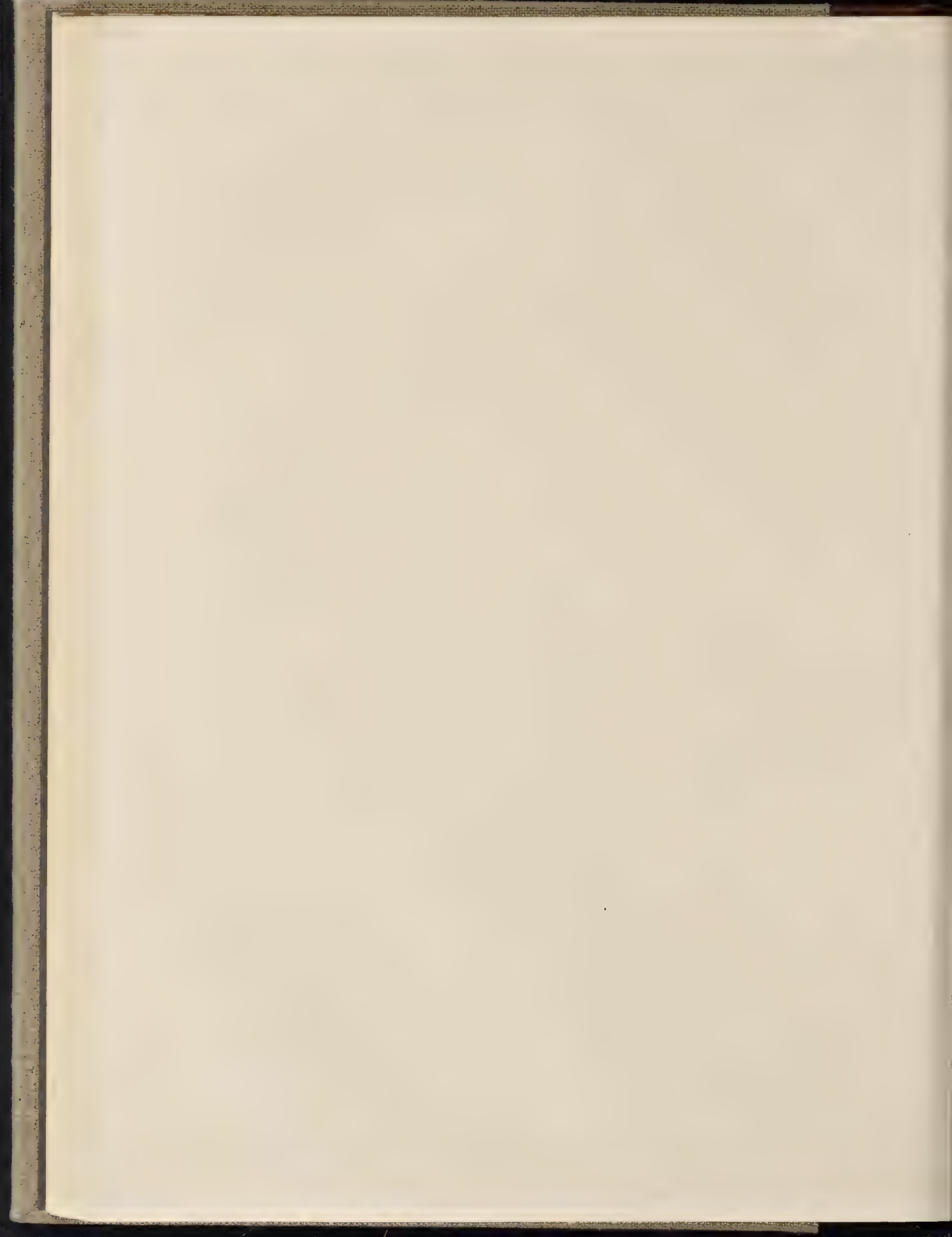
Enough has been said to show the great importance which must always attach to this collection, especially as regards the dramatic library. From its extent, and from the unity of purpose with which it has been formed, it cannot be denied that the Dyce collection is fully entitled to the independent existence the conditions of its founder's will ensure for it. While, however, we trust that many other equally valuable collections may be added to our national museums and galleries, we venture to express a hope that the not unnatural desire of the donors to perpetuate their names by their gifts may be satisfied without the stipulation that a separate hall shall be provided for each collection; otherwise the day will come when no established museum will find it possible to accept a gift fettered with such conditions.

We now resume our account of the copies of the frescoes in the subterranean church of San Clemente, Rome. Last month we described two of the larger panels connected with the legendary history of the patron saint of this church. A third large panel represents a funeral ceremony a sainted prelate, which, according to the in-





ENGRAVED BY H.C. BALDING FROM THE GROUP BY F.J. WILLIAMSON



scription below, was conducted under the direction of Pope Nicholas.

HVC A VATICANO FERTIV PAPA NICOLAO IMNIS
DIVINIS QVOD ARMATIVS SEPELIVIT.

As the inscription does not name the person whose remains are thus being translated from the Vatican to San Clemente, different opinions have been expressed on the subject. St. Cyril, the great apostle of the Slavonians, and from whom the Cyrillic, or ecclesiastical Slavonic, character is named, is reported to have removed the body of St. Clement from its submarine tomb to Constantinople, together with the anchor and chain, instruments of his martyrdom. He afterwards set out on a mission to Bohemia, taking with him the remains of St. Clement, and accompanied by his brother Methodius. When in Moravia they conformed to the Roman Church, retaining, however, several Greek customs, and proceeded to Rome, where they were received with great rejoicing on account of their precious burthen. Cyril closed his life at Rome, and was interred in this very Church of San Clemente, probably in a brick tomb still remaining. This fresco has been explained as the funeral of St. Cyril, but to us it seems much more probable that it represents the final interment of the relics of St. Clement. The body, vested in episcopal robes, including the pallium, is placed on a bier, borne by four youths; two others hold their smoking censers on high. Pope Nicholas I. (A.D. 858-867), in full pontifical dress, and attended by a deacon bearing his cross, follows close; near him is another bishop, probably St. Cyril, with a halo, or nimbus, whose pastoral staff is borne by an attendant. A crowd of clergy and laymen are behind; three of them carrying small standards, each surmounted by a Greek cross. The procession advances towards a small edifice, where is again represented the Pope Nicholas, vested as before, and with outstretched arms uttering the salutation visible on the book open before him, *PAX DOMINI SIT SEMPER VOBISCUM*. An inscription below records that this painting was executed at the cost of one Maria Macellaris, for the fear of God, and the safety of her soul. She was, probably, a contemporary of Beno de Rapiza, and desirous, like him, to do her part in the decoration of this edifice.

A fourth large panel is chiefly occupied by the history of St. Alexius. The upper part, like that of the others already described, is much mutilated, but enough remains to show that it consisted of a representation of Christ seated on a magnificent throne of Byzantine character, and supported by two standing figures on either side. The heads and shoulders of all five figures have perished. Our Saviour is barefooted; He wears a red under vestment, and over this a dark blue robe; on His knees is an open book, showing the words, *MORTIS—VINCULA MORTIS*. On His right are the archangel Michael and St. Clement; on His left, the archangel Gabriel and St. Nicholas. Each archangel holds a globular censor.

Below this, the legendary history of Saint Alexius is told in a series of actions closely grouped together, and with the same personages recurring twice or three times. Alexius, who lived in the first quarter of the fifth century, was the only child of a Roman senator, named Euphemianus. Having been unwillingly compelled to marry, notwithstanding his vows of poverty and chastity, he fled from home on his wedding-day, and dwelt as a beggar at Edessa for seventeen years, until his reputation for sanctity brought on him so many visitors that he again fled, and returned to Rome, trusting to escape recognition. In this he was successful, for even his father gave him a humble asylum in his house, without suspecting his identity. Here he spent a second period of seventeen years, when, feeling the approach of death, he wrote an account of himself. The Pope, having been supernaturally commanded to seek the man of God at the house of Euphemianus, arrived in time to give him absolution, and to receive from his hands the written scroll which revealed to his wife and parents that the poor beggar so familiarly known to them was the long-mourned-for Alexius. He was buried with almost royal honours, and shortly after-

wards canonized. In the Church of San Alessio, in Rome, is still preserved an ancient wooden staircase, beneath which, it is said, the saint died.

In the fresco we see him attired as a pilgrim, and soliciting alms from his father, who is on horseback, in complete armour, and followed by two attendants, also on horseback. Euphemianus points to his house as a place of rest for the pilgrim; from a window looks a woman, probably the forsaken wife of Alexius. In the next group the saint lies with half-closed eyes at the point of death; over him bends the Pope, in cope, pallium, and mitre, labelled *EUPHRAIVS* (Bonifacius I., pope from 418 to 422), giving absolution, and receiving the scroll; by his side stands the still unsuspecting father. Behind the Pope is a group of priests, one of whom bears the crozier. Closely adjoining is a third group. The dead body of the saint is laid on a rich bed, over it hang the distressed wife, father, and mother; while the Pope is reading aloud the narration contained in the scroll. On it appears the words, *VENITE AD ME OMNIS Q LABORAVITIS*. Below are the inscriptions:—

NON PAT AGNOSCIT MISERERI QVI SIBI POSCIT.
and—

PAPA TENET PARTA VITA QUE NANIAT ARTAM.

The lower part of the panel is filled with a bold and effective diaper-work of fruits and birds. Although the inscriptions give no clue to the period of execution, yet, from the similarity of style which exists between this and the three other panels already described, it is probably of the same date—about A.D. 1080.

We have now described, in some detail, the four largest paintings. We must pass more rapidly over the others, which, though of equal, if not greater, archaeological interest, are less attractive in an artistic point of view. Around one of these, the Assumption of the Virgin, a theological controversy was waged on its first discovery, mainly turning on the date of its execution, which some enthusiastic ecclesiastical antiquaries desired to fix as early as the second or third century of the Christian era. The now usually accepted date is about A.D. 850, though we understand that Mr. J. H. Parker holds it to be two centuries later than even this date. It is more roughly painted than the panels already described. Its dimensions are 11½ feet in height by 7½ feet wide. The Virgin appears rising from an open tomb, around which stand the apostles gazing upwards, while above is the Saviour in glory. His throne being supported by four angels. On either side is a tall figure, that on the left labelled *SCS VITVS* (St. Vitus, archbishop of Verona in A.D. 490), that on the right is labelled *SANCTISSIMVS DOM. LEO*.
QRT (?) P. P. ROMANVS. This inscription has been interpreted to indicate Leo the fourth pope of this name (A.D. 847 to 855). A square halo surrounds the head of this figure, which is explained by some as indicating that the person represented was alive at the time the painting was executed; if so, the label was evidently added subsequently. The following inscription, stating that a certain presbyter, named Leo, caused the painting to be executed, is on a band below.

QVOD HVC PRECVNTIS SPLENDET PICTURA
DECORE COMPOSERE HANC SIVIVIT PRAES-
BYTER ECCE LEO.

We may, perhaps, conclude from this, that the figure of St. Leo was introduced as the patron saint of the donor of the painting, and as Pope Leo IX. (1049-54) was the saint of that name, and not Leo IV., it is not improbable that the date of the painting is, after all, not far removed from that of the others already described. On the margin of this painting are scratched, in ancient characters, several names, probably those of devout visitors to the church. These graffiti are carefully reproduced in the copy.

Another panel, 8 feet high, and 3½ feet wide, contains three subjects rudely painted, and much mutilated: they are—1. The Maries at the Sepulchre, represented as a narrow archway, within which hangs a lamp—the angel is seated by the entrance; 2. The Descent into Hades, whence the Saviour is drawing two figures,

probably Adam and Eve, who, contrary to the practice in medieval representations of this favourite subject, are fully draped; and, 3. The Marriage Feast at Cana, identified only by the inscription *ANNO TRICENVS* over a seated figure of the ruler of the feast.

A representation of the Crucifixion, with the Virgin and St. John, as usual, at the right and left of the Saviour, forms another painting of the same dimensions as that last described.

There is nothing to guide us in fixing the date of either of these two panels, except perhaps their general resemblance in style to that containing the Assumption; and, as we have already seen, two dates separated by an interval of two centuries, have been assigned to this. Indeed the theory advanced by some, that the whole of the paintings yet referred to are of nearly the same period, the second half of the eleventh century, seems to us to be less untenable than those who defend the belief in their greater antiquity are disposed to acknowledge.

But there are some fragmentary paintings in the church which have an unmistakable though almost undefinable character of classical antiquity, carrying us back to the third or fourth century of the Christian era. Two of these fragments have been copied: one, a male bust; and the other, a mere fragment, the head of a woman with traces of a circle or nimbus. These indicate that the church-walls were decorated with paintings from an early date.

Near these, hang three other copies of wall-paintings from the catacombs of Rome. One, known as the Holy Family, from the Cemetery of St. Priscilla, is of the third or fourth century, perhaps earlier. It consists of a seated figure of the Madonna with the infant Saviour on her knee. The expression on the face of the Virgin-Mother recalls that of Raphael's Madonna di San Sisto. Beside her stands a somewhat youthful man, pointing to a star above. The apparent age of this figure has caused many to doubt if it can have been intended for St. Joseph, and it has been suggested that it is an allegorical representation of a prophet of the older covenant pointing to the fulfilment of the prophecy of Balaam, "There shall come a star out of Jacob." The two other paintings, from the Cemetery of St. Callixtus, are probably of the same date; each represents a standing female figure with the hands outstretched in the ancient attitude of prayer; by the head of one is the inscription *DIONYSAS IN PACE*.

Numerous other fragments of painting remain in San Clemente, besides those copied; but, however interesting, they are generally too much defaced to repay the cost and labour of reproduction.

We now take our leave of this instructive set of drawings, with the expression of our satisfaction that the South Kensington Museum should have thus placed within our reach so faithful a reproduction of these frescoes—a satisfaction in which we are sure that those of our readers who may be induced by our account to visit the Museum will most heartily participate.

R. O. Y.

THE SOUTH KENSINGTON SCHOOL OF ART.

THE prizes obtained by pupils were, on Tuesday, the 15th of February, distributed by his Royal Highness the Prince of Wales, who addressed a distinguished and numerous audience with much of touching fervour and sound judgment in reference to the vast utility of the great establishment in which the meeting was held. Mr. Burchett, the head-master, gave a statement of the present condition of the schools. From this it was gathered that the medals and other prizes to be distributed were won in the national competition of 1869, and the works to which they were awarded were executed in the twelve months preceding the April of that year. The prize-winners were students of the two schools at South Kensington—one for male, and one for female students—the schools competing with each other, as well as with all in the United Kingdom. The competitors did not, however, include all the students of the two schools;

those in training for future masterpieces and the national scholars not being eligible to compete for the school prizes.

The medals and books to be distributed represented only the highest grade of distinctions obtainable by students, the minor honours not being included. They consisted of three gold medals and the Princess of Wales' scholarship of £25, six silver medals, twelve bronze medals, and twenty-one Queen's prizes of books, all won in the national competition, besides twenty-nine prizes of books, and twenty-two free studentships, won in the elementary or local prize section. This included the whole of the prizes gained at the great annual competition. At the second grade examination in March, and which consisted of examination by written papers in geometry and perspective and exercises in free-hand and model-drawing, 120 students passed, thirty-six won prizes, and six obtained "certificates." At the third or highest grade examination thirteen students obtained the teacher's certificate. In addition to these regular prizes and distinctions, occasional prizes had been offered by the Department and by manufacturers, some for general competition, and some only for this school. In two competitions for designs for fans the school had won six prizes out of twenty-two. Messrs. Corbiere had offered during the year prizes of £5 and £10, for designs for silk fabrics and for paper-hangings for manufacture in France. Besides the works obtaining these prizes others were purchased to the amount of £18 5s., and most of these works had been produced in France for the French Market. The Besbrook linen Spinning Company also had offered a prize of £5, and besides this purchased twenty-two of the designs made. Since the last distribution twenty-two students had been admitted from the school to the classes of the Royal Academy. One had obtained the Royal Academy silver medal for "the figure from the antique." Progressive success had marked the school. The number of students was 766—namely, 470 male, and 296 female; 199 were free students, being students in training, national scholars, scholars who had won free studentships, a detachment of Royal Engineers stationed at the Museum, and *employés* of the Department. Of the 103 schools competing, these schools took three gold medals out of ten, six silver out of twenty, twelve bronze out of fifty-one, and twenty-one Queen's prizes out of 102.

After a comprehensive address, by Mr. Redgrave, the Prince distributed the prizes; among them Miss Marianne Mansell had won the Princess of Wales' scholarship of £25, by a design for porcelain; Miss Edith Edenborough and Miss Kate Greenaway had won silver medals. In the male school gold medals had been awarded to W. W. Oliver and to H. S. Palmer. Prizes given by the Queen, consisting of handsomely-bound books, were presented to students of both schools.

SCHOOLS OF ART.

DUBLIN.—The annual exhibition of drawings, &c., by the pupils of this school took place in the month of January. The most prominent exhibitor—as painter, designer, and modeller—was Miss Kate Seymour, who obtained several prizes. Four other ladies had silver medals awarded to them.—Mr. R. E. Lyne, head-master of the school, recently received a gratifying mark of the esteem in which he is held by the students, who have presented him with a testimonial accompanied by a suitable address.

EDINBURGH.—During the session of 1868-9, the number of students was 684, the largest number on record. The increase in the male department was 47, but there is a decrease of 10 students in the female classes. The general work has been of the average excellence, and the school has been awarded 9 Queen's prizes, 1 silver and 5 bronze medals.

FEMALE.—The annual meeting for the distribution of prizes to the successful students in this school was held in the theatre of the South Kensington Museum on the 9th of last month

when Sir Stafford Northcote presided; the right hon. gentleman was supported by Sir Digby Wyatt, Mr. Henry Cole, C.B., Professor Donaldson, Mr. George Godwin, F.R.S., and others. The report of this school for the past year has already been noticed in our columns; but we may now add that the committee, as was stated at the meeting, cannot but recognise, that on the able management and efficient administration of Miss Gann, the head-mistress of the institution, its prosperity mainly depended. Of the pupils to whom the principal prizes were awarded, Miss Julia Pocock received the highest, the Queen's gold medal; this lady also won a prize of five guineas, for the best modelled hand from nature. The national silver medal was awarded to Miss Mary W. Webb, for studies of flowers from nature. National Queen's prizes were given to the two ladies just mentioned, to Miss Alice B. Ellis, to Miss Emily Nours, and Miss Aimee Messenger. The total number of prizes distributed was twenty-three. It was stated that the Queen had been pleased to purchase a drawing by Miss Pocock, a 'Head from the Life,' in water-colours.

THE LATE GEORGE CATTERMOLLE.

We print the following memoir, drawn up by Mr. Tom Taylor, from materials supplied by Mrs. Cattermole. We gave a biography of the artist soon after his death, and had previously accorded him justice in our series of "British Artists and their Works." Our present purpose is to promote the object of the artist's friends—the erection of a modest monument to his memory in the cemetery at Norwood, where he is buried. With this view we appeal to the Art-patrons who possess examples of the artist, and appreciate his genius—to his brother artists who have been more fortunate than he was—and to Art-lovers generally throughout the kingdom. The sum required to do honour to the memory of George Cattermole is not a large one; we feel assured that the requisite amount will be supplied; and if it exceed that which may be deemed necessary, it will be presented to the widow as a testimonial to the high moral worth and great power as an artist of her late husband. Communications and contributions in aid of this object may be addressed to either of the following gentlemen.

W. P. FRITH, Esq., R.A., Pembroke Villas, Bayswater.

WILLIAM EVANS, Esq., the College, Eton.

TOM TAYLOR, Esq., Lavender Sweep, Wandsworth.

S. C. HALL, F.S.A., Esq., 16, Southampton Street, Strand.

EDWARD FRANKS, Esq., India House, or 21, Grafton Square, Clapham, Treasurer.

Subscriptions may also be paid into the bank of Messrs. Coutts and Co., to the account of the Cattermole Memorial Fund.

GEORGE CATTERMOLLE.

THIS eminent and much-lamented artist, the founder, not only in this country but abroad, of what may be called the Historico-Romantic School of Water-Colour Art, was born at Dickleburgh, near Diss, in Norfolk, on the 8th of August, 1800.

He was the youngest child of several sons and one daughter, who died during his infancy. An elder brother, the Rev. Richard Cattermole, B.D., was afterwards associated with him in the well-known history of the civil wars, published in 1844, as "Cattermole's Historical Annual." Of this Richard supplied the text, and George the picturesque and vigorous illustrations. His mother died when he was scarcely two years old, and his early education was conducted by his father, a man who combined with much simplicity of character, rare intelligence, and a cultivated taste.

At the early age of fourteen George Cattermole was placed with Mr. John Britton, the archaeologist, for the study of architecture. He was hardly sixteen when his name appeared among the artists engaged on the illustrations of "Britton's English Cathedrals." His occupations under Britton were singularly congenial both to his antiquarian and artistic tastes. They brought him, besides, into contact with many persons of distinction in archaeology, literature, and Art. Among others, since distinguished, with whom he was thus thrown early, may be mentioned Florence Nightingale, when the young artist was a guest, for a few days, at her father's house, long before her heroic humanity and self-devotion had drawn an aureole around her name. George Cattermole has often described the deep impression made upon him by her gentle gravity, and the subdued intensity of character, which even at that very early age—for she could not then have been more than eight or nine years old—set a stamp of distinction upon her.

It must have been between 1825 and 1830, that George Cattermole became a member of the Old Water-Colour Society, to the attractiveness, value, and celebrity of whose exhibitions he so largely contributed, from his first joining it till 1846, the last year in which he exhibited in its gallery.

He left the society for two reasons: first, and chiefly, that he might devote his time to oil-painting—of which devotion a noble result was seen in the 'Macbeth,' included in the late sale at Christie's of the works left behind at the artist's death. It is rare that public recognition is equally given to excellence in different fields of Fine Art. Had Cattermole been less distinguished as a painter in water-colours, such a picture as his 'Macbeth' would doubtless have obtained from the lay public that appreciation which his drawings commanded—and will always command—from artists. The Macbeth in this picture is the solitary example, among the painter's countless creations, in which he confessed that he had realised his own intention.

The second reason for his leaving the society was one of temperament. His sensitive organization always made the necessity of considering the conditions of exhibition, in planning his work, peculiarly irksome to him. Whatever in any way hampered the free play of his imagination, impaired both his inventive and executive power to a degree hardly conceivable by robust natures.

The society parted from him with regret. Again and again they begged him to return to their ranks; but he clung steadily to his resolution, though latterly he had reason, it is believed, to regret his determination.

The expenses of a numerous family rendered continual labour at his easel absolutely requisite; and the ready sale of his water-colour drawings, by which these expenses were supplied, obliged him to postpone the completion of more important works in oil.

The beautiful cartoons for 'The Marriage of Cana,' 'The Raising of Lazarus,' and 'The Last Supper,' sold at Christie's, must inspire, in all who saw them, a profound regret that the hand which could alone have wrought out these exquisite intentions to perfection of composition and expression, had not been permitted to complete its much-loved labour.

In his earlier years he was fond of society,

especially that favoured form of it, in which rank, culture, Art, and personal graces, meet on common ground. He was one of the intimates of Count D'Orsay and Lady Blessington, and the brilliant and variously distinguished circle which gathered around them. He was a clever amateur actor, and on the occasion of a performance for the benefit of the Sanatorium, in 1845, by very distinguished literary amateurs, won the especial praise of Mr. Macready, who was present at the representation.

But, in his later life, he sacrificed everything for his Art. His devotion to his work was intense and unrelenting, and early dawn usually found Cattermole at his easel. He was often engaged till long past midnight in designing what the light of the following day was to enable him to realise, with all the effect of his charming and original colour. He may be said, with truth, to have lived in his study, and, for his last fourteen years, never to have given himself even a few days rest and relaxation, except when his wife's illness, in 1865, took him to the sea-side—for a few hours—to seek lodgings for her. He was the most affectionate of husbands and fathers; and, as his memory is dear to his friends, it is cherished and revered by the widow and orphans whom he has left.

As an artist, he will be chiefly known by his water-colour works: they have very rare qualities of spirit, invention, animated action, and unflinching picturesqueness. As a painter, he was formed by the same influences which created the romantic school in France, of Delacroix, Décamps, Déveria, and their followers. But his power in water-colour was quite unequalled by anything known in Paris, when he first exhibited there. His drawings excited a *furore* among the French painters and critics; and to this day his name, with those of Bonington and Constable, may be said to stand uppermost in the minds of French painters and connoisseurs as personifications of English Art.

France honoured him accordingly. At the "Exposition Universelle" of 1855, at Paris, he was awarded one of the two first-class gold medals awarded to English artists; the other being given to Sir Edwin Landseer. Early in the following year he received his diploma as a member of the Royal Academy of Amsterdam; and in June, of the same year, he was made a member of the Society of Water-Colour Painters at Brussels.

As a painter he was most at home in the past. His long series of mediæval subjects belongs, in Art, to the same category as the creations of Scott in literature. It was with Sir Walter that his imagination "marched" most completely. The ceremonies, hospitalities, and duties of the baronial hall, the monastic guest-chamber, and the guard-room, or the wilder scenes of the chase, and freer life of the marauder's hold, furnished constant themes to his ready fancy and his facile but disciplined pencil. That pencil, even in its most rapid play, was ever exact and under the control of close study and accurate knowledge. His power of indicating the play of light and gradations of relief on dresses, plate, arms, and armour, furniture, and figures, as well as the expressions and characters of faces, by a few touches, exactly of the right form and in the right place, was distinctive of the painter, and has never, probably, been possessed, in the same degree, by any other English artist. Nor was his power of posing, draping, and grouping

his figures, whether for graceful repose or various and vigorous action, and his ready command of the resources of colour and *chiar-oscuro*, less remarkable. He was a great reader; knew history well, especially English history; and was a thorough master of costume and architecture. With Scott, Shakspeare was, from a very early age, the object of his constant and loving study.

His place among English artists is assuredly in the highest rank of water-colour painters of incident and manners. Of what he might have been had he devoted himself to oil-painting, the 'Macbeth,' of which we have already spoken, gives proof—while the large compositions in outline from the New Testament, which he left unfinished at his death, show his rare power of reconciling artistic effect and beauty of line with dramatic energy and significance, in subjects of the most elevated character.

Many most spirited and suggestive landscape-sketches in charcoal—first thoughts for compositions, hereafter to be wrought out in colour—remain in the possession of his widow. They show quite as vividly as more finished works the simply and broadly pictorial qualities of the painter's conceptions, and the subtlety of artistic resources. One wonders how effects of morning and evening light, of storm and calm, on sea and shore, can be conveyed by such slight and apparently inadequate means.

The loss of his youngest daughter from gastric fever, in 1862, followed by the almost sudden death, in India, of his much-loved eldest son, an officer in the Bengal army, whose early life gave promise of every excellence that the fondest parent could desire, were the first causes, as it seemed, of a depressed condition of health and strength, which intense application and self-imposed confinement greatly increased. There can be little doubt that the effect of this state of depression was aggravated by harassing anxieties for the future; for, laborious as his exertions had ever been, and unceasing as was his industry, the expenses of his very large family constantly absorbed his means, and he was never able to save money.

But the end was gradually drawing near. Two years of failing health, followed by several months of acute suffering, —from disease of the heart—preceded the final close of his anxious and laborious life on the 24th July, 1868.

In the unostentatious way which suited best the noiseless tenor of his life, and the simplicity of his character, he was carried to his last resting-place in Norwood Cemetery: but the circumstances of his bereaved family have not enabled them to raise even the humblest memorial over his grave.

However we may tell ourselves, as regards the artist himself, that nothing can touch him further, "now," that, in the words of those Scriptures he so deeply revered, "he rests from his labours, and his works do follow him:" we may not the less feel that no due tribute of respect to such a memory should be wanting.

The resting-place of such a man should not, for the honour of English Art, remain without a record. Some of those who knew him, and appreciated his work, have determined on supplying this want, and will be glad to receive contributions for the purpose.

It is hoped that this brief tribute to his memory will help to give publicity to the intention of raising a modest stone to mark the place where lie the mortal remains of George Cattermole.

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—The days fixed for the reception of works for the ensuing exhibition are the 28th and 29th of the present month—one week earlier than the usual time. Messrs. Hook, Elmore, and Sant are the "Hanging Committee" this year, and Messrs. Watts, Leighton, and Hart form the "Selecting Committee."

OF FEMALE STUDENTS in the schools of the Royal Academy there are now twenty-three; they have been admitted after the usual examinations of testimonials and drawings, and so forth, and then consigned to the usual studies of models, and such "gradeship" as the masters will, or can, give. But surely with so many students of the gentler sex, and, probably, as many more waiting for, and entitled to, admission, it has become the duty of the President and Council to arrange for their accommodation—to form separate classes and teachers by whom they may be taught. It is not seemly that young females should study Art from nature and the nude in "companionship" with as many young men, or that evenings should be passed where flirtations are inevitable, and where guardianship is removed from inconvenient interference. We hope the members of the Royal Academy will give this matter due attention. The caution is, perhaps, the more needful, because the curator, Mr. Loft, is about to vacate the position after many years' service.

ROYAL SCOTTISH ACADEMY.—At a general meeting of the members convened by the statute of the Academy, on the 10th of February, Mr. W. McTaggart, and Mr. J. Dick Peddie, Associates, were elected to fill the vacancies made by the deaths last year of the two brothers, R. S. Lauder and J. E. Lauder. Mr. McTaggart is a figure-painter; Mr. Peddie, we believe, is an architect: his exhibited pictures are, at least, of an architectural character.

THE CRYSTAL PALACE PICTURE-GALLERY will, as usual, be re-arranged for the forthcoming season, and circulars have been issued inviting contributions from artists. Paintings and drawings, not packed in cases, will be received at the Hanover Square Rooms on the 21st and 22nd of March; but works that are so packed must be sent direct to Mr. C. Wass, at the Crystal Palace. Considering the enormous number of visitors who flock to that favourite place of amusement and instruction, and the amount realised annually by the sale of pictures, there are few "markets" out of London where artists are more likely to meet with "customers." The picture-gallery is always an attractive feature of the palace.

THE NATIONAL PORTRAIT-GALLERY has not yet been re-opened. We understand the delay has arisen from the time occupied in the re-fitting of the space assigned to it in the exhibition-galleries overlooking the Horticultural Gardens. This space comprises the whole range over that now filled by the Meyrick Armour. Here, it will be remembered, hung the Tudor portraits in the first of the three annual portrait-exhibitions originated at the late Earl of Derby's suggestion. The division into bays will be again adopted, but the passage will be on the wall side, and not, as before, near the range of windows.

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS commenced operations for the twelfth session on the 13th of Jan., when Mr. Wyke Bayliss delivered a lecture on "Blessing the Cornfields, or Landscape

Art in Poetry." On Feb. 10th Mr. Hyde Clarke, D.C.L., gave a lecture "On the Culture of the Fine Arts in its Influence on Industrial Pursuits." The remaining lectures are—"The Poetry of the Arts," by Mr. J. Dafforne, on the 24th of March; "The Influences of Art on Civilisation," by Mr. H. O'Neill, A.R.A., on April 21st; and "On the Tragic Element in the Drama and Fiction," by Mr. Westland Marston, D.C.L. At the meeting on the 3rd of Feb. the chief feature of the evening was the exhibition of a small collection of the works of the late President of the Society of British Artists, Mr. F. Y. Hurlstone; this is referred to elsewhere. At future meetings, during the session, papers are to be read by Mr. H. Tidey, on "Beauty and the Beautiful;" by Mr. H. C. Selous on "Greek Art;" and by Mr. J. Saddler, on "Engravers and Engraving." On each occasion there will be an exhibition of works of Art.

SOUTH KENSINGTON MUSEUM.—The rumour that an exhibition of works by ancient and deceased masters is to be held annually at South Kensington instead of the Royal Academy is without foundation. The idea was never for a moment entertained. It is unnecessary to state that the several galleries now always open at the Museum are, in reality, such exhibitions; besides which there are usually many pictures on loan. The Royal Academy is bound to supply the place vacated by the British Institution.

THE WINTER EXHIBITION in Pall Mall has closed after a most successful season; and Mr. Wallis is proposing to open his usual Spring exhibition, in April, with a collection of French, Flemish, and German pictures, which, from all we hear, promises more than ordinary attractions.

MR. JAMES HOLLAND, whose works have long been known and appreciated in the annual exhibitions of the Water-Colour Society, died on the 12th of February last. Next month we hope to give some notice of him.

MR. RUSKIN'S SPECIMEN OF A CATALOGUE.—We so often have occasion to complain of the absence, the price, or the slovenly composition of catalogues, that we must not omit to thank Mr. Ruskin for showing us what a catalogue may become. A little *brochure* of fifteen pages, containing a list of the fifty drawings and photographs illustrative of the architecture of Verona, which were shown at the Royal Institution on February 14th—when Mr. Ruskin delivered a lecture on the old city—is just such an aid to the stroller through that most interesting temporary gallery as would be the voice of the eloquent lecturer itself. In fact, no one but he would venture to speak so decidedly *ex cathedra*. Knowing him and his way, we listen with unabated pleasure to the fervent utterance. "It would be almost impossible to draw this better," he says of a fine drawing of a decorative Lombard moulding from the south side of the Duomo. Of another he says, "It is much more like the real thing than a cast would be." This, at all events, is calculated to arrest the attention of the visitor. And, paradoxical as it may seem, we are disposed to agree with Mr. Ruskin, if we are allowed to add the words, "unless the cast were lighted in the same manner as the original moulding when viewed *in situ*." Again, "Mr. Bunney's drawing is so faithful and careful as almost to enable the spectator to imagine himself on the spot." Or, "A most careful drawing, leaving little to be desired in realisation of the subject."

"Beautifully drawn by Mr. Burgess." A safer portion of this running criticism—safer, at all events, to imitate—consists of the indications given of the chief merit, or more striking characteristics, of the objects drawn. For most catalogues this method of annotation would be ample, the spectators being left to form their own unbiassed opinions of the excellence of the representation. Thus the note on the capitals of the upper arcade, "showing the grandest treatment of architectural foliage attained by the fourteenth-century masters: massive for all purposes of support, exquisitely soft and refined in contour, and faultlessly composed," is a profound criticism that may teach the observer how to look at the drawing. The little collection in question, brought together only for the illustration of the lecture, consisted of photographs, and drawings in various styles; of these some of the representations of sculptural details fully deserve Mr. Ruskin's warm encomiums. Two or three of Mr. Bunney's coloured drawings are most admirable representations of their objects, though we fear the introduction of body-colour augurs ill for their durability. And there was a sketch of the tomb of Signor della Scala, by Samuel Prout, which, as a specimen of drawing, perhaps, may be considered the gem of the collection.

MR. MYERS, of NEW BOND STREET, has a picture of very great interest, the production of the late Baron Leys. It is an assemblage of portraits of the members of his family—his son, that of his wife, and those of his father, mother, and children. It is painted in the peculiar manner of the artist, and carries us back, as no doubt it was designed to do, to the earlier state of the Art. The picture to which we refer is the original, from which a larger work was painted on a panel placed over the chimney-piece in the grand saloon at the Baron's residence.

THE SCHOOL OF THE FEMALE ARTISTS.—Attached to the Society, No. 9, Conduit Street, Bond Street, is a school for study from the living and draped model. It is thoroughly well managed and conducted, under the superintendence of Miss Atkinson, who is also hon. secretary of the Society of Female Artists. The "instructor" is Mr. W. H. Fisk; and the visitor (honorary) is Mr. George D. Leslie, A.R.A., who gives continual personal attendance, and to whom the pupils are largely indebted. The days when models are "posed" are Tuesdays and Fridays, from twelve to four o'clock—the terms being three and a half guineas for the term of three months. There are many young ladies who desire to know how and where they can obtain advantages such as this school offers—advantages of good and safe instruction from living or placed models, or both. We recommend such ladies to visit the gallery any Tuesday or Friday, and judge for themselves. The exhibition of the Society of Female Artists contains many evidences of the results of teaching in these schools.

MR. RUSKIN, "Slade" Professor of Art in the University of Oxford, delivered his inaugural lecture on the 8th of last month, in the Sheldonian Theatre, which was filled, as a local paper observes, with as large an audience as was ever seen at an Oxford public lecture. His subject was a general view of British Art, past and present; and by Art is here to be understood painting—in the highest department of which we are, and must be, from our nature and habits, lamentably deficient: we live in an atmosphere of too much care and

anxiety to be able to give that entire devotion to the subject necessary to success. On the other hand, we show very great excellence in portraiture, and in delineating home-scenes, domestic life, and landscape, and in these branches of Art our study ought to be encouraged. The lecture concluded with some serious and faithful advice to the young men before him to rise once more from the "careless selfishness" which has too long been the curse of the country, in order to make England, in the noblest sense, the leader of nations. For his second lecture, on the 16th of February, after our present sheets were arranged for the press, Mr. Ruskin took for his subject "The Relation of Art to Religion."

MISS DURANT'S BUST OF "RUTH," exhibited last year in the Royal Academy, where it received much favourable notice, is, we hear, to be cast in bronze, by the famous house of Barbedienne, of Paris, who has secured the right of reproduction, both life-size and of smaller dimensions.

"ART THOUGHTS."—We have been requested to notify that Messrs. Sampson Low and Co. are the English publishers of this work, by Mr. J. J. Jarves, reviewed in our February number with the imprint of the American publishers, Messrs. Hard and Houghton, New York, through whom our copy reached us.

A MEDALLION PORTRAIT of the late Earl of Derby has been executed by a young sculptor, Mr. Hamilton P. McCarthy, which will, doubtless, be appreciated by the numerous admirers of the great statesman. The likeness is excellent, and the work firm and artistic in execution. The specimen submitted to us was in bronze, but Mr. McCarthy proposes to execute some copies in marble.

ROAD TUNNEL AT WESTMINSTER.—Why are the public refused the convenience of the tile-lined gallery under the approach to Westminster Bridge? Until the 8th ult. the little adit was closed by iron gates. On the opening of Parliament these gates were also opened, but the "staircase is shut"—so far, at least, as the public convenience is concerned. You are free to enter from the cloister, and to pass under the road, casting your glances upwards, at the very ingenious arrangement in the middle, which combines the functions of a ventilator, a skylight, an island for the protection of foot-passengers, and a resting-place for the porters of burdens. The gallery itself has upright sides, and a segmental roof, all lined with white glazed tiles. Viewed from the cloister, from which you have to descend half-a-dozen steps, it looks something like the entrance to a sewer. But examined from the northern end, the perspective view of the cloister abutting on the New Palace Yard is striking and picturesque. At this point, however, stands a policeman, to bar the further passage of any but members of Parliament. Why should a work so necessary for the public convenience, and so important as an access to the Metropolitan Railway, be thus monopolized?

THE "FULTON" PORTRAIT OF SHAKSPEARE is to be submitted for sale, with other works of Art, by Messrs. Christie, Manson, and Co., on the 30th of April. It is painted on wood, and is assumed to be the portrait from which Droeshout engraved his plate, the first portrait published of the dramatist, and to which, for its fidelity, Ben Jonson bore testimony. From the initials R. B. that appear on the back of the panel after Shakspeare's name, and the date 1597, it is presumed to be the

work of Richard Burbage, an actor and artist, his contemporary. Among other works announced for sale, during the coming season, are those of the late Thomas Creswick, R.A., and David Roberts' celebrated drawings of 'Scenes in the Holy Land.'

THE LECTURES, at South Kensington Museum, on "Ornamental Iron-work," given by Mr. J. M. Capes, commenced on the 7th of last month, and were, and will be, continued on each successive Monday, till the series of six is completed. They are especially addressed to workmen, and have hitherto been well attended by a considerable number of the class for whom they are intended.

MR. BEDFORD LEMERE has published a series of views of the grounds that environ the Alexandra Park—examples of English scenery—to which we have directed attention. As specimens of Art these are productions of great merit, while they convey impressive ideas of the magnificent beauty of the forest-trees at Muswell Hill, which are certainly not surpassed by any of those that adorn the woods or parks of the finest aristocratic demesnes of the kingdom. They comment forcibly on our appeal to preserve for the public, at any cost, the grounds that surround the Alexandra Palace.

A BUST OF HENRY LORD BROUGHAM has been presented by Henry Francis Makins, Esq., to the Reform Club. It is the admirable work of John Adams, Acton, a sculptor who was brought up and educated by the late philanthropist, Thomas Farmer, of Gunnersbury House, Ealing. He obtained the travelling fellowship of the Royal Academy, and was the intimate friend of John Gibson, in whose studio at Rome he was located for more than ten years, working continually by the side of the master, whose place in Art he would probably have taken, but that ill-health compelled his return to, and residence in, London. If we may judge from this bust, the anticipations of his professional ability have been fulfilled, and larger fame may be expected to follow. It is a work of great power—a fine portrait—the old man eloquent: giving with marvellous force the massive head and the vehement character of one of the foremost men of the age. It is not flattered; there is truth in every line of the features, while the expression has much of that eloquence which distinguished him in the day of his prime. The draperies are disposed with skill, and altogether few productions of its class have been so eminently successful, regarded either as a portrait or a work of sculptured Art.

THE ENGLISH VALENTINES this year have been deplorably bad—mere absurdities, for the most part, without a glimmer of Art. But the market—and as long as there are youths and maidens a market there will always be—has been largely supplied from France, where assuredly they "do these things better," and for such supply we are mainly indebted to Mr. Rimmel, who has done a vast deal, if in "a small way," to improve the taste of the British public. We have seen at his renowned establishment works of this class, of such merit that they might be readily accepted by the most fastidious of critics and Art-lovers; very beautiful as compositions, and exquisite in arrangement and finish. Those that contain flowers are absolutely perfect; they might furnish models for any student; while in others a rich fancy is abundantly displayed.

REVIEWS.

HERWARD OF THE WAKE. Engraved by C. G. Lewis from the Designs of H. C. Selous. Published by the Art-Union of London.

ACCORDING to a custom that has been occasionally adopted by the Art-Union of London, the Council in 1868 offered a premium for a series of drawings, partially shaded, illustrating some work of a British author, or some passages of the history of our country. The invitation resulted in thirty-five sets of designs being sent in: out of these, one set, consisting of twenty drawings, by Mr. H. C. Selous, secured for their author the award. The work selected by the author for illustration was the Rev. C. Kingsley's popular story of "Hereward of the Wake; or, the Last of the English," a narrative full of subject of a certain kind, but well adapted to call forth varied, characteristic, and spirited treatment. The more than half-barbaric life of the epoch to which the tale refers—that immediately preceding the Conquest, and that which followed this event—would give ample scope for composition to any artist.

Of the several works of a similar kind issued by the society, and this is not the first time Mr. Selous has proved himself the successful competitor, "Hereward of the Wake" has certainly not been surpassed, though on one or two occasions it may have been equalled. The story told by its author is so generally known, that there is no necessity to give even an outline of it. The principal scenes, those which exhibit most dramatic power, and at the same time are eminently pictorial, are discriminated for illustration, and are treated with a boldness of conception and vigour of drawing most commendable. The council of the Art-Union acted wisely in making it compulsory on the competitors that their drawings should be something more than mere skeleton outlines; for, in the first place, such works, however beautiful and excellent in themselves, meet with but little public appreciation, generally; and secondly, the introduction of a certain amount of light and shade into a composition greatly enhances its value, by giving it a larger amount of pictorial effect: thus these shaded outlines are in reality pictures.

We might go through the whole series of these drawings and say something more or less complimentary of each one; for, as may be expected, some are of higher merit than others. The opening subject, 'Hereward's Interview with his Mother and the Priest Herluin' is very powerfully rendered: the wild convivial scene in the ancient hall is a composition of numerous figures full of action and very skillfully arranged. 'Martin Lightfoot overtakes Hereward' is a clever drawing; the figures are most animated: this latter quality is still more apparent in 'How Hereward was caught in a Trap,' though the action of the horse is somewhat forced too violently. But, perhaps nothing in the entire series equals the design entitled 'Hereward runs his Ship upon the Flanders Shore': every figure here is one to be studied in motive, attitude, and in expression; painted on canvas by a masterly hand, this would make a grand picture: even with the slight aid given to it by partial shading—most judiciously applied, we would observe—it comes out with extraordinary power. 'Hereward clearing Bourne of Frenchmen' reminds one of Samson slaying the Philistines, such havoc the gigantic strength of the Englishman is making of his enemies; a somewhat similar scene is 'Hereward rescuing Alfrida.' In contradistinction to these may be pointed out 'Tolfrida teaching Hereward to pray': both are kneeling before a crucifix in their bed-chamber, a child sleeps by the side of the bed, and a brace of large hounds have taken up their temporary abode in the apartment. 'Hereward's First Interview with Torfrida' is an elegant design, both as regards the figures, the architecture of the apartment, and the massive old furniture. There is abundant evidence throughout the whole of the series that the artist has given much careful study to all the details of his work—costumes, armour, &c. &c.

It is the object of the Council of the Art-Union Society to give encouragement to Art in its various phases; yet it is scarcely to be expected that all their ventures should find equal favour in the opinion of their subscribers. The large chromolithograph of Mulready's, 'Choosing the Wedding Gown,' issued last year, was not, we believe, a success: if 'Hereward of the Wake' does not more than compensate any deficiency caused by the former, the failure must be attributed to want of taste and judgment on the part of the public. The work constitutes an admirable companion to Mr. MacIise's designs illustrating 'The Norman Conquest,' given to subscribers three or four years ago; and this is paying it no little compliment. Mr. Lewis has engraved the plates with much freedom combined with delicacy.

JOURNAL OF A LANDSCAPE-PAINTER IN CORSICA. By EDWARD LEAR. Published by R. J. BUSH.

There are few parts of the world tolerably easy of access, and likely to furnish the artist with good material, into which he will not endeavour to find his way. It is true that the majority prefer tarrying at home, or they limit their travels to a comparatively contracted radius of places which have long been shrines to Art-pilgrims; but now and then we get evidence of less-frequented wanderings in pictures that show us something with which we have but little or no acquaintance. Now Corsica is not a very far-distant or an unknown region, as we read of it in books; but the character of its scenery, as depicted by the pencil, is not familiar to Englishmen, and this is what Mr. Lear shows us in a series of bold and effective engravings in wood, which illustrate his travelling experiences in the island. Speaking on this point, he says:—"The ever-varying beauties of light and shade in mountain and valley, the contrast of snowy heights and dark forests, the thick covering of herb and flower, shrub and tree, from the cyclamen and cistus to the ilex, oak, beech, and pine; these are always around him" (the traveller), "and he will find that every part of Corsica is full of scenes stamped with original beauty and uncommon interest."

The text of the book is little more than what its title indicates, a "journal" of the author's visit to the island, an enlargement of the memoranda made by the way. Neither in the aspect of the country, nor in its historical associations, nor in the manners and customs of its present inhabitants, is there anything to draw forth vivid and stirring description; nevertheless, Mr. Lear's narrative is pleasant reading. He often meets with, and is hospitably entertained by, most agreeable residents, whereby we glean something of the inner life of the people; and he writes of what he saw in them and their country in a quiet, congenial, and appreciative spirit.

The volume well supplements the other books of travels, in central and southern Italy, and in Albania, published some years ago by the same writer and artist.

ART IN ENGLAND. Essays by DUTTON COOK. Published by SAMPPSON LOW, SON, AND MARSTON.

This is a gossiping series of papers, not given now to the public for the first time. They appeared, we believe, in some magazine, but have been subjected to enlargement and revision to prepare them for re-publication. The artists whose lives Mr. Dutton Cook has sketched out with a lively anecdotal pen are, for the most part, comparatively unknown, or but little appreciated now in the records of British Art; though at one period they had a prominent position:—George Romney; Allan Ramsay, Jun.; Cosway; Sherwin, the engraver; Northcote; Hoppner. Then we have a chapter about Roubilliac, the sculptor; another on Verrio and Laguerre, two French painters who established themselves in England long years since; another chapter is devoted to the rise of the Royal Academy; and the final essay discusses the genius of Turner, and Mr. Ruskin's estimate of it. Speaking of the latter's "Mo-

derm Painters," and especially of the last volume, Mr. Cook says:—"Emphatically a great work—a noble jewel in the crown of Art-literature, resplendent enough to have its flaws dwelt upon and some imperfections and shortcomings in its setting pointed out, and yet to lose little in estimation after the utmost has been said and done in these respects." There will be few dissentients from this opinion who have brought to the reading of any of Professor Ruskin's writings anything of a congenial spirit with his love and admiration of the beautiful both in Art and nature. Without any pretension to Art-criticisms these sketches offer both information and amusement.

THE WORLD OF THE SEA. By M. MOQUIN TANDON. Translated and enlarged by the Rev. H. MARTYN HART, M.A. Published by CASSELL, PETER, and GALPIN.

This is a volume of deep interest, full of knowledge and wisdom; a series of solemn and impressive, yet attractive, teachings from the book of nature. It is "an ample review of the ocean world;" not, indeed, exhausting the subject, but dealing with so many parts of it as to convey to the reader an immense amount of information on matters concerning which all persons will desire to know something. The style is exceedingly seductive, as harmonious as the theme of which it treats; it is full of engravings, some large, some small, and some in colours. They are admirably executed portraits of many hundred objects interesting to the naturalist—but not to him only. The book may be read for amusement as well as instruction, for it is rich in curious anecdotes.

NATURE. A Weekly Illustrated Journal of Science. Published at 9, Southampton Street, Strand.

Considering that there is scarcely a weekly or monthly publication that does not treat, in some form or other, of the world of natural science, and also that there are periodicals more or less devoted to its teachings, it might be thought that such a journal as this is superfluous. We presume, however, that it will not be found so; the reading public, even of learned books, is large comparatively, and such will find in "Nature" a comprehensive digest of scientific information that will be welcome to them. The work is well sent out as to paper and printing; and in the numbers which have reached us are contributions of writers distinguished by their attainments in various branches of science.

THE FIRST HEROES OF THE CROSS. By BENJAMIN CLARKE, Editor of "Kind Words." Author of "The Life of Jesus for Young People." Illustrated by J. and G. NICHOLLS. Published by the SUNDAY SCHOOL UNION.

Following the plan adopted by Mr. Clarke in his former little volume, he has in this sketched out the histories of the Apostles as recorded in the book of the Acts, telling the stories in language suited to the comprehension of children, and drawing from them such lessons as it is desirable to inculcate. With an attractive subject, numerous engravings, and pretty binding, here is a book that crowds of young people would delight to possess, one, too, that would scarcely fail to be permanently useful.

ÆSOP'S FABLES. Illustrated by ERNEST GRISET. Published by CASSELL, PETER, and GALPIN.

An old friend in a new dress: the fables, famous for two thousand years, have been "revised and rewritten," by J. B. Rundell, and are prefaced by a history, giving us all that ever can be given concerning Æsop the fabulist. The book is full of excellent wood-engravings, large and small; they are designed with knowledge and skill, and are vigorously engraved. There is no book of the year so desirable as a gift-book to the young; its teach-

ings are for all ages, but more especially for those who are beginning life, and must learn in the school of experience.

ROBINSON CRUSOE. With One Hundred Original Illustrations by ERNEST GRISET. Published by JOHN CAMDEN HOTTEN.

Another edition of this immortal book—and one that will delight every boy-reader; for it is full of graphic character and redolent of humour; not coarse fun, but rather refined drolleries that admirably illustrate the text. In all his editions of old works, Mr. Hotten is sure to introduce something new; here we have a condensed history of the sailor "Alexander Selkirk," who changed his name to Selkirk, and who having lived alone during four years and four months on the island of Juan Fernandez, returned to England, and died, A.D. 1723, a lieutenant in the British Navy. Young people will read this brief and "true history," with almost as much avidity as the romantic tale woven out of it by Defoe. Among the books of the past year this is assuredly one of the most attractive and the best.

A GRAMMAR OF ELOCUTION. By JOHN MILLARD. Publishers: LONGMANS & Co.

A book of this kind was greatly wanted: the Art of correctly speaking has been strangely neglected; for an Art it is, and one that may be easily taught by a competent teacher. There are rules that may be impressed on any mind. Elocution is indeed a rare gift, and few possess it; but all who have to speak either in private or in public, may learn how to do it gracefully and with effect. That is a truism on which the author insists. He cannot indeed make an orator, but he can, and does, show that awkwardness and embarrassment when addressing either the many or the few, are by no means evils that cannot be overcome, and with but little difficulty.

How often do we meet people who fail to get respectably through a dozen sentences when called upon to speak; yet who are fully masters of the subject they have in hand, and who could talk about it freely and effectively among friends or when "at home" with their auditors.

To such we introduce Mr. Millard—an apt, intelligent, experienced, and singularly competent teacher; there are members of parliament, not a few, who might "go to school" to him with great advantage, and who if they cannot take absolute lessons, may procure, and acquire much from, his unpretending little book. He gives lessons, not only in speaking, but in reading; and to read well is of vast importance to all who *can* read: to do so ill is to deprive an author of half his influence and worth; yet how rare it is to meet even a tolerably good reader!

Mr. Millard arranges his subjects under these heads: the mechanism of words; the vocal accompaniments of words; emphasis, or the enforcing of words. These divisions are subdivided; and he treats of articulation, pronunciation, inflection, modulation, pauses, emphases, and so forth. His rules are simple yet comprehensive. He is evidently master of his theme, and no doubt he has had large experience for his guidance; thoroughly comprehending the importance of his task and its gravity. To him it is a serious thing: it ought to be so to those of his pupils who are at any time likely to be called on to address a crowd; or, indeed, whose duty it ever is to speak or read even to a limited circle.

TALES OF THE WHITE COCKADE. By BARBARA HUTTON. Published by GRIFFITH AND FARRAN.

This is simply a record of the few brief triumphs and many marvellous escapes of "Prince Charlie," in 1746. The author is a warm yet not very enthusiastic admirer of the "Young Pretender;" she does him, however, more than justice, and is fervent in laudation of his brave and self-sacrificing followers, men and women—of Flora Macdonald especially, a lady whose name has been honoured and glorified ever since the perils in which she took a pro-

minent part. Those who care to read the Pretender's history, interesting and exciting as it is, will obtain ample information in this graceful volume. It contains nothing that is new; it is simply a collection of facts, skilfully knit together, and placing before the reader a touching and exciting narrative at easy cost. The illustrations, by Mr. J. Lawson, are good.

MILLCENT AND HER COUSINS. By the Hon. AUGUSTA BETHEL. Illustrations by H. PATERSON. Published by GRIFFITH AND FARRAN.

We remember, with pleasure, the fair lady's "Echoes of an Old Bell;" it was graceful and imaginative; and this is a genuine Christmas book, containing a variety of characters with various tempers and objects; but we are sorry to say, disfigured by a superabundance of vulgar English: "arn't," and "couldn't," and "you've," and "haven't," &c. If young people, in these fast days, have the habit of docking the Queen's English in this fashion, it should never be written and printed by those who ought to, and do, know better; there is neither fun nor wit in semi-vulgarity, and Miss Bethel has too much genuine power in composition to cater to the defects of her readers.

We enjoy "fun," genuine fun, as much now as we did in our young days; but we like it pure. Millicent is naturally and vigorously drawn; but we should have been sorry to have seen her governess, or, at times, even her companion.

WHISPERS FROM FAIRY LAND. By G. P. D. Published by MICHELL AND HUGHES.

This is one of the prettiest, pleasantest, and most instructive volumes the past year has given to young people. As a collection of short fairy tales, it is by much the best we have read for a very long time. Each story points a moral, teaches a lesson, and brings a reward. It is honey-sweet; pure and fresh as morning dew; and although the thoughts and hopes, and fears and longings of earth, are by no means put out of sight; they are made eloquent persuaders that the way to goodness, happiness, and heaven, are smooth and easy of travel. The style, too, although bearing evidence of a first essay, is careful and sound. Youthful readers will learn from this unpretending book, much that they will never need to unlearn when they grow old: the author has given in a few pages a gift of great worth to the rising generation; and no doubt, at a period not distant, we shall know the name which these letters G. P. D. indicate.

ROSAMOND FANE; OR, THE PRISONERS OF ST. JAMES. By M. and C. LEE. Illustrated by ROBERT DUDLEY. Published by GRIFFITH AND FARRAN.

The authors of this volume have taken a generally known anecdote of James II.'s boyhood and made it into a story. They have been at evident pains to be historically correct, and apologize for having anticipated the time when Lady Carlisle had the care of the Princess Elizabeth's education, by about a year. This is a very slight flaw in a work of fiction, which is composed with sufficient skill to make an interesting narrative. The mighty wizard, Sir Walter Scott, set the example of weaving a web of fiction out of a thread of fact. We are told that historical novels are out of fashion, and so they will remain until a second Scott arises to harmonize and illumine what is dark and dreary, by contrasts and episodes that never falsified facts, while at the same time they created fresh interest in them.

We are certain that Rosamond Fane will give pleasure to many of our juvenile friends, and send them to the History of England with increased interest.

The illustrations and getting-up of this volume are not in Messrs. Griffith and Farran's usual style of excellence.

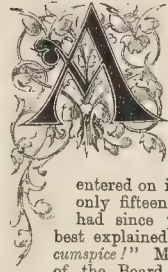
THE ART-JOURNAL.



LONDON, APRIL 1, 1870.

THE ROYAL SCOTTISH ACADEMY.

FORTY-FOURTH EXHIBITION.



At the annual Banquet held on the 11th of February, preparatory to the public opening on the day following, the Lord Justice Clerk took a brief review of Scottish Art, and stated that the Academy entered on its work in 1826 with only fifteen members. How it had since progressed might be best explained in one word—"circumspice!" Mention was also made of the Board of Manufactures as having erected, with the aid of a parliamentary vote, two of the noblest structures that Edinburgh possesses. The croupier, R. Herdman, R.S.A., proposed that a chair of Art should be instituted in the university; a suggestion which was warmly seconded by Principal Sir A. Grant. An ode prepared for the occasion was delivered by J. Ballantyne, R.S.A., and the meeting altogether was intellectual and agreeable.

The elegant rooms of the Royal Scottish Academy have the walls well and fully occupied without crowding. There are fewer Royal Academicians than in some previous seasons, and not so many foreign exhibitors. But the Scottish element is strong, and the Art of the country is worthily represented. A general survey quickly leads to the conclusion that there is no one special picture that, distancing all the rest, becomes stereotyped on the memory. Yet that there are many of genuine merit, and meet to be remembered, it will not be difficult to establish as we proceed in our allotted task. And first, as to figure-pieces. Passing over the diversity of opinion as to what properly constitutes the *genre* class (whether the term applies to the current age alone, or embraces humanity in the modes and manners of the past), we need not dwell on several notable productions now being exhibited in Edinburgh, and which we have had variously under review on former occasions. Among these is Sir N. Paton's 'Caliban,' as wild a vision as ever sprung from the brain of poet or painter. D. MacIose's 'Sleep of Duncan,' great in anatomical handling, yet not free from that compression of objects to which this artist is prone; Keely Halsweller's 'Roba di Roma,' and other Italian portraits, rich and characteristic; E. Nicol's inimitable 'China Merchant'; C. E. Johnson's rather confused scumble of the 'Last of the Spanish Armada';

Mrs. Robinson's tasteful portraits, 'A Summer's Evening at Strawberry Hill,' and Peter Graham's *chef-d'œuvre*, 'On the way to the Cattle Tryst,' &c., &c. Beginning with James Archer, we would heartily commend each and all of his delineations. One large canvas, illustrating the old ballad of Kirkconnel Lea, is the picture exhibited last year in the London Academy. 'Queen Margaret,' by the same artist, is a cabinet work gracefully refined; and the 'Story of the Three Bears,' a girl conning a book in a garden with a young brother listening in her lap, is a very dream of childish happiness. Our favourite, however, is 'Desolate,' a name graphically borne out by that solitary forsaken one crouching on the cold wide moor, and covering her face with her hands in all the abandon of lonely wretchedness: another instance, among many, of the powerful expression of misery possible to be evolved without the disclosure of a single feature. Wm. McTaggart, R.S.A. Elect, has a clever piece, 'Village Connoisseurs.' A lad bearing images comes down a sloping road, followed by a noisy troop of gaping children plainly resolved to dog his steps, and leave the poor vendor no rest for the sole of his foot on the hot and dusty highway. The effect is good; but somewhat marred by the exceeding resemblance to each other of the upturned faces, nearly all of which are of the same type. 'The Runaway' tells its tale excellently. The boy, walking slowly along with his bundle, has already misgivings about the prudence of the step he is taking, and the sympathetic terrier looks as if he too would fain turn back to the comforts they are so foolishly resigning. Hugh Cameron's diploma picture, 'Play,' must command laudation from all who are familiar with the sweet winning ways of childhood. These two little beings, teaching the kitten to leap, are full of airy grace and innocence, known only to one period of life—the best and sunniest page of the volume—'Maternal Care,' is also well-conceived, serene and natural. G. P. Chalmers develops enlarged powers. His conception of the humble woman, who

"Just knows, and knows no more, her Bible true,"

has all the fine simplicity indicated by the poet: the impression is quiet and complete. In his 'Love Song' fancy soars a higher flight. A girl, with eyes bespeaking romance of soul, breathes softly to her mandolin some lay of tenderness, whose words, perhaps, are better to be sung than spoken. A most pleasing picture, leaving nothing to be desired, save a smoother surface, which on closer inspection appears to lack finish. Thomas Graham's 'Ave Maria' gives us a young Roman Catholic female, of the peasant class, inside a church. The devotional expression is fixed, yet not overstrained; and the accessories of wood-carving and ecclesiastical ornamentation are carefully rendered. There is a charm not easily definable in R. T. Ross's diploma work 'Asleep.' The cottage interior reveals a rosy damsel, seated at her spinning-wheel, overtaken by the drowsy god, with her foot on the treadle, and the thread still in her hand. A privileged visitor, in the guise of a country lad, steals in by the open door; and agreeably surprised by the lucky *pose* of affairs, advances cautiously with evident intention to do something bold and love-like. What will be the consequence? Probably a bright blush now, and a wedding ring anon. Mr. Ross has four other pictures, 'Preparing Bait,' 'Baiting the Line,' 'Dyeing the Net,'

and 'The Music Lesson;' in all of which fisher-life, under various aspects, with its motley accompaniments of ropes, spars, casks, parti-coloured sails, baskets, nets, blue and red jackets, &c., is cleverly arranged to bring out the particular incidents of the sea-faring trade. This successful exposition of both land and water stories implies versatility in the handling of the brush very creditable to Mr. Ross. W. E. Lockhart has deservedly found a ready purchase from the Royal Association for the Promotion of the Fine Arts for his 'After Marston Moor.' The episode in soldier-life is touchingly depicted. The warrior fully equipped, and holding his noble horse by the bridle ready for instant departure, is taking farewell of wife and child. Perhaps the best proof of William Douglas's talent is to be found in the hold which his productions take upon the eye at the moment of first seeing them. He is one of those artists who belong, we had almost said, to the sensational school, whose principal charm lies in startling effects, such themes being generally seized upon as are capable of vigorous dramatic treatment. Accordingly we are presented, *inter alia*, with 'The Poisoner,' wherein a designing old rascal, alchemist, or monk, or apothecary, stands behind a curtain concocting some fatal mixture, which, while it brings death to the poor worn patient on the other side of the drapery, will bring also a bag of ill-gotten gold to her wicked betrayer. 'The Sleeping Drummer,' and 'Traveller's Tales,' are both good after their own fashion, florid and suggestive; and 'Adding Glory to the Saints,' where a purveyor of Catholic images, with a sly smile on his lip, gives a finishing touch to a miniature idol, has a stroke of humour very fresh and pleasant.

Of John Faed's three pictures, spite of the fine colouring of 'Evangeline,' and the stiff intrepidity of 'The Covenanter Sentry,' we prefer the stalwart form and fine old head of 'Tenant Rights,' with the game slung boldly across the shoulders, as one would say, 'Wha' dare meddle wi' me?' J. B. MacDonald is particularly manifest in his 'Poacher,' a capital picture, giving not only an admirable sample of the *bona-fide* Celt following his very questionable vocation, but as true a bit of snow storm on a hill-side as we remember to have seen. With 'Prince Charlie's Parliament,' we are not quite satisfied. The faces lack interest, and there is a tameness about the whole conception. A large canvas by Josef Israels, the Belgian artist, greatly pleases us, 'The Sleepers,' it is admirable—a veritable leaf from the *Castle of Indolence*. Which is the sounder sleeper, the aged woman or the cat? The atmosphere is infectious, we must not look longer or we shall be nodding too. James Drummond, sometimes styled by pre-eminence the painter of Scottish history, contributes an illustration in the life of the Queen of Scots, when, after the surrender at Carberry Hill, she is brought a destined prisoner to the provost's house in Edinburgh.

There is a grotesque affectation, so to speak, about George Hay that tells excellently in his manipulations. Indeed, he has, in this respect, struck out in some measure a walk for himself, imparting to his subjects a sort of quaint merriment, analogous to what in common parlance is called "laughing in the sleeve." Even in 'The Scrivener's Booth,' a capital picture, this sly meaning is perceptible, and yet more enjoyably in 'La bonne Bouche,' and 'The New Shoes.' R. Gavin has this year sold himself into bondage, and treats us to a triple display of negro humanity as

beheld at New Orleans. The tone of these slave likenesses is superior; the bronze complexions, protuberant lips, and jetty eyes have truth and character; they are something more than common portraiture. Besides a noble landscape full of the poetry that lies in mountain, valley, and stream, that was sold the first day of the exhibition, we have a sweet sample of domesticity from Sir George Harvey, P.R.S.A., designated 'A Girl Knitting.' The chief attraction here is the perfect simplicity of treatment. But then to be simple, and, at the same time expressive, is the prerogative of a high mind, and such real glimpses of home-scenes, effective without the least "foreign aid of ornament," are a severe test of artistic ability. Besides portraits, J. A. Houston throws out 'Bait' for inspection. There a fisher sits by his boat, while a young woman hands the nets. R. Ross, jun., merits a word of praise for his 'Last Rose of Summer,' an elegant *morceau*. 'The First Parting,' J. Davidson, is a truthful peep into childish emotions, implying delicate perception in the author; and 'The Village Green,' John Dun, is a delightful transcript of the golden age, when dancing on green grass is the spontaneous utterance of the spirit's buoyancy. J. P. Abercromby is very successful in 'Quite the Lady,' another child-piece where, under a worn umbrella, a small girl of mincing gait apes the airs and graces of maturity. But a deeper feeling is evoked by a choice product of the same hand, entitled, 'Those that seek Me early shall find Me.' The atmosphere that surrounds these tiny heads is holy. A Bible is on the table before them, the toys that erewhile delighted them lie forgotten on the floor: the better light has shone upon these tender hearts, and as we look, we seem to hear the solemn words, "Out of the mouth of babes and sucklings Thou hast perfected praise." 'Days of Sunshine,' and 'Father Eustace,' establish R. W. Macbeth's claim to a higher position than heretofore in the scale of merit. And though the former may be rather too much *couleur-de-rose*, the tint is so far warranted by the theme, while in the latter the tone is suitably grave and becoming. William Proudfoot (an oft-recurring name) employs his faculties variously in landscape and figures. His interiors are carefully studied, as witness, 'Castle Warden' and 'Parlour and Nursery.' 'The Warrior in Time of Peace,' T. Edmonston, is an interesting view of the ship's cabin in port, filled by a heterogeneous assemblage enjoying an hour with their sailor-friends. In a kindred style of boon companionship we may class 'Merry Making in the Olden Time,' J. Gilbert, and 'St. Valentine's Morn at the Old Farm,' J. Michie; in both which interest and amusement is cleverly portrayed in diverse modes, corresponding to the age and character of the *dramatis personæ*. We must not omit to mention Oswald Stewart's 'Man-at-Arms' and 'Hiring a Bravo,' spirited and healthy conceptions. Similar to these in treatment and suggestion, are G. Aikman's 'Moss Trooper,' and E. Kirkpatrick's 'On Watch and Ward,' to which we may fitly add, Gourlay Steel's 'Alarm,' painted in *tempera*, a hero of wit and mettle accompanied by his dog. We wot not whether the man in coat-of-mail, or the animal in coat of hair, shows the bolder front: both are fearless; let the enemy come on! Among lady artists, Mrs. Charrelie takes prominent rank as a delightful expositor of female grace and tenderness.

She possesses clear ideas of all the more delicate emotions of what her sex is susceptible, and knows how to illustrate them with taste and expression. This opinion is amply verified by 'A Disappointment' and 'In Doubt,' where the single figure in each tells her tale with earnest and beautiful truth. Miss M. Kerr paints well a Spanish damsel 'Going to the Bull-Fight,' though in the 'Belle of the Village' one arm seems rather out of drawing. Miss W. Dunlop touches a chord of our far-off youth in 'The Absorbing History of Cock Robin,' and Miss MacWhirter shows talent in the "still life" of 'The Library Table,' where an old black-letter volume divides the interest with a superannuated coin, exposed in a faded silk case. 'Neapolitan Strolling Musicians' gives us a most favourable opinion of Miss J. Ramage; nor must we forget Miss S. Hewett's 'Beggar Girl,' surely the pity "so sweetly invited" of the kind gentlefolks will meet its due response. George Manson's 'Milking Time' is a valuable addition to the water-colour department; and we are glad to know the talent of this young aspirant has been substantially acknowledged—the Royal Association for Promoting the Fine Arts having bought the picture. In respect of the portraits, *per se*, Sir Francis Grant, P.R.A., wins universal admiration for that of his daughter: it is easy, graceful, refined, and a model of clear, yet mellow, colour. Perhaps, next in order of merit, we might class a beautiful likeness of a 'Lady,' and another of a 'Boy,' by the late William Crawford. 'Beatrice, Rome,' and 'D. O. Hill, Esq., R.S.A.,' commissioned by the Academy to be placed in their collection, are admirable specimens of R. Herdman's vigorous brush. 'Portrait of the late R. S. Lander, by himself,' is interesting, and N. Macbeth excels himself in his thoughtful and dignified impersonation of the Rev. Dr. Bruce. The face is a masterly compound of intellect and feeling. Otto Leyde, with much to approve in the *pose* as well as execution of his subjects, is occasionally faint and sickly in hue—witness, 'Mary Pitman,' and 'Annie Babington.' But the child sitting on a flowery bank, 'Summer-time,' is beautiful exceedingly. Then we have fine portraits by D. Macnee, a name illustrious in his own walk of Art—the most conspicuous being the 'Rev. Dr. Begg,' and 'Alex. Smollett, Esq., of Bonhill,' both presentation pictures. And Colvin Smith is here with his broad firm handling, and Mungo Burton, Hugh Collins, J. M. Barclay, Tavernor Knott, and a whole band of well-known favourites. Of Kenneth Macleay we note that he has been down among the Highlanders, and so he produces a host of Macphersons and Macsweens, chiefs, pipers, and retainers of all sorts and sizes, "by order of Her Majesty Queen Victoria."

In landscape-painting without doubt Sam. Bough has established in the last few years a high and still increasing reputation, and one thing we commend about him is that he patriotically chooses Edinburgh as the arena of his exhibitions. 'On the Solway,' is an outburst of genius in conception as in execution discernible at the first glance. That far-stretching distance of land and water, mingled almost imperceptibly by the receding tide over the vast sands, the immense herd of straggling cattle dubiously fording their way through the river, the whole canopied by a most fitful and solemn sky; these form a great and grand combination that arrest, holds, and fascinates the longer we gaze. This work the Royal Association

has purchased at the moderate sum of £180. There are two cattle-pieces besides: 'On the Solway,' by Peter Graham, which we took occasion to notice with much deserved praise in the London Academy last year; and, 'The Drove,' by Charles Jones. The latter is a dexterous and powerful rendering of brute life, but being literally nothing more, is scarcely sufficient to fill a mind athirst for an artistic treat. Waller H. Paton is an indefatigable student. "Scorning delights and living laborious days," his easel is ever yielding new fruits equally honourable to himself and delightful for us to contemplate. Though slightly inclined to exaggeration in the temper of his skies, his general style of working is harmonious and natural. Of his nine contributions, 'King's Cross' Point, Arran' is our favourite, purchased by the Association. 'Wolf's Craig' is a charming bit of moonlight, where the *chiaroscuro* is skilfully adjusted. A. Perigal is another diligent votary of the gentle craft; one of observation too, and unlimited painstaking, who goes daily on his way rejoicing in the steady pursuit of a congenial profession. Of the numerous results of his labours we incline most to 'A Peep of Loch Awe' and 'Evening on a Highland Loch.' The latter especially is well composed and exceedingly judicious in tone. But Mr. Perigal's masterpiece is certainly 'A Lowland River,' in water-colour; a scene of great natural beauty, soft and effective in treatment. John C. Wintour holds respectable rank in the roll of fame, albeit he is occasionally guilty of want of precision and clearness. His views of the Pass of Killiecrankie, by day and by moonlight, require study to bring out their intended effects, which, however, are satisfactory in the end. Were it not that private owners have kindly granted loans of his handiwork, we should have only one of J. Macwhirter's landscapes now in the galleries. 'Cauld blaws the blast across the moor' is so good that it gives us a shiver like incipient influenza. Of similar character is 'The Moor of Rannoch,' but 'Harvest by the Sea' is bright and blythe, suggesting peace and plenty. But come now with J. Farquharson into this old avenue of tall Scotch firs, through which the last glow of the red sunset is dreamily stealing. There is excellent and growing appreciation of Art in James Cassie, recognisable in each one of his contributions; more particularly in 'Twilight on the Moor,' a sweetly solemn scene, and 'Early Morning on the Tay,' soft, and dreamy, and cool. 'Lochaber,' A. Fraser, is wild and stormy, characteristic of the locality; while a 'Sunny Cottage, Spring-time,' is a feast to the eye, and redolent of happy hopes. Nor must we omit praise to D. O. Hill's companion views of Perth and Dunbarton, and the 'Old Mill' with the crescent moon gleaming on the romantic scene. We are indebted to Macneil Macleay for several pleasing pieces, not so purple in tint as some of them used to be. J. W. Oakes is charming in both his landscapes, particularly 'Chepstow Castle—Moonlight,' and Colin Hunter presents a striking bit of river scenery with 'Fern Gatherers' returning home.

The sculpture comprises forty-four examples. Of these the chief are a marble statue of the late Graham Gilbert, R.S.A., by William Brodie; a bust in marble of Professor Christison, M.D., and one of the late Dr. Robert Lee. The Angel of the Resurrection, *mezzo-relievo* in marble, and a Roman Contadina in marble, both good, are by John Hutchinson. Pet Marjorie,

exquisitely sweet, is by Mrs. D. O. Hill; a sketch model for a statue of Burns, by the same gifted lady, excellent in form, but somewhat idealised in feature; a clever figure in terra-cotta of Tubal Cain, George Lawson; a lovely expressive *alto-relievo*, 'Glaucus and Ione,' by W. Stevenson.

RAVENNA AND ITS CHRISTIAN MONUMENTS.

Of Ravenna, even more truly than of Rome, might Byron have sung:—

"She saw her glories star by star expire."

Most deserted of the many deserted cities of Italy, silent, proud, solitary, the sometime capital of the western empire, subsides amid her marshes and orchards into dignified decay. Singularly calm and grand is the quiet death of this old imperial city. "The Goth, the Christian, time, war, flood, and fire" have, indeed, left the marks of their ravages upon her pride, yet these are but as the furrows and silver hairs of venerable old age—witnesses of noble conflict and steadfast endurance.

The richest associations of Ravenna are of such ancient date, that the mediæval memories which seem still to pulsate in the dying splendour of other Italian towns, here claim no thrill of responsive interest. The pretty tide of cheerful modern life breaks ebbless against the massive walls of stronghold, tomb, and temple; in the streets lie the sculptured sarcophagi of the mighty dead, now used as halting places for unmindful gossip. The stately temples, raised in the early days of Christendom with Roman or barbaric magnificence, lift themselves apart into the upper air, and attract few worshippers beneath their resplendent vaults of mosaic and marble. Around the city-walls spread the scanty orchards, the tracts of rice-field and swamp, whence the peasants of to-day gain their hard living. Farther still, on the eastern side, grows the impenetrable belt of pine-forest which parts the city from the sea, that once floated navies to her walls. Such is Ravenna in the nineteenth century. To relate what she has been to unfold the history of Italy; nay, to describe the rise and fall of empires, the growth and spread of Christianity itself. But the records of the last twelve centuries are so entwined in "the double night of ages and of her, night's daughter, ignorance," that we travel back through the history of Ravenna, as through a dark mountain-tunnel; keeping our eyes ever fixed on the glimmer of light at the farther end, we watch it broaden and brighten until at last we emerge into full day to find ourselves in a new land, and yet the same—Ravenna of the first six centuries after Christ, coveted, and fought for, by eastern emperor and barbaric conqueror, the richest and the strongest city in Italy, exalted even above imperial Rome.

It is with this period then, the first six centuries of the Christian era, we have to deal, for to it belong the grand monuments of Art which must claim our chief attention. Yet a slight historic sketch will serve to render more intelligible the Art-points on which we must dwell. The first stage in which Ravenna presents itself on the page of history is in transition from a mere Roman colony to an important sea-port, claiming, in course of time, the great harbour which Augustus built at the mouth of the Candianus. Around this harbour clustered the flourishing suburb of Classe, now indicated only by the old Church of S. Apollinare in Classe, raised in the sixth century on the foundations of a temple to Apollo. By the fourth century this harbour became filled by the deposits of the Po and its tributaries, and the self-sown forest of stone-pines sprang up between Ravenna and the retreating waters. Still the ample streams, diverted by Art, as Gibbon tells us, into numerous channels, were filled and emptied every day by the fresh tide, and the air of Ravenna, which was built, like Venice, on islands connected by movable bridges, was kept wholesome and pure. The Emperor Honorius, son of Valentinian, last ruler of the undivided empire, led hither, as to

an impregnable stronghold, when hard pressed by Odoacer: here resided Galla Placidia, as regent for her son, Valentinian, until Odoacer made himself master of Italy. From one barbarian to another, from Odoacer to Theodoric the Ostrogoth, Ravenna passed, to fall, finally, under the haughty rule of Justinian's representatives, the exarchs, who sought to create of the city a second Byzantium. But the fortunes of war, then even more rude and various than now, brought the Lombards into Italy, and their king, Astolphus, into Ravenna, as the conqueror of the hour. Yet another change befel the proud city of the exarchate. Pope Stephen III. successfully invoked the Franks against his Lombard enemies: Ravenna, with the exarchate and other territories, was handed over to the Papal See, and Rome saw her rival humbled at last. From this time forward the glory of Ravenna waned dim; ecclesiastical ambition and aristocratic pride struggled for the upper hand, and the city, like its neighbours, became a field for the changeful fortunes of faction. In the thirteenth century the family of Polenta enjoyed an ascendancy immortalised by Dante. The Tuscan Virgil is buried in Ravenna, and his memory casts a light over this vexed page of her history.

"Happier Ravenna! on thy lonely shore,
Fortress of falling empire! honour'd sleeps
The immortal exile."

The short period of Venetian rule during the last republic, infused, for the time, fresh life into the city; since then successive Papal, French, and Austrian rule have only brought change of misfortune.

Under "Italy united," a twither of hope seems to rise among the old walls, and the people are looking for some faint indication of better times flushing the far horizon. We shall see what railways and progress may do yet for the prosperity of modern Ravenna. The thought is pain and grief to all those poetical and artistic sympathies which find in the decayed grandeur of the city delightful subject for æsthetic graving. Let us hasten then to traverse the grass-grown streets, and visit the ancient monuments ere "improvements" deface their beauty, and civilisation bring the clatter of the modern world to mock their eloquent silence.

Dr. Wiseman has said "Ravenna has but one antiquity and that is Christian;" and, doubtless, it is in her Christian temples that Ravenna may chiefly boast. No less than fifteen date their foundation from the fourth to the eighth centuries. The chances of war, which have left scarcely a vestige remaining of the massive fortress, or the palatial residence of kings, emperors, and prince-bishops have yet spared the stately fane which Galla Placidia, Theodoric, and Justinian raised to the glory of their faith. Some, it is true, have been despoiled, desecrated, or destroyed. The taste of the later Renaissance has, with profane hand, defaced where it sought to adorn; still the grand Basilicas, S. Apollinare Nuovo, and S. Apollinare in Classe, S. Vitale, the Mausoleum of Galla Placidia, the two Baptistries, and the archiepiscopal chapel retain their pristine form, their columns of eastern marble, their precious mosaics. The most ancient foundations in Ravenna, according to Labarte, are the four last enumerated, together with the Basilica of S. Ursus, and the churches of S. Giovanni Battista and S. Giovanni Evangelista. The cathedral was "restored" in the eighteenth century, beyond recognition of its first estate. The adjoining baptistry, raised by Archbishop Ursus at the end of the fourth century, was, according to an old inscription, rebuilt and redecorated between 449 A.D. and 553 A.D. by Archbishop Neo. The completion, therefore, occurred during the rule of Theodoric, who, though himself an Arian, exercised wise forbearance towards the orthodox party. This baptistry is an octagonal building covered by a cupola, on the summit of which is an old iron cross of the seventh century. The mosaics that line the cupola and cover the spandrels of the arches are stated by Kugler to be the earliest mosaics of the fifth century now extant. Labarte, however, places them later than those in the Mausoleum of Galla Placidia, to which, in point of Art, they are

certainly, to our thinking, inferior. The general design has as centre the baptism of Christ, by S. John, a nude figure, while a river-god holds the napkin which in later Christian Art is presented by angels. Around this circular group are ranged the twelve apostles; lanky figures, with small, though not inexpressive, heads, draped in gold and white mantles (not exactly folded after fashion of the Roman toga, as in work of Justinian's time), and bearing crowns in their hands. Below the apostles is a zone containing altars, thrones, and tables supporting the open books of the Gospels. On the arch spandrels are large golden and olive-green arabesques and figures of prophets on a blue ground. The whole effect of this canopy of pictured stone struck us as gorgeous, yet barbaric. The tesserae used seem unusually large, and the scheme of colour, though rich and broad, lacks the iridescence of some later work.

While we were, one day in September last, standing beside the enormous baptismal vase in the centre, a little party of Italians entered, and we became involuntary witnesses of the latest admission into mother church within the walls of the ancient baptistry, where we were told all the children of Ravenna have been baptised from time immemorial. The poor infant in question was sadly ushered into the Christian fold; the chill of centuries seemed to fall upon the little party; father and sponsor looked frightened, the young mother drooped pitifully; only the bustling godmother was equal to the occasion, and she and the sallow priest handled the infant about, and gabbled question and answer in a perfunctory way, which took all sacred significance from the ceremony. The severe figures in the cupola above seemed to frown ominously, and we felt relieved when the last answer dismissed us into the warm sunshine outside.

In the Mausoleum of Galla Placidia, built by her in 440, A.D. and now dedicated to SS. Nazaro and Celso, we found a mosaicist at work repairing the mosaics. This little chapel is perhaps the most perfectly preserved of all the monuments in Ravenna, though despoiled of the marble slabs which faced the lower walls, and left to gather dust and damp discoloration as it may. It is built in form of a Greek cross, the aisles terminating in wagon-roofs, the centre raised and arched over. Here still stand the marble sarcophagi of Galla Placidia, of her husband Constantius, and her brother, the Emperor Honorius. Through the hollow altar of Oriental alabaster, the morning sun finds its way and sheds a golden mystery about the dim chapel, and ancient tombs. Walls, arches, vaulting are covered with mosaics. The east end is filled by a remarkable composition, one, as far as we know, peculiar to this chapel; Christ, attired in flowing white drapery over a blue robe, with cross borne over the right shoulder, hastens to thrust into a flaming grate the heretical books which he holds in his left hand; beyond the grate stands an open cupboard containing the orthodox Gospels. The figure of Christ is full of vigour and strongly expressed movement. How the heat of controversy, raging in the fifth century, is indicated by this picture, in which the orthodox party have, as it were, stamped indelibly in stone an everlasting anathema against the Arian heresy! We turned with relief from such vindictive impersonation of Christ to the famous 'Buon Pastore' over the western entrance. The Good Shepherd is here represented as a beautiful, beardless youth, with curling brown hair, seated amid rocks, grass, and flowers, robed in a golden tunic confined with blue bands and a red mantle. His sandalled feet are simply crossed; with the right hand he touches tenderly the face of one of the white lambs that surround him; with his left, holds a golden cross, as a shepherd his crook. The easy attitude, rounding of the limbs, and cast of drapery mark the Art of this mosaic as essentially classic, or Roman; the type of face reminds us, though rudely, of a young Apollo. Yet the whole spirit of the composition is eminently tender and Christian.

To continue our description: round the centre vault are ranged prophets of the elongated meagre type, robed in white togas; between

and below them is a vase with sipping birds like the famous Pliny doves. In the centre golden evangelistic symbols surround a golden cross, the ground being dark blue with golden stars. On the transept lunettes upon deep blue run gold and green arabesques and vine-like foliations, with stars caught in the branches. Elaborate bands of foliage and flowers, and others of simpler pattern form a general framework, while the vaulting of the western arch is richly filled with flower-like stars and rose-filled circles in white, black, gold, red, green, and shaded blue, upon deep blue ground—one of the best pieces of decorative mosaic in Ravenna.

While we crouched at the foot of the alabaster altar making notes, the mosaicist tinkled away with his little hammer at the 'Buon Pastore,' fitting leisurely side by side the tiny cubes that had seen fourteen centuries roll over Ravenna, and the new *tesere* just issued from Salviati's manufactory at Murano. The repairs could only be carried on, said the grey-haired Italian, for a few hours in the morning, when the light found some entrance into the dark mausoleum. It transpired further that the Italian Government, stirred to unwonted vigour by a report that the English Department of Science and Art had commissioned a copy of the Good Shepherd, straightway entrusted to Signor Kibel the repair of the mosaic, which, but for this fortunate fit of jealousy, might have fallen to pieces unobserved.

Leaving the mosaicist to his work, we pass out of the chapel and through the quiet streets to the basilica, built for his Arian bishops by Theodoris, about 500 of the Christian era. To the time of the Gothic king belong the stately pillars with their double carved capitals; but, although documentary evidence proves him to have sent to Rome for skilful workers in marble and stone to decorate his basilica, yet the mosaics which line the walls of the centre aisle are said, on authority, to have been added by Archbishop Agnellus, who consecrated the church to the orthodox faith, under dedication to S. Apollinare in 566 A.D. Nothing could well be more impressive than the first sight of this grand basilica, with its grey, age-worn marbles, and its long procession of saints and martyrs, that seem above the arches eternally pacing onward towards the east. These friezes probably inspired Paul Flandrin in his work at St. Vincent de Paul, Paris, and may serve as text for like decoration for centuries yet.

On the southern side four-and-twenty saints draped in gold and white, and bearing crowns in their hands, leave the city of Ravenna, and file in solemn order through palm trees and over flower-strewn grass towards the enthroned Christ, who, wearing regal robes of purple and golden russet, receives them with hand outstretched in benediction, while four angels with mighty purple wings, holding wands, guard the throne. On the opposite side issues from the walls of Classe a procession of twenty-one virgins, also clothed in white and gold, bound with jewels, and bearing crowns as offerings in their hands. At their head the three kings, dressed in barbaric splendour, seem to rush forward towards the dignified Madonna, who sits in state with the Child upon her knees, raising a hand in blessing, yet immobile and severe, guarded as the Christ by winged ministers. Above the frieze are figures of apostles and saints, the sacred doves and vase, but of later date and inferior Art. The head of Christ in this mosaic is of older cast than the 'Buon Pastore,' but still youthful, with curling hair and beard: the figures generally show less animation than those in the mausoleum, the draperies are heavier, the colouring more monotonous; but the faces are expressive, the whole effect noble and severely harmonious.

The mosaics in the so-called baptistery of the Arians, now Sta. Maria, in Cosmedin, repay careful inspection, as marking gradual deterioration in the Art-quality of mosaic work towards the close of the sixth century. The decorations of the metropolitan chapel are fine in colour, and for inventive fancy resemble those in S. Vitale, to which we must now hasten. This most eastern in character of the Ravenna churches was commenced in 542 by St. Ecclesius,

and consecrated, in 547, by S. Maximin, Archbishop of Ravenna, under especial patronage of the Emperor Justinian. Thus its decorations date earlier than those of S. Apollinare Nuovo, which were set up in 566, A.D. S. Vitale, built in imitation of Justinian's favourite Sta. Sofia at Constantinople, is an octagon of singularly musical proportions, crowned by a dome. Unfortunately, tasteless decorations of modern time jar upon the costly simplicity of the first design; the fine marble columns with carved capitals remain, however, intact, and the entire vaulting and walls of the principal tribune still glow with gorgeous mosaics. The subjects are too numerous for detailed description. In the apse, Christ, here for almost the last time depicted in ideally youthful aspect, is seated on the globe between two archangels, St. Vitalis and St. Ecclesius. On either side the choir the institution of the Eucharist is symbolised, principally by pictures of Abraham entertaining the angels, the offering of Abel, the sacrifice of Isaac, and the benediction of Melchisedec. Below these sacred subjects are complimentary compositions to illustrate the patronage of the emperor. On one side Justinian and his court advance with gifts to meet St. Maximin; on the opposite wall the Empress Theodora and her ladies bring their offerings to the church. In the vault we greeted again the beautiful design so recently seen at Torcello, four angels standing on blue globes, who support with upraised arms a circle that encloses the symbolic lamb; on the flat of the choir arch are medallions of Christ and the apostles. Among the figures which fill the remaining space certain floating angels seem to us to have suggested the angelic forms of the modern German spiritual school. These various subjects are united by borders and compartments of arabesque, foliated ornament, and fanciful patterns, among which birds and strange creatures are interspersed. The colouring of this decorative portion is especially subtle, yet gorgeous, and in its lustrous commingling of blues and emerald greens, rose-red and gold, can find no analogy save in the eye of the peacock's tail with its surrounding spires of bronze gold. The treatment of the various figure-subjects is remarkably vigorous, naturalistic, even rudely dramatic. The attempt to render natural objects, especially in the entertaining of the angels by Abraham, suggested to us forcibly the so-called Pre-Raphaelite mannerism of a recent day. These trees, meadows, flowers, birds, and animals, with their enlarged detail and bright crude colour—this palpable struggle of tenderness for natural beauty and sense of natural symbolism with the mummy cloths of effete tradition, all are points of contact between nineteenth-century retrogression and sixth-century progress. To the antiquarian these mosaics of S. Vitale are especially valuable for contemporary portraiture and costume; to the artist their harmonious colour must be a perpetual delight.

But S. Vitale has kept us too long, for we must take a circuit round the town, and be on the Campagna before the September sun is down. We may drive past the palace of Theodoris, now converted into a brewery, though the sarcophagus of the great Goth lies at the entrance portal to deprecate such indignity, past the little port where the chief activity of Ravenna buzzes busily among the ships in the Venetian canal, and so out over the rough roads to the Mausoleum of Theodoris, massive, circular, built by the proud Ostragoth after pattern of Roman Hadrian's resting-place, but now standing desolate amid mud and brambles, its lower story flooded by water. Back through the town again we drive and through the Porta Alberoni to traverse the lane-like roads, skirt the poplar-shaded river Ronco, and so out upon the Campagna-like fields. Here we come suddenly upon the lonely Church of Sta. Maria Porta fuori, with its lofty round tower, built on the foundations of the ancient *pharos*, or lighthouse. In the twelfth century Bishop Onesto escaped shipwreck, and erected this church in votive gratitude on the site of the old harbour. Inside, within a chapel, are frescoes which tell the tale of the shipwreck and the church, and in the choir other frescoes of the Gospel narratives, all painted by Giotto and

his scholars, and full of sad-eyed earnestness still in their decay. Half a mile from Sta. Maria we strike the Rimini road, and drive onwards between the marshy rice-fields, streaked with purple and emerald, where the stagnant pools are starred with white water-lilies. Groups of ragged, picturesque peasants meet us, happy families of men and women, children and mules, all trotting together *en masse* back to Ravenna, before the evening miasma rises. Such wayfarers grow fewer, and thus we reach alone the grand old Church of S. Apollinare in Classe—Classe, once the thriving suburb of the city, now solitary with the forlorn solitude of a place that, long ages ago, teemed with human life, but has been folded in silence for centuries.

The evening sunlight slants but a little way into the dim church; the sound of voices is muffled in the mist-laden air; the stately ranks of *cipollino* columns are streaming with damp: about the altar in the central aisle the foot leaves a print on the moist pavement. But above, in the Tribune, the pictures on stone, "painted for eternity" fourteen centuries ago, keep their glow of colour, and shine in perpetual spring of emerald green. Authorities tell us, and, doubtless, truly, that these mosaics in S. Apollinare in Classe, which date between 676 and 677 A.D., show a decadence in Art, and betray the numbing influence of a servile imitation of dead tradition, the adoption of a symbolism fraught with idle pride and empty fancy. Yet the grand vaulting asks for no excuse. In the centre, amid trees and green pasture, S. Apollinare stands surrounded by his flock; above, Moses and Elias float as half-length apparitions on each side of the Christ, a half-length figure on a jewelled cross; above again, the mystic hand, symbolic of the Deity, parts the red rifts of cloud. Below, on the lower walls, are four Bishops of Ravenna beneath canopies; the sacrifices of Isaac and of Melchisedec in one group, and Constantine granting the privileges to the Church. On the arch of the Tribune are a half-length of Christ, the Evangelistic symbols, the faithful (as sheep) advancing toward Christ, palm-trees, and, lastly, two grand archangels in purple and gold with purple wings, bearing flags of victory. Above the arches of the central aisle is a series of medallions, portraits of archbishops of Ravenna, painted in imitation of the original mosaics, which were destroyed by Sigismund Malatesta, Lord of Rimini. On the spandrels of the arches are depicted the Christian symbols, from the monogram to the Good Shepherd. The whole scheme of decoration, as Kugler remarks, exemplifies the glorification of the Church of Ravenna, and indicates its ambitious claim to rival the Church of Rome. Moreover, this interior is the only perfect example extant of the ancient mode of decorating throughout by pictures and symbols.

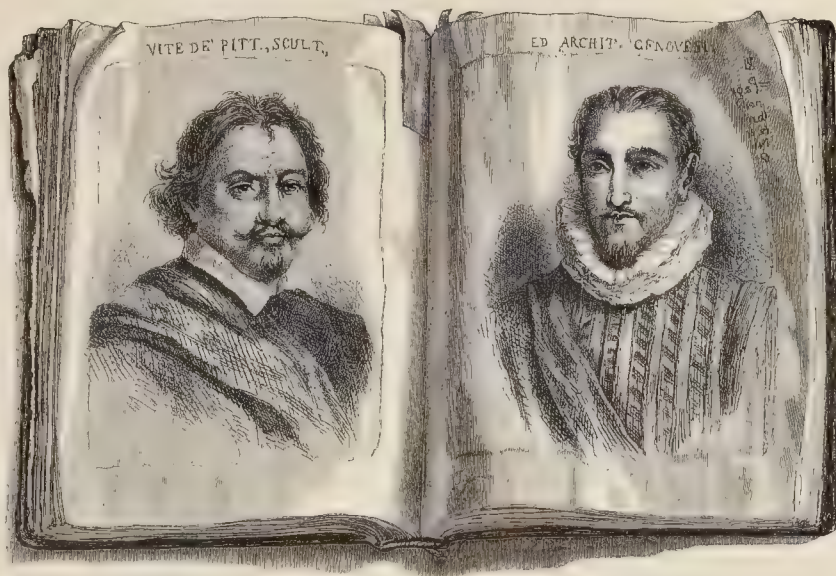
Altogether, in its solitary grandeur, S. Apollinare in Classe is the most impressive monument left us of those early Christian days, when the Church, yet instinct with apostolic zeal and sanctified by the blood of martyrdom, was the civiliser of mankind, a light in waste places, a messenger of love and peace to the barbarian, an upholder of the supreme kingship of Christ amid the pride of imperial courts. Around this ancient basilica spread the mournful marshes; beyond stretches far away for miles the pine-forest, already old when sung by Dante. There the serried ranks of mighty stone-pines lift their massive heads into the light of heaven, while beneath is gloom, tangled thicket and mystery of wild underwood, where serpents lurk beneath the flowers.

"The woven leaves
Make network of the dark blue light of day,
And the night's noontide clearness mutable
As shapes in the weird clouds.
Through the wood
Silence and Twilight here, twin sisters, keep
Their noontide watch."

A river enters the forest from the city side, and winds its secret way through gloom and shimmer to the coast. In its low-voiced murmur fancy may hear sorrowful messages from deserted Ravenna to the far-off sea that once rolled at her feet.

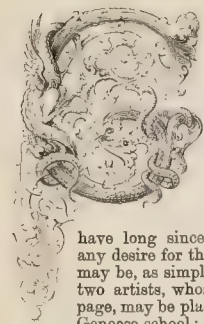
AGNES D. ATKINSON.

PICTURE GALLERIES OF ITALY.—PART XIV. GENOA AND MANTUA.



D. STROZZI.

G. B. PAGGI.



ENOA, as we remarked last year, when writing of the picture-galleries of the city, cannot claim to have founded, or even reared, a school of great painters. What it possessed originated about the early part of the sixteenth century, continued for a little longer than a century and a half, and then almost entirely disappeared. Only a few artists succeeded in gaining a reputation sufficient to rescue their names from the oblivion to which a very large number of the painters of Italy have long since been consigned—so far, at least, as to any desire for the acquisition of their works; unless, it may be, as simple records of their school and time. The two artists, whose portraits appear at the head of this page, may be placed among the more eminent men of the Genoese school; yet, strange to say, few of their works are now to be found in the city, or, in fact, anywhere else. This may be partly accounted for because they rarely painted easel-pictures, and also because large portions of their lives were passed elsewhere, and their works have perished.

BERNARDO STROZZI (1581-1644) was born in Genoa. He acquired the names of *Il Prete* and *Il Cappuccino*, from having entered the religious order of the Capuchins. According to Lanzi's statement "he left the cloister, when a priest, to contribute to the support of an aged mother and a sister; but the one dying, and the other marrying, he refused to return to the monastery; and being afterwards forcibly recalled to it, and sentenced to three years of imprisonment, he contrived to make his escape, fled to Venice, and there passed the remainder of his days as a secular priest." Later biographers state, that after residing some time in Venice, he returned to Genoa; and this seems to be probable, for on no other hypothesis can be explained the number of works he executed for that city, such as the great picture of Paradise, in the church of San Domenico, and many others in the mansions of the Genoese nobles. In the Palazzo Pallavicino are two excellent specimens of this painter: one, 'The Virgin Praying,' is especially noteworthy. Strozzi studied under Pietro Sorri, and has always had the reputation of being a fine colourist: it is probable that he acquired this quality in Venice. "When placed in a room of excellent colourists," says Lanzi, "he eclipses them all by the majesty, copiousness, vigour, nature, and harmony of his style. . . . He is esteemed the most spirited artist of his own school; and in strong *impasto*, in richness and

vigour of colour, has few rivals in any other; or rather, in his style of colouring, he is original and without example." In Novi and in Voltri, Strozzi painted various altar-pieces.

GIOVANNI BATISTA PAGGI (1554-1620) was born at Genoa, of noble parents, who tried in vain to dissuade him from adopting Art as a profession; but the impulse of his genius, shown at an early age, was too strong to be restrained by parental, or any other, authority, and he became a pupil of Luca Cambioso, who may be termed the father of the Genoese school. "He was highly accomplished in literature, and his various attainments in poetry, philosophy, and history, served to aid him in the composition of his pictures." He had acquired some reputation in Genoa, when a quarrel, in which he had the misfortune to kill his antagonist, compelled him to quit the city. Paggi fled to Florence, where he resided twenty years, and imbibed much of the vigorous manner which, at that period, animated the Lombard school. The principal works left by him were a 'Holy Family,' in the church of Degli Angeli; an incident in the life of Santa Catherine, of Siena, in the cloister of Santa Maria Novella; and a very large composition, 'The Transfiguration,' in the church of St. Mark: all in Florence. In the Certosa, at Pavia, he painted three pictures illustrative of the passion of our Saviour. Lanzi says he adorned "his native city with beautiful works in the churches and in collections;" and he specially points out two pictures in the church of St. Bartolomeo, and 'The Murder of the Innocents,' in the *Palazzo Doria*; but we can find no reference to them in any record of existing works in Genoa.

In our notice last year of the principal features in the *Palazzo Brignole*, we directed attention to Carlo Dolci's 'CHRIST IN THE GARDEN OF GETHSEMANE:' we now introduce an engraving of this most impressive composition. The description formerly given need not be repeated.

Another picture, to which reference was made at the same time, is Vandyck's 'YOUNG DURAZZO,' in the *Palazzo Durazzo*. This great Flemish painter made good use of the time he passed in Genoa; he found ample employment both in painting portraits of the nobility and in decorating their mansions and the churches of the city. The portrait of the young Genoese patrician bears, in its general treatment, a great resemblance to some Vandyck painted of the children of our Charles I., which are familiar to most of us. It is known among connoisseurs by the title of 'The White Boy,' from the dress of white satin.

MANTUA, says a modern French writer, "whose praises were in olden time sung by the poet of the *Georgics*, is now, with its ramparts, its fosses, and its bastions, little else than an isolated

barrack in the midst of an artificial lagune formed by the waters of the Mincio. Mantua has only memories—memories almost exclusively literary and artistic. Like the greater part of the cities of Italy, by turns Etruscan, Gaulish, Roman, Republican, French, and lastly Austrian, filled with soldiers and artillery,

this city, if we could only separate from it Giulio Romano and his works, would be but the strongest place in Europe; that is to say, the most dreary city in the world."

This is not a pleasant picture of a place which the genius of Virgil immortalised, and Dante left not unsung; and yet, from



CHRIST IN THE GARDEN OF GETHESEMANE.

(Carlo Dolci.)

an Art-point of view, it is only too truthful. Still, Mantua boasts some fine examples of architecture; and in the *Museo Antiquario* are numerous remarkable specimens of ancient sculpture. Whatever it has to boast of in the way of painting, and

also in much of its architecture, is due to Romano. "This city is not mine," said his patron, Frederigo Gonzaga, Duke of Mantua, "but it is Giulio Romano's." It is of him alone that we have now to speak; yet but briefly, for our space is limited.

GIULIO PIPPI was born in 1492, in Rome, and thus acquired the name of ROMANO, by which he is almost universally known. He had received a liberal education, but his taste led him to adopt painting before any other profession. In 1508 Pope Julius II.



THE YOUNG DURAZZO.
(Vandyck.)

invited Raffaele to Rome, where the great master soon found himself so extensively engaged that he deemed it necessary to establish what may be called a school of artists whom he might educate to carry out his designs, especially in the decoration of

the *loggia* of the Vatican. At the age of seventeen young Pippi was placed under him, and soon acquitted himself so much to the satisfaction of Raffaello, that he was entrusted with the execution of many important works in the Vatican. On the death of his master, Romano went to Mantua, and here he had abundant opportunity of giving free scope to his natural genius, "which inclined rather to the bold than to the beautiful, and induced him more to adopt the experience acquired by many years of application than his own knowledge of nature and of truth." Not only as a painter, but as an architect, he rendered efficient service to Gonzaga; for the buildings of the city having suffered great damage from the frequent overflowings of the river Mincio, Romano was employed to reconstruct a very large number of them, and became, as it were, a new founder of Mantua. Among the principal edifices erected from his designs, and under his

superintendence, the *Palazzo del Te*, a short distance from the city, is the most important: we have used the word "erected;" this is not absolutely the right term; but he so entirely remodelled the old palace as almost to entitle his work to the appellation of a new edifice. Externally, says the writer we have previously quoted, "the majestic regularity of its architecture contrasts in a striking manner with its brilliant boldness."

In the interior decorations Romano showed vast fertility of invention combined with infinite resources in adapting means to the end. The three principal saloons are the "Chamber of Horses"—portraits of Gonzaga's stud; the "Chamber of Psyche;" and the "Chamber of Giants," the last is the most celebrated. "It was the misfortune of Giulio," says Lanzi, "to have the touches of his hand in his labour at the *Te* modernised by other pencils, owing to which the beautiful fable of Psyche, the moral



THE FALL OF THE GIANTS.
(G. ROMANO.)

representations of human life, and his terrible war of the giants with Jove, where he appeared to compete with Michael Angelo himself in the hardihood of his design, still retain, indeed, the design and composition, but no longer the colours of Giulio." Surrounded by a *cordon* of statues painted most illusively, and surmounted by a series of bas-reliefs representing the labours of Hercules, the "Chamber of Horses," with a fancy that was at the time a homage to the taste of Frederic de Gonzaga, "a great hunter and a noble chevalier, shows portraits of the favourite horses of the duke, striking in their resemblance, and even yet, as it has been remarked, full of life."

The "Chamber of Psyche" has much worthy of attention; much, also, that is objectionable in point of taste. The mythological fable is, for the most part, represented with a freedom of interpretation too literal to be agreeable to any delicately-minded

spectator of these frescoes: some, however, are less objectionable. The "Chamber of the Giants" is so called from its containing a large fresco, representing the combat of the gods and the Titans, in a kind of panoramic picture covering the walls, the vaulted ceiling, and the returns of the doors and windows; all is painted on a scale truly gigantic, as may be inferred from some of the figures measuring more than 12 feet in height. An idea may be formed of the style in which this huge composition appears from the passage here engraved under the title of 'THE FALL OF THE GIANTS': that the whole is the work of no ordinary genius cannot well be denied.

There are many other examples of this painter, both in the *Palazzo del Te* and elsewhere, in Mantua and its neighbourhood, but we have no space for special reference to them.

JAMES DAFFORNE.

NEW BRITISH INSTITUTION.

FIRST SPRING EXHIBITION.

This new project opens well. The purpose, we are told, of "the New British Institution, like that of its predecessor in Pall Mall, will be to provide artists of merit, not within the academic body, with means for placing many excellent works before the public, for which space, or, at least, prominent space, could not be found in the principal exhibition of the year. It will also enable Members and Associates of the Royal Academy to exhibit works they may not desire to reserve for their exhibition at Burlington House." The constitution of this new association has some novel and wise provisions. Thus, the committee for selecting pictures and arranging the exhibition is elected by the artists who send in the works, and no exclusive rights are reserved for any privileged class. Again it is provided that "no more than two works by any contributor will be placed, and no greater number will be received." A guarantee fund has been subscribed to cover the expenses. The gallery taken is in Old Bond Street, seven doors from Piccadilly, and though the size is comparatively small, the proportions are good, and the light excellent. The number of pictures hung is 211, and the space being limited, the size of the works admitted is modest; but the quality must be conceded to be unusually high; indeed, but few indifferent products have found a place. The rule which restricts each contributor to two works has also had the effect of making the collection remarkably varied—a result which may be judged from the fact 176 artists are represented within these circumscribed quarters. The hanging committee elected by the contributors is as follows:—T. J. Gullick, W. C. T. Dobson, C. Lucy, J. Archer, M. Anthony, J. Hayllar, and W. Gale; and they have shown not more partiality for their own performances than might be expected, considering the weakness of human nature. The catalogue comprises some capital names: among the contributors we note T. Faed, R.A.; F. Goodall, R.A.; P. F. Poole, R.A.; F. R. Lee, R.A.; A. Legros, R. S. Stanhope, R. Lehmann, H. Wallis, and Peter Graham.

The above Royal Academicians, fortunately for "outsiders," in whose interests the exhibition is primarily set on foot, do not usurp much space, but their contributions, if small, are choice. Specially we would mention a 'Sheik's Son' (11), a fine, firm, bust-like head, by F. Goodall, R.A., rich and deep in colour, and scarcely unworthy of Giorgione or Bellini. Also, by the same artist, 'The Potteries—Old Cairo' (55), sketched in 1859, and painted 1870, is most artistic: in colour and tone it has much in common with French painters who have made Algiers their sketching ground. Likewise, not for many a day have we seen, by P. F. Poole, R.A., a more charming little figure than 'A Welsh Peasant Girl' (52). The touch has greater crispness, and the drawing more precision than the artist has led us to look for of late. Another gem in its way is a simple, rustic 'Fisher-Girl' (10), which has more finish and completeness than T. Faed usually cares to throw into his work. Also improvement, especially in the flesh tints, we see in Mr. Dobson's peasant girl, 'Vergiss-meinicht' (26). This artist seldom fails in refinement or tenderness. Some amendment of faults of long standing may be also recognised in 'The Bee-Master' (35), by W. Gale. Also somewhat foreign to our school, by merit as by demerit, is Mr. Scott's 'Household Gods; Rome, A.D. 150.' A young Christian woman breaks in upon pagan sacrifice at a domestic altar: her form is graceful, her mien firm, pure sibyl-like, as if sustained by a divine strength. Other of the figures want delicacy, especially in handling; altogether the thought is better than the execution. The painter, who is a poet, expounds by his pen his picture in stanzas, which open with these lines:—

"Here face to face the New Faith meets the Old;
The New with its restless hopes of life
Beyond this transient wine-feast and this strife,
The New, god-guided from the world . . ."

An unusual number of foreign artists are present, much to the advantage of the exhibition. A post of honour has been assigned to Professor Verlat, of Antwerp, in years past a scholar of M. de Keyser. Verlat, an officer of the order of Leopold, is an artist of versatility. In the great exhibition in Paris he displayed his varied powers by a boar hunt, a dead Christ, and 'The Virgin and the Infant Jesus.' A replica of the last picture, which belongs to the Empress of the French, is the work now exhibited in Bond Street. Verlat did not obtain in Paris any recognition of his talents, which, however, it will be seen by the work before us are considerable. This, indeed, is above the average of modern "Holy Families;" compositions which at the best are apt to be anachronisms, traditional and conventional in style. The figure of the infant Christ is here exceptionally good; the modelling of the limbs could hardly be better. Above this holy family hangs a masterly work by A. Legros, 'Le Joueur de Violoncelle' (30). Simple is the treatment, the masses broad, the colour sobered down to quiet harmony. The treatment altogether corroborates a remark we have recently made, that this artist is giving pleasant mitigation to a somewhat rude manner, which at length bids fair to accord sufficiently well with English tastes. Besides, it is well to remember that our native school is likely to receive benefit from contact with these styles of the Continent. M. Lehmann, though a foreigner, has almost become naturalised among us; his 'Portrait of a Lady' (149), is of usual refinement and delicacy: the artist, though still smooth and waxy, is improving in flesh-painting. H. Dauriac, an artist of Antwerp, not selected for the Paris International Exhibition, would seem to emulate the manner of Bagniet. 'La Jeune Veuve réant à son nouvel Hymen' (119), is a work of something more than promise. Baccani's 'Principessina' (144), has some of the merits and many of the defects of the schools of the south of Europe; among the defects are ill-defined form and dirty colour. The same artist is much more felicitous in 'Souvenir d'Italie' (93); the deep shadow of foreground and figures set against a brilliant sky is a poetic thought, eminently effective, though not entirely novel: we have a French lithograph which has the same management to better account. G. Castiglione wants sobering down in the 'Pet Bird' (79), yet in another picture (177) the dress of a lady and the cover on a table are capably painted. The gallery contains full twenty foreign works: there is, in fact, in all exhibitions a growing tendency to find room for continental pictures.

'The Forced Abduction of Mary Queen of Scots, at Lochleven Castle' (87), by Charles Lucy, is an attempt at history sufficiently careful to be commendable. The intention is good though the figures are feeble. Near at hand is an equally quiet and unobjectionable picture, 'Bringing Home the Heather' (88), by J. Archer. More assailable is the style of J. Hayllar: 'The Wounded Finger' (170), includes a figure, which, by its naturalism, is comparable to the studies of Erskin Nicol; and 'Rosy Slumber' (124), a child's head shining out from white bed-clothes, may have been suggested by Millais. Mr. Hayllar is often in want of new ideas, and he would be nearer the success to which his talents point, were he less strenuous in enforcing effects that depend on nothing more subtle than violent contrasts.

Modern mediocrity and pseudo classicism are not so rife within these rooms as in some other places. Plain common sense seems to have here put a stop to strange vagaries, save the 'Song Arion' (211), by R. Bateman, and 'Spring Time in Spain' (208) by J. W. Inchbold. Both these grotesque abortions are, though quite unintentionally, of the nature of comic Art. Much more favour we are inclined to show to Mr. Stanhope's 'Ariadne' (9), which, though peculiar, is poetic. The artist produced the same figure in water-colours at the Dudley Gallery a few seasons since. Such a work might have been exhumed at Pompeii; it scarcely in any way holds relation with the Art of modern times, and this remark we make not wholly to its disparagement.

The landscapes are about on a par with the figure-pictures. F. R. Lee, R.A., contributes 'Over the Wooden Bridge and through the Wood' (5), a small sylvan scene which, painted ten years ago, has merits we never now expect to find in his large landscapes on the line of the Academy. The three brothers Linnell—dating, as usual, from Red Hill, Reigate—are present. W. Linnell's 'Study in the Fields' (46), has a grand passage of golden corn, and the figures, as habitual with this family of painters, are fine in intention, and lustrous in colour. 'The Vale of Neath' (75), by the brother J. T. Linnell, is falling to pieces: it wants bringing together. J. Danby's 'Cast Away' (122), will be recognised at a glance. It is a pity when whole families possessing patrimonies of hereditary genius cannot vary the old tune, though melodious. 'Through the Woods and over the Mountains' (138), by Alfred W. Williams, might be mistaken for a Linnell. It is long since C. J. Lewis has given better fulfilment of his former promise than in a flowery meadow-woodland scene (135), which he kindly elucidates by poetry. The flowers, the sheep, and the general tangle of herbage are woven into a brilliant tissue of beauty. Yet the picture is scattered and incoherent, the flowers in the foreground are gigantic, while the distance is thrust in on the scale of a miniature. Mr. MacCallum, who has repeatedly complained of ill-appreciation in the Academy, has here found compensation in a place on the line for 'The Cedar Grove, Chiwick' (128), a work sombre, shadowy, solemn, though not free from a blackness which the painter fails to relieve sufficiently by reflected lights from the sky upon the leaves. 'An Old Kiln' (66), by E. S. Rowley, is conscientious; as also a 'Study from Nature' (34), by A. Ortmans, an artist evidently trained in foreign schools of landscape. 'The Medway' (70), by Hubard de Lyonnecourt, is also one of the many examples of continental styles within this room: the manner is allied to that of Rousseau. W. Holyoake paints a scene in a beech-wood, which, though wanting in study of detail, is commendable in the drawing of the tree-trunks and in the pencilling of the foliage. G. F. Teniswood, contributes two pictures: 'A Lonely Shore—Cloudy Moonlight' (60), by him, is careful, and not without poetry; both are of a style in which the artist is always excellent: he has studied nature to good purpose. Mr. Bevan Collier may also be commended for 'Stratford-on-Avon' (103). A more practised hand is recognised in J. Peel, whose 'Welsh Ford' (181) is sunny in effect, and true in detail. And we would direct special attention to a wonderful study, small in scale, but masterly in manner, and very lovely in the painting of the water-lilies, 'The Dragon-fly's Haunt,' by J. E. Newton, an artist we do not remember to have seen before, yet hope to meet off again, if he continue as he has here begun.

The painters of animals are few: we have marked for mention only J. F. Herring, Mrs. Von Wille, and H. H. Coudery. 'Horses, Pigs, and Poultry' (48), are, in drawing and finish, after Mr. Herring's best manner, notwithstanding a flatness in colour. Coast and sea-pieces are also few: we have under this division also noted three names and no more. 'Coast of Pembrokeshire during a South-westerly Gale' (94), though rather chalky and out of tone in the high lights, has more dash and movement than we usually look for in C. P. Knight. 'Hauling a Mackarel Net' (114), by J. Nash, jun., has much force in the heaving waves. By M. Armstrong, we observe a sketch capital for colour and intention, made at 'The Lizard, Cornwall' (185). Among fruit-pieces there is nothing to note specially, except another marvellous achievement by W. J. Mückley, head-master of the School of Art at Manchester, and the holder of "four certificates." These 'Grapes' (97), are much out of the common routine of such productions; not only have they brilliancy, but naturalness in disposition, and in blended union with background and foreground. It is much to the credit of a hard-working Art-master, that he can find time for study of this high character. In the department of architecture there is

little to recall. We may mention a 'Venetian Scene' (145), after G. C. Stanfield's accustomed excellence in composition; also skilful in drawing and admirable for light, is the 'Cortile of a Genoese Palace' (157), by W. W. Deane. Mr. Mark Anthony was placed by 49 votes on the hanging committee; and, as a not unnatural coincidence, we observe, placed on the walls, with full appreciation of their merits, two clever but eccentric works by this painter, 'A Door in a Cathedral, Spain' (56), and 'A Market-place' (196), also in Spain.

Before we take leave of this excellent exhibition, we will mention three pictures which we would go many miles to see. One is by F. Lamorinière, a Belgian landscape-painter, who took a good position in the Paris International. There, as here in this 'View in the Ardennes' (84), we remarked on the lovely greys and the play of tender tones upon the tranquil liquid waters. What a contrast meets the eye in Peter Graham's wildly rushing torrent, and conflict of 'Mist and Sunshine' (172). This is every way worthy of the Scotchman's first success 'The Spate in the Highlands.' Mr. Docharty, who contributes 'Glen Etive' (182), belongs to the same hardy school of the north. Lastly, we rejoice to see Mr. H. Wallis once more himself again, though he has long bid adieu to the realists: 'Blue Bells' (92) is a bright vision of early spring; these bells, more brilliant than turquoise or sapphire, are set in a field of emerald. We have seldom seen such flooding light or delicious colour brought within an exhibition-room.

VISITS TO PRIVATE GALLERIES.

THE GALLERY OF S. MENDEL, ESQ.,
MANCHESTER.

Or the rich collections so abundantly distributed through the country, one of the most remarkable is that of Mr. Mendel, of Manchester. In looking through the galleries in the country we are impressed with the advantages possessed by their owners in respect of the command of space they have for building; while, on the other hand, the collections in London are literally stacked on the walls, and numbers of the gems necessarily placed in obscure nooks, where it is impossible their beauties can be seen. Mr. Mendel's pictures are distributed in a set of spacious rooms communicating with each other, and forming, when open, a continuous gallery of considerable extent, the entire available space being covered by very valuable productions of the modern school. We saw the nucleus of this gallery, when preparing, now many years ago, a former series of articles on "Private Galleries;" but at that time the works, although of the first-class, were few in number.

We must repeat here what we have remarked before, that the purpose of these papers is to point out in a *résumé* the whereabouts of known and well-remembered pictures; a simple act of justice to those whose discernment and good taste have supported our rising school. It must gratify artists to know that certain of their works are so advantageously placed.

Mr. Mendel's catalogue is so comprehensive and various, that a goodly octavo volume would scarcely suffice to set forth what we ourselves know of its contents.

In addition to the paintings, there is a variety of water-colour drawings, containing examples of the works of artists the most eminent in that department. These are arranged in portfolios, the entire hanging space being appropriated to pictures in oil.

Hence it will be understood, that because we limit ourselves, in a multiplicity of instances, to titles and names, this is a measure of expediency by which the value of the works so briefly noted cannot be estimated; because there is no picture in the entire assemblage which is not marked by some peculiar claim to distinction as a select example.

A description of this gallery will appear in the next number of our Journal.

EXHIBITION OF INDIAN TEXTILE FABRICS

AT THE

INDIAN MUSEUM, DOWNING STREET.

It is probably more from the "unacquaintance" of our manufacturers with the nature of the information to be derived from a visit to the Indian Museum, than from actual heedlessness of the boon which the Government has offered (at a price not to be despised) to the textile artisans of this country, that so few names, and, of them, so few representing our great manufacturing houses, have been entered in the visitors' book of the Indian Museum. The old museum at Fife House has been pulled down, and the contents are now admirably arranged in a gallery forming part of the new Government buildings, to the south of Downing Street. A visit to this museum, with its costly treasures of silken and golden tissues, of inlaid metal-work, onyx, jade, carved sandal wood, carved ivory, and other triumphs of Oriental skill, will well repay the visitor. But that of which we have now to speak is a temporary collection of Indian textile fabrics which has been open for a few days in a turret above the permanent exhibition-rooms. The articles composing the collection were collected with extreme care, and at large cost, from all parts of India. Their value to the English manufacturer is two-fold. First, they show him what Oriental taste and skill can, and actually do, produce, and tell him in very plain language that it will tax his utmost resources to equal the result. Secondly, they shew him what the inhabitants of India are accustomed to wear, to buy, and to admire. In giving this information they show, at the same time, what these 20,000,000 of customers will not buy, because they do not admire.

Twenty sets of eighteen large volumes each, containing, in all, 700 specimens of Indian fabrics, have been completed, and distributed in this country and in India. The English copies are to be seen at Belfast, Bradford, Glasgow, Halifax, Liverpool, Manchester, Edinburgh, Dublin, Huddersfield, Macclesfield, Preston, and Salford. The Indian copies are deposited at Calcutta, Madras, Bombay, Kurrachee, Allahabad, Lahore, and Nagpoor.

It is now intended to prepare and issue fifty additional sets, each containing 1000 specimens or samples of the actual material, with details as to the length, width, weight, and cost of the fabrics from which the specimens were cut. To these will be added photo and chromo lithographic plates, exhibiting the complete pattern of 400 out of the abovementioned 1000 specimens; the whole of the specimens and plates being bound in 30 large volumes, inclosed in a cabinet. 240 plates selected from the best Art-examples in the above series of illustrations will be mounted in thirty large glazed frames suspended round a pillar, presenting, when fixed, 480 feet of glazed surface. The cost of the fitting up of each collection, (exclusive of the original cost of the fabrics themselves, which is borne by the Government) will be £150. It is hoped that the Chambers of Commerce, the municipalities, the Art Museums, and similar public bodies in various parts of the United Kingdom will see the great industrial importance of the information thus placed within their reach, and hasten to avail themselves of this noble offer on the part of the Indian Government.

We have felt, the industrial aspect of this beautiful exhibition to be a matter of so much importance that we have left ourselves but little space to speak of the high artistic excellence of many of the fabrics exhibited; of the gorgeous, but yet harmonious, colouring, the grace of the designs, the magnificence of the gold embroidery, the gossamer lightness of the finer tissues. Words can do but scant justice to the marvels that surprise the eye. The range in character of texture is very wide. On one hand we see tapestry-carpets, woven in a manner almost identical with that formerly employed in the looms of Axminster, out of a strong cotton which feels to the touch like

coarse wool. The pattern of these fabrics is Persian; the effect is unique, something between a mosaic and a Turkey carpet. At the other extremity of the scale is that incredibly fine Dacca muslin, which more closely resembles the transparent web that is spread over dewy grass in an autumnal morning than any work of human hands. Of this exquisite tissue one piece, ten yards long and one yard wide, weighs three ounces! Not only can this piece be drawn through a ring; but we saw it passed through a gentleman's finger ring, intended for the fourth finger, and the ring, with the folds within it, was then placed upon the little finger of the owner. The thickness of a yard of muslin was less than the difference in size of the fourth and the fifth finger! It is this fabric in which it was said that the daughter of Aurangzebe was attired, in ten garments one over the other, when she was sent from her father's presence in order to put on some clothes!

Again we turn to a rich silk, of a dull crimson, thick as the old curtains yet to be met with in some of our cathedrals, and feeling to the touch like terry velvet. Other fabrics again are heavy with gold, or brilliant with spangles. One shawl, or broad scarf, of fine black cotton net, is embroidered with a rich, lace-like pattern, in white floss silk, with an effect of surprising magnificence. A companion, in red floss silk, is intermediate between lace and velvet. One fabric, splendid to behold, appeared to consist of the finest leather. It was only a glossy-faced cotton, printed in gold and colours. In another curious product of Industrial Art, the want of chemical knowledge, in the use of different mordants, was cunningly supplied by mechanical means—the texture, after being coloured yellow, having been knit and quilted together, then dyed red, and then unfolded into a pattern. Some half-dozen similar pieces were thus temporarily formed into one. Then again, a pale grey cloth is formed of the slightly-coloured hair of the Cashmere goat, the groundwork of the precious needle-work shawls, with a tiny coloured border, woven or worked on the edge, as an indication of the value of the cloth. Some of the coarse common cotton waist-cloths terminate in a rich silk border, to be thrown over the shoulder, or hung over the figure so as to veil the poverty of the dress itself. Then, again, we see scarves rich in embroidery or spangled with gold and with gem-like tinsel, such as would, no doubt, be in immense request in Italy or Spain, or any of those southern districts of Catholic Europe where the women ordinarily go bareheaded, but are compelled, by ecclesiastical notions of decorum, to wear a scarf or mantilla over their heads when they enter a church—"because," it is explained, "of the angels."

In a word, it is impossible to say whether the artistic beauty, the industrial excellence, or the adaptation of fabric and of design to the nature of the climate and to the habits of the people, is most to be admired in this collection, worthy, as it is, of a national title. To the Indian Government a heavy debt of gratitude is due. We trust that it may be paid in the mode most grateful to the feelings of those who have laboured to wed the Art and skill of England to the skill and Art of India—that is to say, by a resulting improvement in the manufactures of Great Britain. Every textile manufacturer should not only visit the India Museum, but should, moreover, frank his best workmen to the spot, and pay them for their time while visiting it. Those who take this advice will hereafter thank us for counselling them to make the best investment, on a small scale, that it ever yet occurred to them to effect. They will thus learn what a glut in the market really means, and how to avoid it.

The public owe very much to Dr. Fournes Watson for his indefatigable zeal in rendering this Indian collection not only curious and interesting, but practically useful; he is full of knowledge on this important subject, and he is at all times ready to impart it. Not only are specimens at the service of any applicant for information he may desire, but the matured experience of the Curator is at the command of the visitor.

F. R. CONDER.

OBITUARY.

JAMES HOLLAND.

This artist, whose death was briefly announced in our last number, began his career as a flower-painter: the place of his birth and his earliest associations seem naturally to have suggested the path to one in whom Art seems to have been a legitimate instinct. He was born in 1800, at Burslem, almost the centre of our great pottery district, in which manufacture his grandfather, whose wife was a clever painter of flowers on pottery and porcelain, was engaged. Her grandson was frequently accustomed to watch her when at work, and thus imbibed a taste for the art. When yet a boy he showed some specimens of his drawings to the late Mr. James Davenport, of Longport, an extensive manufacturer of high-class earthenware, who took him into his establishment, where he remained for seven years, as a kind of artist-apprentice. In 1819 young Holland came up to London, and started as a teacher of flower-painting, and also selling his drawings to the late Messrs. Ackermann and other dealers in such works. He, however, got but small remuneration for them, and therefore soon began to turn his attention to a more extended class of subjects, shipping, landscapes, and architecture. All this earlier range of practice bore its own good fruits in after-life. At the end of about ten or twelve years he found himself well established as an artist. His first exhibited picture, 'A Group of Flowers,' was sent to the Royal Academy in 1824, and the following year he also contributed a similar subject. About 1830 he went to France, and brought back with him numerous sketches of the architecture of that country. On his return he commenced painting in oils: one of his principal pictures of that time was 'A View of London from Blackheath,' exhibited at the Academy, still occupying the rooms in Somerset House, in 1833. Two years afterwards he was elected Associate of the Water-Colour Society, where he continued to exhibit for many years flowers, river-scenery, and architectural subjects. A journey into Italy, undertaken in 1835, furnished him with new materials, of which he made excellent use, as was especially notable in two large pictures: one 'The Interior of Milan Cathedral,' exhibited at the Suffolk Street Gallery; the other, 'The Rialto, Venice,' exhibited at the British Institution.

In 1837 Mr. Holland was commissioned by the proprietors of "The Landscape Annual" to go to Portugal to execute some drawings for that work; they were published in the volume for 1839: some of these sketches are now in the South Kensington Museum. Another result of the journey was a large picture, 'Lisbon,' in the Academy exhibition of 1839. In 1841 he was elected a member of the Society of British Artists, which position he retained till 1848. During several years he withdrew from the Society of Water-Colour Painters, but in 1856 reappeared in the gallery, and in 1856 was elected a member.

Mr. Holland was a great traveller in search of the picturesque: France, Italy, Switzerland, Normandy, and Holland, were at different times visited by him; and from each and all of these countries he brought away materials for the many paintings and drawings he annually contributed to the metropolitan exhibitions. Few artists have shown themselves more productive or more

diversified; and in all his works the quality of colour is especially notable. The noble edifice, Greenwich Hospital, was with him a favourite subject, and he repeated it several times. The first was painted for Mr. Hollier, about thirty years ago, and at the death of that gentleman it was presented to the nation by his widow: it now hangs in the great hall of the Hospital.

THOMAS WILLIAM BOWLER.

This artist was settled at the Cape, where he won a considerable reputation; yet he was not unknown in England, his works having been favourably mentioned in the *Art-Journal* and other metropolitan periodicals. He was born in the vale of Aylesbury, and exhibited early a talent for Art, which attracted the notice of the late Dr. Lee, F.R.S.; but this gentleman discouraged its cultivation with the view of the boy becoming an artist.

When Sir Thomas Maclear, the present Astronomer Royal at the Cape, was appointed to that office, young Bowler, through the interest of Dr. Lee, was named assistant astronomer. At the end, however, of four years his love of Art prevailed over every other consideration; he quitted the Observatory, and commenced practice as an artist and teacher of drawing in Cape Town and the neighbourhood.

Mr. Bowler published views of Cape Town and the neighbourhood, a panorama of these localities, and twenty scenes illustrative of the Caffre wars, and the British settlements in South Africa. In 1866 he visited the beautiful island of Mauritius, and made a series of drawings, but caught the fever then raging in the island. He recovered, however, sufficiently to come to England to effect the publication of his works; but he never perfectly regained his health, and died on the 24th of October last of a violent attack of bronchitis.

The Mauritius drawings, which are now to be published for the benefit of the widow, present some of the most romantic passages of scenery in the island, and the names of some of them vividly recall the story of Paul and Virginia.

HENRY MOSES.

The name of this veteran engraver, who died on the 28th of February in the eighty-ninth year of his age, has long passed away from the memory of the present generation. His works are chiefly in outline of a fine character; the most important, perhaps, is a series of the pictures of Benjamin West, published about 1829, by Mr. Murray. He also engraved a series from the paintings of the Italian schools, and another from the best productions of Opie, Barry, Northcote, and others. His engravings, which are fine examples of free and delicate workmanship, are held in much estimation by amateurs.

FRANÇOIS ALEXIS GIRARD.

This veteran engraver of the French school died in Paris on the 17th of January, at the age of eighty-two. He studied painting under Reynault, an eminent historical painter, but ultimately transferred his talents to the art of engraving, in which he acquired great distinction. His principal works are, 'The Holy Women returning to the Tomb,' after Ary Scheffer; 'Rebekah,' after Leon Coignet; 'Italians at a Fountain,' and 'The Grape-Gatherers,' after Winterhalter; portraits of Louis XVIII., Talma, Richelieu, and Mazarin, after Paul Delaroche; and 'The Young Wanderers,' also after Delaroche.

ART-WORKMANSHIP COMPETITION.

THE works sent forward in competition for the prizes offered by the Society of Arts during the present session, have been arranged at the offices of the Society for the inspection of the members and their friends. They are grouped in three principal divisions. The first includes works executed after prescribed designs; the second, the application to ordinary industry of prescribed Art-processes; and the third, articles sent in for exhibition which do not come under either of the previous heads.

A comparison of the conditions issued by the Society in June, 1869, with a list of the articles now sent in for competition, is highly instructive; as showing how far the artificers, whose improvement is the object of the competition, as yet are from fully responding to the efforts made on their behalf. It cannot be said that the encouragement is inadequate; as, in addition to the prize, the successful workman obtains the best chance of selling his work at his own price. But a first prize of £15 and a second prize of £7 10s. have failed to produce carvings in marble, stone, or wood, of the human figure, after two selected designs, one being part of the frieze of a chimney-piece, by Donatello, and the other a *relievo* in terra-cotta containing *amorini*. A cast from which to copy the former, indeed, would have cost the workman 15s., but a photograph was offered for 1s. Again, two prizes of £10 and two of £5 were respectively offered for reproductions of a carved chair-back, and of a Gothic bracket, without attracting a single competitor.

Of the four panels in carved oak, after a work in the South Kensington Museum, that by J. Osmund is, in our opinion, the only one that rises even to mediocrity. But the workmanlike finish of the greater part of the carving is rendered valueless by the ugliness of the cherub's head. Unless the prize are to be given *coute qui coûte*, we can see no justification for awarding the £20 prize in this class. The labour bestowed upon the panels may be estimated from the fact that the prices fixed range from £10 10s. to £14. The unfinished frame, 5A in the catalogue, carved in lime-wood, after an Italian original in the possession of Henry Vaughan, Esq., by Thomas Willis, 15, Angelsea Villas, New Road, Hammersmith, deserves the £10 prize, which no doubt it will receive. In the third division we find a noble piece of carving, fresh from the tool—for the marks of the chisel, or rather gouge, are uneffaced by file and sand-paper—an oak bracket, by R. A. Brangan, 54, Foley Street, Portland Place. We congratulate Mr. Brangan on this production, which is in the best style of bold English work. The price, £30, seems high, for we can hardly suppose that it indicates the actual time employed on the bracket. The carved frame in lime-tree wood, No. 81, by G. H. Bull, is also a work of merit, although the arrangement of the acorns on the sprays is unnatural. If Mr. Bull had selected an oak-tree with broader leaves, and had arranged real branches, the artistic balance of which should not have been so close an approach to bilateral symmetry, he could have given us a very fine piece of work.

In the rare and exquisite art of ivory-carving there is but one exhibit, an unfinished copy of one of the well known plaques by *Il Fiammingo*, in the South Kensington Museum. The copy is not without merit, though the faulty drawing of the limbs and of some other anatomical details of several of the *amorini* is very marked. Further finish, no doubt, would correct this defect; but why was not the plaque completed? Can it claim the prize in its present condition? The head of Silenus is too small for the figure; a defect which is, speaking from memory, somewhat exaggerated on that of the original. The expression of some of the faces, especially that of the nymph, is happy.

In metal-work, we cannot speak with great approval of the representations of the human figure in bas-relief. The examples are the Martelli bronze mirror,—Case, No. 8,717—'63, in the South Kensington Museum—a subject

which we should not have selected for an exemplar, and a panel in low relief of the Virgin and Child. There is one very creditable attempt at the former, in iron, and two of the latter in iron, and one in copper. On the other hand the reproduction, by A. Clark, 29, Gloucester Street, Hoxton, of Sir W. C. Trevelyan's silver tazza, is a meritorious and beautiful work, deserving of a higher prize than either of the more ambitious attempts. The border is especially good, the figures being the weakest part.

In the third division there is a *repoussé* mask in copper of one of the sons of Laocoon, which deserves high commendation. The nostrils are ill-modelled, and the rising of the head and hair from the ground is ill-managed. But the rotundity of the cheeks, the general flow of the contour lines, and the pain of the expression, are admirably rendered; and the ground itself is remarkably well treated. The artist is Mr. G. Deere, 11, Hermes Street, Pentonville. Mr. Robert Tow, Aldenham Street, St. Pancras Road, sends a spirited grotesque mask in copper. There is also a portrait of the Prince of Wales, in silver, which shows that the author has mistaken his vocation. G. Berry's delicate engraving is wasted on a cigar-case. But the best article in metal-work in the collection is the beautiful parcel gilt-silver goblet, T. 66, executed in the Italian style, with *repoussé* foliage and masks, by Alexander Crichton, 16, Southampton Buildings, Holborn. This elegant cup is priced at the low figure of £20, and well deserves the prize of the same amount.

Three hammered and chased iron knockers, after patterns at South Kensington, do not represent the art of the hammerer in a very flourishing condition. There are also specimens of work for staircases or balcony, in one of which the very workmanlike rendering of the arabesque is spoiled by the introduction of mechanically formed spirals. On one of these specimens the marks of the file are more apparent than those of the hammer, and a floriation proper to a less resisting metal is introduced.

A £10 prize has not produced a chasing in bronze of the human figure. But a very careful and beautiful copy, apparently in brass, of a silver-gilt missal-cover in the South Kensington Museum, is a work of which Mr. H. J. Hatfield, the chaser, may be proud. It is priced at £18; and the prize of £10 is not earned without a great expenditure of skilled labour.

The specimens called *niello*-work (which they are not) and engraving on metal, after a grotesque arabesque by Lucas van Leyden, are five in number. They are not ill executed, but the exact reproduction of the fantastic design is somewhat mechanical. Had this work been treated in *repoussé* it would have better deserved the prizes of the Goldsmith's Company.

For four prizes for enamel-painting on copper or gold there is not a single competitor.

In painting on porcelain there are six copies of a drawing by Raphael, No. 20, in the South Kensington Museum; one of those nude subjects which are either, as in the original, exquisite, or, as in these copies, repulsive. We should also sorely grudge the £5 prize to either of the three productions of the ornament by Aldegrevier.

But, under the third division are works deserving most honourable mention, in painted porcelain. There is a reduced copy of Vandyke's well-known portrait of Gevartius, which is a masterly work, suited for the highest style of mural decoration. A tea-service, designed and executed by Isaac Wild, at Sutherland works, Longton, a harlequin set, every piece being differently coloured, attracted universal admiration. And we desire to call especial attention to a slab, No. 136, by G. F., 104, Great College Street, Camden Town, representing two *amorini*, one playing on a musical instrument, and the other beating time. It would be easy to point out faults in this piece, which is marked with the word "apprentice;" but what is more to the purpose is to note the dash and spirit of the figures, and to observe, that of all the artists whose

attention has been given to porcelain or enamelled ware in the present exhibition, it is G. F. alone who shows promise of the true *majolica* touch—one of the rarest and most valuable of gifts. We hope that this early promise will ripen under a wise and, therefore, a generous culture.

Of the three examples of what is ironically-termed decorative painting it is difficult to say which is the worst. Three shell-cameos, are each entirely unfinished—one is scarcely begun. An elegant writing-case, in red Russia, with tooled and coloured strap-work, is contributed by Louis Genth, 90, High Holborn. Embroidery and illumination are not notable for remarkable excellence.

In the third division we have to commend a keystone, with head carved in marble; the nose and lower part of the face of which are very good, by J. Welch, and a bracket by S. Montrie. Two plain champagne glasses, with twisted stems, by E. Barnes, 135, Camden Street, Birmingham, are extraordinarily light and graceful. A crystal flower-vase, with masks, by the same artist, is also very quaint and appropriate, and the coloured and filigreed glasses also merit attention. Moses and Elias, inlaid in coloured woods, by W. C. Clayton, 125, Wardour Street, Oxford Street, indicate the possibility of a very effective style of Church decoration, at a not immoderate cost.

In addition to the prizes in Class I., which have attracted no competitors, are the following: Prizes of £7 10s. and £5 for copies of an ivory crosier head; of £10 and £5 for chasing in bronze of the Virgin and Child, in low-relief; one of £10, two of £5, and one of £3, for enamel paintings; of £5 and £3 for copies of a picture-frame, in decorative painting; of £5 and £3 for inlaid-work of ivory, ebony, and mother-of-pearl; of £10 and £3 for engraving on glass; of £10 and £7 10s. for a head in mosaic; of £10 and £5 for a cameo gem engraving; of £10 and £5 for engraving after a small Wedgwood medallion; of £10 and £5 for a metal ring tray in filigree enamel; of £15 and £10 for a damascened musical instrument; of £15 and £7 10s. for a decorated plate; of £20 and £10 for a small decorated musical instrument; of £20 and £15 for a pedestal for a bust; of £15 and £10 for a boudoir chimney-piece; and of £15 and £10 for a carved and inlaid table. It will thus be seen that the workmen have by no means adequately responded to the very liberal and well-devised programme of the Society.

The observer cannot fail to remark that in the great majority of instances the objects designed by the contributors rank far higher in artistic merit than the copies of the prescribed models. The fact deserves the serious attention of the Council of the Society. It is, no doubt, true that the power of faithfully copying is of extreme importance to the Art-workman. It is, however, a process more adapted to the pencil or the burin, than to the hammer or the chisel; and, as a matter of education, it is rather suited to the Art-school than to the atelier.

Further, it is an instinct of some—perhaps of the majority—of the most eminent artists, to avoid exact reproduction, either of their own work or of that of any other person. The best replicas of the most famous pictures are not *fac-similes*. An artist will reproduce with pleasure, while he loathes a servile copy. To render an engraving or a painting in cameo or in the round, to echo sculpture by *bas-relief*, to produce a miniature of a noble work of Art, or a colossal enlargement of a gem, are tasks more facile to the true artist, as well as more testing exercises of his skill, than any exact imitation. Regarding the character of the objects sent in, the relative excellence of designs and of copies, and the large number of classes in which no exhibits are made, we venture to suggest to the Council the propriety of adding a third series of prizes, to the two already established of copy and of design. Let definite objects of high excellence be indicated, not for copy, but for reproduction.

The Industrial Art of the country already owes much to the Society of Arts. It is our object, as it is their own, to increase the debt with the utmost available rapidity.

SELECTED PICTURES.

A DAUGHTER OF THE EAST.

J. F. Portaels, Painter. J. Demannez, Engraver.

FIVE years ago, while collecting materials for the series of papers, entitled "Modern Painters of Belgium," published in 1866, in this Journal, among the studios of many artists we had the pleasure of visiting was that of M. Portaels of Brussels, whose courtesy—in common with that of all his fellow-countrymen engaged in the same delightful pursuit—permitted us freely to examine his pictures, finished and unfinished, with a vast number of studies and sketches made in different countries of Europe as well as in the East. This latter part of the world is his favourite sketching-ground; very many of his most important pictures being derived from his long residence in Egypt, Syria, and Arabia: the three subjects engraved at the period referred to, as illustrations of his style, are all of eastern origin. The elegant portrait here introduced tells, even without its title, the country that gave it birth: we believe it to have been taken from the life, having a recollection of seeing in the studio of the artist a finished sketch of this figure which he spoke of as having painted from a Syrian lady.

But whether ideal or real, it is a representation of unquestionable grace and refinement—an eastern beauty, yet not of the type of Byron's Haidee: the large black eyes want lustre, perhaps; but the action of the figure altogether is significant of repose; it is suggestive of quiet meditation, and the face wears somewhat the aspect of melancholy. Still, this in no-wise affects the general attractiveness of the composition, which is remarkably rich in all its details: the light head-dress flowing over the shoulders and down the back, the star-spangled robe beneath, both disposed with an easy, nonchalant grace, and their colours heightened by the fan of peacock's feathers held in the jewelled hand. The fine modelling of the face, hands, and so much of one arm as is visible, will scarcely escape notice.

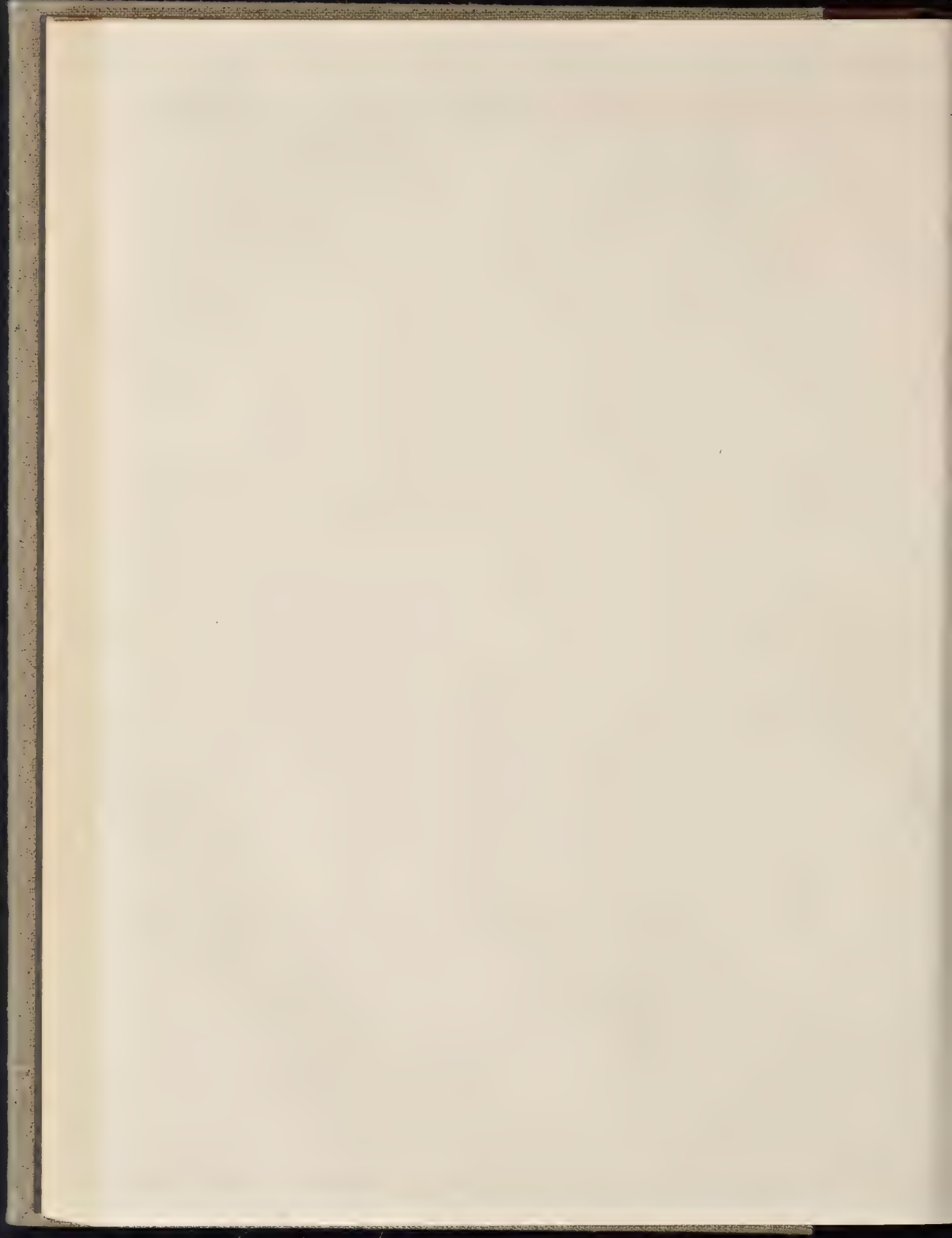
Within the last few years M. Portaels, who was a pupil of the late M. Navez, formerly director of the Brussels Academy, has frequently appeared as an exhibitor in this country. To the International Exhibition of 1862, he sent three works, 'Rebecca trying on her Jewels,' 'A Caravan in Syria surprised by the Simoon,' and 'A Hungarian Gypsy.' The 'Winter' exhibition last year in Pall Mall showed his 'Jealousy,' a fine stately eastern female; at the Royal Scottish Academy exhibition of 1867 was hung his 'Young Girl of the Environs of Trieste,' lent by the King of the Belgians; in the rooms of the Glasgow Institute of the Fine Arts appeared this year 'The Bride's Presents,' and 'At the Opera,' the latter especially a fine work of its class, and very favourably noticed in our Journal last month. We understand it has been purchased by the King of the Belgians, or by the Belgian Government. The truth is, foreign artists of almost every European country where painting has reached any eminence are attracted to England by the encouragement held out to men of acknowledged talent. The advantages of this admixture of foreign Art with our own are great, for it enlarges our ideas as to the practice of other painters than those of the English school, and enables us to institute a comparison between ourselves and our rivals, and to determine the excellence or the deficiencies of each.







THE WARRIOR OF THE EAST



WOOD-PULP FOR PAPER-MAKING.

A STEADY and considerable rise in the price of rags, from which unsavoury materials our creamy and glossy papers are usually supposed to be manufactured, has coincided with a fall in the price of paper. The apparent anomaly is, however, easily explained. It arises from the fact, that from time to time, very different materials have been pressed into the service of the paper-maker. Straw has been long acknowledged as the material from which a very good-looking writing-paper is produced. Esparto or Spanish grass (*Spartium segarense*) has been utilised to such an extent in some of the paper-mills of our own country, that the streams have been dyed, and the fish poisoned wholesale, by the foul black refuse which is left in the process of manufacture. The bark, and even the woody fibre, of the paper mulberry tree (*Broussonetia papyrifera*) is used extensively in Japan, the cunning industry of which little-known country produces no less than ninety distinct kinds of excellent paper. Four years ago, upwards of 50,000 tons of vegetable fibrous substance were imported by the paper-makers of the United Kingdom. And now, on the Continent, we find that wood is used in large quantities for the same purpose.

Heinrich Voelter, of Heidenheim on the Brenz, in the kingdom of Württemberg, is the inventor of a successful method of manufacturing a tolerably clean white-paper pulp from wood, at a low price. It does not require bleaching. He has obtained patents for his process, which he has been constantly improving for the past eighteen years, in almost every European country, as well as in America. It is adopted by large paper manufacturers in Prussia, in the other Zollverein states, in Austria, in Belgium, France, Switzerland, Sweden, Norway, Denmark, and Canada. A single paper-mill in North Germany, consumes, yearly, 500 tons of wood-pulp, and hardly a newspaper is printed in Germany, which does not contain some proportion of this material. At Poix, near St. Hubert, in the Luxembourg, is a manufactory belonging to the "Société Anonyme de l'Union des Papeteries," containing ten machines constructed after Mr. Voelter's patent; and, in this country, Mr. Weiss, of Morpeth, makes use of the same process.

The cost of the paper-pulp produced from wood is stated to be nowhere more than one half of the cost of rag-pulp, and considerably less where there is a large supply of wood, and a command of available water-power for driving the machinery. If of inferior quality as regards what is called the luxury of paper, the article thus produced from wood is tough and serviceable, and well adapted for printing. By mixing wood-pulp with rag-pulp in various proportions, papers of different sorts may be produced at very moderate prices. For printing papers, either white or coloured, from 25 to 70 per cent. of wood-pulp is mixed with that produced from rag fibre; 85 per cent. of pine-wood-pulp gives a common tinted drawing-paper; from 30 to 50 per cent. of wood-pulp serves for writing-papers of various colours; the latter proportion of pine-wood-pulp being used for an ordinary blue letter-paper, which takes the ink easily, and is pleasant to the touch of the pen. Coloured papers for book-wrappers, tissue-papers, paper-hangings, and card-boards, are all produced by similar instances in various proportions.

No single article of manufacture can be regarded as a more distinct test of the state of civilisation than paper. The amount of its consumption in any country is a sure indication of the progress which that country has attained. Besides all those subsidiary purposes of wrapping and packing, which serve and indicate the activity of trade, the direct use of paper for the spread of intelligence, for the communications necessary to commerce, and for the service of literature, need only to be hinted at. The reduction of the cost of this great necessary of life is thus a boon to humanity; and if we can turn saw-dust into paper, we shall give a new meaning to the expression, "Sibylline leaves."

BRITTANY.*

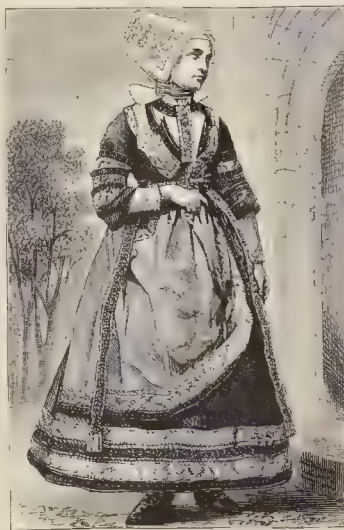
A MORE pleasant gossiping book of travels than that whose title is given below rarely comes under our notice. No portion of France has a

finer picturesque character, and none possesses more numerous or more valuable objects of great antiquarian interest. Moreover Brittany is full of legend, and is remarkable for its historical associations, with some of which our own country has been connected. Mrs. Bury Pal-



TOMB OF CHATEAUBRIAND, AND VIEW OF ST. MALO.

liser, whose name, as an occasional contributor to the *Art-Journal*, must be tolerably familiar to most of our readers, is, from her artistic and archaeological knowledge, eminently qualified to write about a land such as Brittany. It seems, from the manner in which the materials are put together, that she has merely amplified the notes made on the road, as she journeyed from one place to another, or when resting for a time at some little village or place of special



COSTUME OF A FINISTERE BRIDE.



BEGGAR OF QUIMPER.

interest. Nothing in the habits of the people, whether peasantry or townsfolk, escapes her observation, if worth recording as a trait of

character or manners; and the topography of Brittany, its annals, and its stories, are described with an attractive pen.

* BRITTANY AND ITS BYWAYS: some Account of its Inhabitants and its Antiquities, during a residence in that country. By Mrs. BURY PALLISER. With numerous Illustrations. Published by John Murray.

Mrs. Palliser's narrative is rendered doubly interesting by the introduction of many excellent engravings, of which the courtesy of the publisher permits us to show some specimens;

ON THE
ADAPTABILITY OF OUR
NATIVE PLANTS TO PURPOSES OF
ORNAMENTAL ART.

BY EDWARD HULME, F.L.S.

PART III.

THE HAZEL-NUT (*Corylus avellana*), the subject of our first illustration on the present page, is so familiar a shrub that any lengthened description of it must be needless, or to quote our old writer, Gerard: "Our hedge-nut, or hazel-nut tree, which is very well known, and therefore needeth not any description, whereof there are also sundry sorts, some great, some little, as also one that is in our gardens, which is very great, bigger than any filbert, and yet a kind of hedge-nut; this then that hath been said shall suffice for hedge-nuts." The smaller twigs of the hazel afford an excellent charcoal for artistic purposes, and the long, straight shoots thrown up with such rapidity and vigour, are largely employed in the manufacture of the crates in which earthenware is packed, a use for which their size and flexibility combined with great strength admirably fit them, as the rods, when the wood is still green, may be bent almost double before they give way. There is a pleasing appropriateness in its English name, hazel-nut, derived from the Anglo-Saxon *hæssel*, a hat, and *knutu*, a nut or ball, which we notice and appreciate when we see the fruit in its natural state, surrounded by the foliaceous, and cap-like partial envelope, formed by the scales of the involucre. The generic name also, *Corylus*, refers to this peculiarity of growth, being derived from a Greek word, signifying a covering for the head. The natural order to which the hazel belongs, includes several trees of great value to man, either on account of their timber or their fruit; such, for example, as the beech, Spanish chestnut, and the oak; and in the olden time, when a belief in the use of the divining rod, as an indicator of subterranean springs, was common, the mystic virtue was sought in the forked twigs of the hazel. The size of the leaves and the striking character of the fruit alike combine to render it a plant admirably fitted for the purposes of Ornamental Art, though the only example of its use, so far as we are aware, may be seen in a hollow moulding in the cathedral at Winchester, where, upon a continuous scroll running along the centre of the moulding, both foliage and fruit are introduced. The leaves are deeply serrated, and the nuts grow in clusters of two, three, or four, the general treatment being very naturalistic. Among the many extraordinary remedies in use by our ancestors, hazel-nuts occupied a place, being employed in complaints affecting the chest, though, even then, when scarcely any reputed remedy appears to have been thought too fanciful and absurd, some appear to have ventured to doubt the efficacy of the medicine, bringing down upon themselves the scathing rebuke of the faculty, as we find in the following extract from an old medical work, where, after the setting forth of the benefits to be derived from the use of the hazel as a remedial agent, he goes on to say:—"And if this be true, as it is, then why should the vulgar so familiarly affirm, that eating nuts causeth shortness of breath? than which nothing is falsar. For how can that which strengthens the lungs cause shortness of breath? I confess the opinion is far older than I am; I know tradition was a friend to error before, but never that he was the father of slander; or are men's tongues so given to slandering one another, that they must slander nuts too to keep their tongues in use? And so thus have I made an apology for nuts, which cannot speak for themselves."

The plant selected as our second illustration is THE WHITE or WOOD-ANEMONE (*Anemone nemorosa*), or, as it is often termed in old botanical works, the wind-flower. This older name refers to the same fact alluded to in its generic name, *Anemone*, the fragility and delicacy of the flowers, and their exposure to the bleak and

boisterous winds that sweep through the almost leafless woods in early spring, or, as others believe, from an old fancy that the flowers will not open until buffeted by the gales of March, *anemone* being derived from the Greek word, *anemos*, the wind. The second name, *nemorosa*, signifies woody, and bears obvious reference to the localities most favourable to the growth of the anemone. The plant may be found in flower during the months of March, April, and May, the blossoms being pure white, with a bright yellow centre, and the outer surface of the

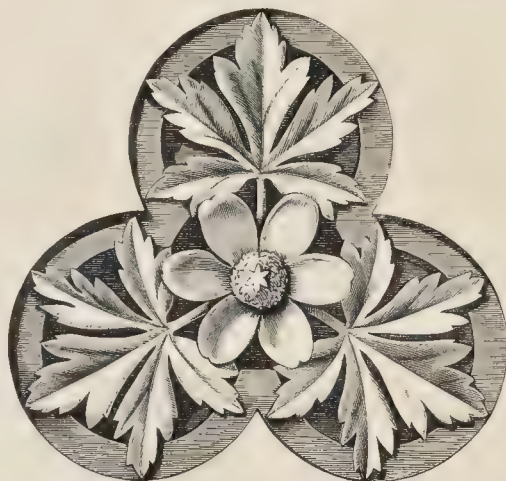
sepals of a delicate purple tinge. It abounds in moist woods throughout the country, generally in such abundance as to cover large tracts of ground with a snowy whiteness; and the plant being perennial, we shall, when it is once established in any spot, find it regularly recurring as each spring-time comes round. The manner of growth of the anemone is very distinct and characteristic, and not being subject to any variation, cannot well be modified in the employment of the plant in Ornamental Art without destroying its individuality, as from the



NUT.

single stem thrown up from the ground, three equal sized leaves, identical in form, are produced from a point about 6 inches from the soil, and the stalk is then continued for about the same distance again before bearing at its summit its single flower; each and every plant

therefore, consists of a central stem, a terminal flower, and about midway up the stem a group of three leaves. This rigid law, though extremely beautiful in itself, and admirably adapted for treatment for some ornamental purposes, may, perhaps, somewhat restrict its use



ANEMONE.

in Decorative Art. We are not aware of any examples of its employment in past Art. In our illustration, the plan of the plant, the view with which we are most familiar, as we see it in its natural position, is shown, having the single central flower, and below it the three leaves radiating from the stem.

It will be found that this strong individuality of growth more especially adapts itself to the trefoil, or any other form based on the figure three. The garden-anemone (*A. coronaria*) is an allied species of the same family, modified by cultivation; in its wild state it is a native of the South of Europe.

THE ARUM (*Arum maculatum*), which has supplied the material for our third example, is a plant of very common occurrence throughout England, though rarely to be found either in Scotland or Ireland. It may be met with in shady groves and thickets, and nestled among the long grass and other herbage upon our hedgebanks. The plant will be found in flower during

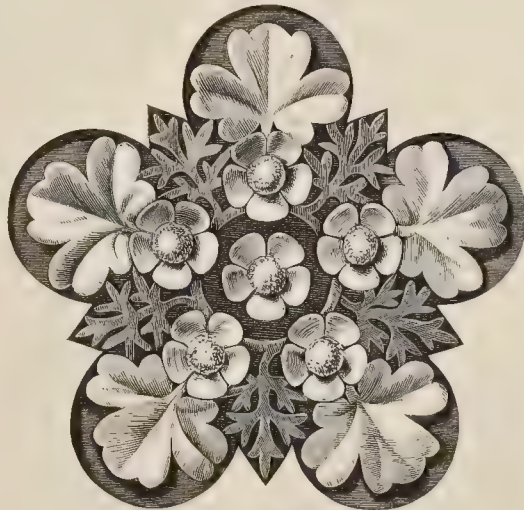
April and May; but from the mode of growth, and also from the pale green colour of the spathe surrounding the central organs, it is by no means conspicuous among the surrounding foliage. The upper portion of the central body or spadix—that part of it which is seen in our illustration—is generally of a dark crimson colour. The plant is far more likely to



ARUM.

attract attention in the autumn and winter, than during its season of flowering, as towards the close of the year the leaves of the arum die away, and the hedgerows also being stripped of the greater part of their foliage, we notice the brilliant scarlet berries of the present plant rising in a dense mass to the height of some three or four inches from the ground.

If the fresh root of the plant be tasted, it excites a burning and pricking sensation in the mouth that will remain for several hours; and if sliced and applied to the skin, it will frequently produce blisters. This virulence, however, like the acrimonious principle met with in the leaves, yields to the influence of heat, and in former times an excellent starch was



WATER CROW-FOOT.

prepared from the root. In the writings of the old medical authors and poets we meet with the wild arum under a great variety of names, many of them, through the lapse of time, and from disuse, being now meaningless to us; such, for example, as abron, janus, barba-arum, calf's-foot, ramp, and wake-robin. A very common name for the plant at the present day with country

children is lords and ladies; and an equally familiar name both with children, and also in descriptions of the plant in botanical works, is the cuckoo-pint: this may possibly allude to the slight resemblance of the enclosing spathe to a measure for liquids. Another old name for the plant is the starchwort, in obvious allusion to its domestic use. Like most other plants,

it was held by the medical practitioners of the Middle Ages to possess very considerable and valuable remedial qualities. A small portion of the leaf, either dried or in the green state, was esteemed a sure remedy for the plague or any poison. "The water wherein the root hath been boiled, dropped into the eyes, cleanseth them from any film or mists which begin to hinder the sight," or under circumstances to which the writer delicately hints, "when, by some chance, they become black and blue." Though the bold, simple forms of the flower and bud and the rich arrow-headed shape of the leaves appear, in an especial manner, to fit it for valuable service in Ornamental Art, it has been but very rarely thus employed.

Our remaining illustration in the present part has been suggested by the WATER CROW-FOOT (*Ranunculus aquatilis*), one of the numerous species of buttercups, but distinguished from its allies by the petals of the flowers being white, not yellow, as in the case of the other members of the family, and also from the habitat of the plant, the blossoms being found floating upon the surface of quiet water-courses. The crow-foot may be met with in flower throughout the summer, and where seen at all, is ordinarily very abundant, so that at a little distance the whole surface of a large pond will tell upon the eye as a mass of white, from the innumerable blossoms thickly scattered over the water. The English name crow-foot has arisen, like many similar names, from the supposed resemblance of the plant, or some portion of it, to some other natural object; thus we get crane's-bill, cock's-foot grass, lark's-spur, bee-orchis, pheasant's-eye, and many other such examples among our common names for plants. As a family, the buttercups must be regarded with suspicion on account of their strongly developed acrid qualities; thus the leaves of the *R. flammula*, if applied to the skin, will, in a very short time, cause large and painful blisters. The *R. acris* is equally poisonous; and the *R. arvensis*, or corn crow-foot, is extremely injurious to cattle and sheep. The *R. aquatilis* does not possess these dangerous qualities; on the contrary, it may be collected and given as fodder in times of scarcity or drought, and the animals will not only eat it, but thrive upon it. It is a very widely-spread species: the placid waters of regions so different from each other in climate as Lapland and Abyssinia are equally favourable to its growth, and the lakes and slowly-running streams of California are powdered over with its brilliant blossoms, as we see them in our English pools. The water crow-foot affords us also a beautiful example of that adaptability of form to the circumstances of the plant's existence which we may so frequently trace in the works of nature. It will be noticed in the illustration that two very distinct forms of leaf are represented; and on examining the natural plant, it will be found that the simpler form of leaf floats upon the surface of the water, while the lower and more minutely divided leaves are submerged. Imagine the respective positions of these leaves reversed, and it would speedily be apparent that the finely cut leaves were unable to support the blossoms, and to expose them to the vivifying rays of the sun, while the simpler form of leaf would, by the action of the water, speedily be torn into long shreds, the principal veins alone remaining, and very much resembling the actual form that we meet with in the case of the submerged leaves. In employing the water crow-foot in Ornamental Art, it appears to us that the two great features most highly characteristic of it, and therefore to be embodied in a design, are first, the number of its blossoms; and, secondly, the two distinct kinds of leaf: the simpler form being the most prominent; but the other, though subordinate, as in the case of the natural plant, to be indicated and its presence felt. The *R. bulbosus* is the species so frequently met with in the carvings of the decorated period of Gothic Art, an especially beautiful example of its use being seen in a capital in the doorway in the Chapterhouse at Southwell Minster, Notts. The *R. aquatilis*, so far as we have had opportunity of observation, appears to have been entirely overlooked.

SELECTED PICTURES.

ST. PETER MARTYR.

Titian, Painter.

C. Geyer, Engraver.

THE loss Art has sustained by the destruction of this picture cannot be over-estimated. It had for centuries hung as an altar-piece in the Church of San Giovanni e San Paolo, Venice, when about three years ago a fire broke out in the sacred edifice and consumed one of the grandest examples, not only of the artist, but of the Venetian school of painting; and although its place has been filled by an old and excellent copy presented to the church by the authorities of the Museum of Florence, in whose possession it had been for a long time, the destruction of the original is not the less to be deplored.

In the long list of individuals canonized by the Roman Catholic Church are two St. Peters: one the great apostle of that name; the other a man of a widely different character, whose assassination is the subject of Titian's notable picture, and whose history may be thus briefly described: this, in fact, is necessary to make our engraving intelligible. In the early part of the thirteenth century Pope Innocent III. sent two legates, Cistercian monks, accompanied by subordinate priests and officers, to the south of France in order to extirpate the heresy of the Albigenses. They acted in perfect independence of any other ecclesiastical body, holding their own courts, before which they summoned, by authority of the pope, individuals charged with heresy, condemned them, inflicted penalties of various kinds, and even capital punishment. Inquisitors were also sent into other parts of Europe. About the year 1233 Pope Gregory IX. appointed Pietro da Verona, a Dominican monk, to be chief inquisitor in Lombardy. In the course of nineteen years Verona caused a very considerable number of heretics to be burned throughout the territory under his inspection, banished or frightened away many more, and confiscated their property. On the 6th of April, 1252, a certain inhabitant of Alliate, being warned that his name stood on Pietro's condemned list, conspired with several friends against the monk, waylaid him as he was returning from Como to Milan in the company of another Dominican friar, killed the former, and so severely wounded the latter, that he died a few days after: both receiving the righteous reward of their fanatical cruelty at the hands of one who fully understood and carried out the "wild justice of revenge." Pietro was canonized by Pope Innocent IV., under the title of St. Peter Martyr.

Titian's two most celebrated historical pictures are 'The Martyrdom of St. Lorenzo,' in the Church of the Jesuits, Venice, and that of which we here introduce an engraving. Kugler says of the latter:—"It is hardly a happy conception for a colossal altar-piece." Sir Charles Eastlake, who edited Kugler's work, takes a very different view from the German critic, and remarks in a note appended to the comments of the latter:—"It is impossible to suffer the above remarks to pass without at least observing that the majority of critics have long placed this picture in the highest rank of excellence. . . . It has always been considered as excellent in invention as in the great qualities peculiar to the painter. . . . The Friar escaping from the Assassin is as fine an example of the union of contrast in action and grandeur of line as is to be found in the works of any painter."

ORNITHOLOGY. *

THE serial publications issued by the enterprising firm of Messrs. Cassell, Petter, and Galpin, take in a wide range of literature, produced in

a manner well calculated to render them popular, no less by the subjects treated, than by their attractive illustrations. One of the latest works from the presses of these extensive publishers is a translation from Dr. Brehm's book on Ornithology, published in parts, three

THE AMAZON PARROT (*Chrysotis Amazonicus*).

of which are now before us; these, with the exception of a few pages at the end of the third part, treat of Parrots only. We have no space to enlarge upon the work, but, judging from

what is in our hands, we are justified in saying that "Cassell's Book of Birds" will, if completed as it is begun, be a beautiful and valuable publication. The two engravings on this page

THE ROSELLA (*Platycercus eximius*).

show the manner in which the numerous wood-engravings are executed; but besides these,

each part contains a capital illustration printed in colours, in itself worth the cost of the part.

* CASSELL'S BOOK OF BIRDS. Translated and Adapted from the Text of the eminent German Naturalist, Dr. BREHM, by T. R. JONES, F.R.S., Professor of Natural His-

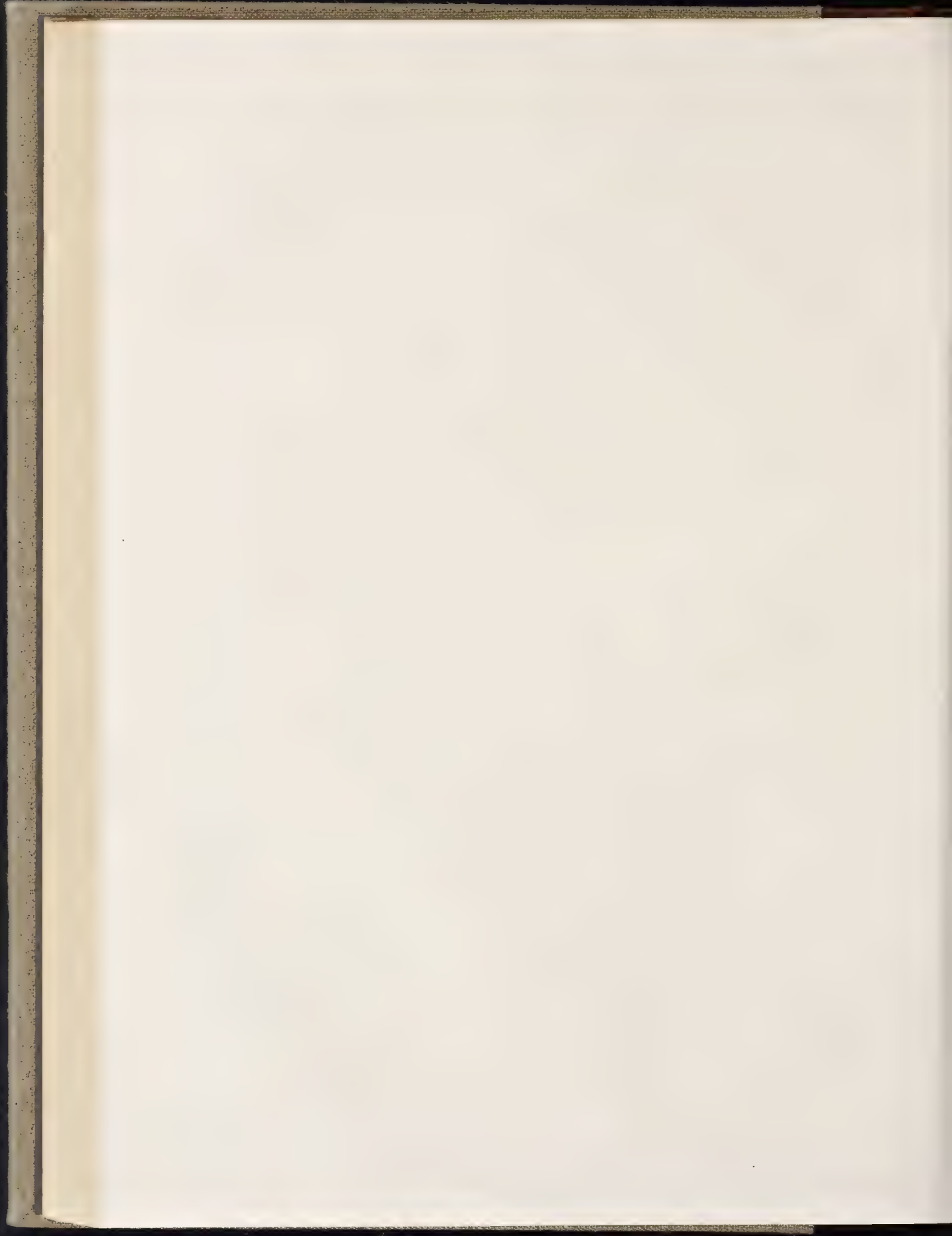
tory and Comparative Anatomy in King's College. With illustrations from Drawings by F. W. Keyl. Published by Cassell, Petter, and Galpin.







THE THREE MUSES



SOUTH KENSINGTON MUSEUM.

THE COLLECTION OF MUSICAL INSTRUMENTS.

THE additions to the Art Museum at South Kensington since our last notice have been neither numerous nor important. A collection of coral, bequeathed by the late Alfred Davis, Esq., and just received from his executors, is temporarily placed in the entrance corridor. It contains several fine branches in their natural condition, and examples of the various stages of manufacture, together with specimen rows of each of the twelve tints into which the manufacturers classify the red coral.

Another bequest, consisting of Romano-British and Anglo-Saxon antiquities, chiefly found near Faversham in Kent, has been received by the Museum under the will of Mr. William Gibbs of that town, who died last February. A considerable portion of the collection is of archaeological, rather than artistic interest; but it comprises several graceful Celtic granulated gold and enamelled fibulae of which the Museum has hitherto possessed few good examples.

The catalogue of the musical instruments in the Museum, which has just been issued, calls for special notice.* This catalogue has been compiled by Mr. Carl Engel, the author of "The Music of the most Ancient Nations," "An Introduction to the Study of National Music," and other less-known works. In addition to a brief description of each instrument, its country, date, dimensions, and cost (if purchased), Mr. Engel has given copious and learned notes on the history of each class of instrument, interspersed with illustrative anecdotes and quotations from old writers. Of the 200 instruments included in the catalogue he himself has contributed 60 on loan, and among them are some of the rarest and most singular in the collection.

The first point that strikes the student is perhaps the comprehensiveness of the collection. From the rudest and most primitive instruments of South America and Central Africa, a bone of a jaguar (happily, not as is sometimes the case, that of a human enemy slain in battle) with three finger-holes bored in it, thus forming a flute; or, the half of a pumpkin or gourd covered with undressed sheepskin, over which are strained two strings—from these, to the oboe of carved ivory once belonging to Rossini, or, to the highly finished mandolines and pandurinas decorated with marquetry, is indeed a wide leap.

The rudest instruments as regards appearance, are those used by the natives of North Eastern Africa, of which 30 examples were, after the Paris Exhibition of 1867, presented to the Museum by the Viceroy of Egypt. The imagination recoils at the prospect of listening to a performance on these combinations of coarse pottery and untanned skins, though we are reminded by Mr. Engel that some among them, as the *kissar* of Abyssinia and the *oud* of Egypt, are, not remotely, allied to the lyre of classical tradition, and to the lute of romance.

A curious instrument, the *marimba*, or *balaf*, from the West Coast of Central Africa, consists of sixteen slabs of sonorous wood, from twelve to eighteen inches long, which are arranged on a frame, and struck with a mallet or drumstick. To each slab is attached a gourd, the effect of which is to increase the sound. African travellers have noticed the solemn effect of this instrument when heard at daybreak.

When we pass from Africa to Asia, we find a noticeable advance in gracefulness of form and in artistic decoration. A species of guitar from Persia, known as the *gjak*, has the body encrusted with beautiful minute mosaic of coloured woods and ivory. The *cheng*, or mouth-organ, of China, of which an illustration is given, is said, by Tradescant Lay, to be seemingly "the embryo of our multifarious and magnificent organ."

An immense bronze gong, 3 feet 10 inches

high by 2 feet 10 inches wide, was given to the Museum by the officers of the 4th Dragoon Guards. According to the inscription on it, it was originally presented (about A.D. 1830) to the Kok Sang Buddhist Monastery by forty-one scholars, or disciples, and seventeen priests; the names of the donors are appended.

Some few graceful Japanese instruments find a place here. One of them, the *taki-goto*, a species of dulcimer, made of bamboo, is ornamented with embroidered work, painting and carving, all in that good taste which is rarely absent from Japanese Art.

Since Mr. Engel compiled his catalogue the Museum has been enriched by the gift, by the Alexandra Palace Company, of several Chinese instruments, which, though not suggestive of harmony likely to satisfy Western ears, add greatly to the value and completeness of the collection.

A few instruments from the Caucasus and neighbouring districts were acquired in the Paris Exhibition of 1867. In one of these, the *skruibka*, a species of violin, occur three strings of wire below the strings which are touched by the bow; these vibrate in sympathy with the strings touched in accordance with the well-known law, that if of two sonorous bodies tuned in unison, or in octaves, one is made to sound, the other will also vibrate, and will sound even though not touched. This law was formally taken advantage of by European musicians to increase the sonority of their instruments, and several examples occur in this collection, especially the fine *Viola di Bardone*, No. 115-'65, which has twenty-two such sympathetic strings, lying in wait, so to speak, below the six catgut strings, ready to echo each its own note when sounded. The use of these has long been discarded in Europe: it is singular to find them still lingering in the valleys of the Caucasus.

Of the thirty musical instruments of Turkey and Roumania, Mr. Engel has much that is interesting to tell us; but we will pass by these, and hasten on to the antiquated musical instruments of Middle and Western Europe. Here we are at once struck by the variety of names, the gracefulness of the forms, and the beauty often lavished on the decoration. As Mr. Engel well says, "our antiquated instruments were, as regards beauty in appearance superior to our present ones—indeed we have now scarcely a musical instrument which can be called beautiful. The old lutes, cithers, viols, dulcimers, &c., are not only elegant in shape, but are also often tastefully ornamented with carvings, designs in marquetry, and painting."

First, at least in richness and costliness, if not in real beauty, is the Italian spinet by Annibale dei Rossi of Milan, dated 1577, decorated with carved ivory plaques inlaid with jaspers, agates, lapis lazuli, &c., and set with many hundreds of small pearls, turquoises, garnets, and other precious stones. An engraving of this object forms the frontispiece to the catalogue. It was purchased from the Italian History of Labour Section in the Paris Exhibition of 1867 for the sum of £1,200; one of the most costly acquisitions ever made by the Museum. Two other more unpretending spinets of nearly the same date, one of them by the same maker, fill an adjoining case. For each of these £150 appear to have been paid. If the Museum sometimes pays dearly for its Art-objects, the label attached to the *clavicembalo*, or harpsichord, No. 6007-'59 shows that it occasionally meets with a great bargain. This really beautiful instrument, in fair preservation, richly decorated with paintings of figures, flowers, and arabesques, and bearing the signature of its maker, "Antonius Baffo, Venetus," and the date 1623, is stated to have been acquired for £6 5s. Some other rare objects in this class appear to have been equally cheap. Another harpsichord, made by Pascal Taskin, at Paris, in 1786, enclosed in a very elegant case of black lacquer, ornamented with Japanese figures in gold, is just the instrument a painter would introduce in a domestic scene of the last century. It would be superfluous to do more than allude to the value of many instruments in the collection for this purpose.

Several other harpsichords and spinets are

here; one extremely plain spinet bears on the keyboard the, at first sight, incredible date,— "Thomas Hitchcock, 1484," which Mr. Engel cautions the unwary visitor not to take as the date of manufacture, but as the number in the manufacturer's books.

The most interesting harpsichord in the collection is that said to have belonged to Handel, and which was given to the Museum by Messrs. Broadwood, in 1868.

The family of Ruckers, of Antwerp, were for some generations celebrated for their harpsichords—a fine instrument by this firm cost in 1770 as much as £120.

The case of another harpsichord made by them, and dated 1639, has lately been given by Messrs. Kirkman, who state that it formerly belonged to George III., and was removed from Buckingham Palace when a new harpsichord was supplied by Jacobus Kirkman. Unfortunately the action and keys were destroyed in a fire which occurred at Messrs. Kirkman's manufactory a few years since.

A fine oak-case of an English harpsichord, dated 1622, is lent by Earl Amherst.

The sixteenth-century German chamber organ, No. 2-'67, is attractive on many accounts, artistic and historic, as well as musical. Its carved, painted, and gilt wooden case, in the Renaissance style, with two subjects from the history of Abraham painted in *tempera* on the shutters, and a medallion portrait of a Duke of Saxony above the pipes; its legendary associations—we know not it well authenticated—with Martin Luther, to whom, according to the guide to the Museum, it once belonged; and its many peculiarities of construction, especially the use of paper for the pipes—all claim for it a passing notice. The Museum appears by the label to have acquired it for the moderate sum of £40.

Besides Handel, George III., and Luther, the names of many other celebrated persons are associated with instruments in this collection. The monograms of Henry II., of France, and of Catherine de Medicis, appear on a curious *vielle*, or hurdy-gurdy; the elaborately carved and gilt harp, the gift of Sir C. Wheatstone, now appropriately placed in the Serellly Boudoir, is said to have belonged to Queen Marie Antoinette; another harp, with carving, attributed to Grinling Gibbons, claims Charles II. as its earliest owner; while a violin, carved with the royal arms of England in relief, is assigned to his grandfather, James I. A carved ivory oboe, and other instruments, are from the collection of Rossini. The most interesting of these associations of ownership is, however, attached to the beautiful violin, lent by the Earl of Warwick, said to have been given by Queen Elizabeth to the Earl of Leicester, and which bears the arms of both these personages engraved on silver on the keyboard, with the date 1578. The greater part of the body of the violin, which is of boxwood, is covered with the most exquisite carving of foliage and small grotesque figures, and the character of this carving is so thoroughly that of fourteenth century work, and so utterly unlike anything of the second half of the sixteenth century, that we cannot but concur in the opinion that the violin is a sixteenth-century reconstruction and adaptation of an older instrument of the same kind. From a musician's point of view it is of little value. Hawkins and Burney, both of whom describe it, speak most contemptuously of its tone; but no praise can be too great of the beauty of its carving. We are glad to learn that the Earl of Warwick has permitted the Museum to have it reproduced in electrotype for the use of Art-students.

To Benjamin Franklin is attributed the invention of the glass harmonica, a modern example of which, of Bohemian manufacture, is in the Educational Division of the Museum. It externally resembles a harmonium.

The catalogue concludes with an earnest plea for the protection of such antiquated musical instruments as may have escaped destruction, from careless exposure to dust and damp, and other causes of injury. We trust that this plea may be effectual, and that the good example already set by Messrs. Broadwood and several other donors, may be followed by the possessors of instruments, often

* "Descriptive Catalogue of the Musical Instruments in the South Kensington Museum. By Carl Engel. Eighty-two pages, 8vo., sewed; with Eighteen Illustrations, price 1s. 6d. Chapman and H. J. L.

useless in themselves, and comparatively uninteresting and meaningless when seen singly, but which, if added to the Museum collection, would serve to illustrate and explain others, and to supply many *lacune* yet remaining in the series.

And we also hope that such additions may be chronicled and described for us by the same able pen to which we are already indebted for this valuable catalogue.

R. O. Y.

SCHOOLS OF ART.

BRADFORD, YORKSHIRE.—The annual meeting of the friends and supporters of this school was recently held. Here, as in the great centre of the Lancashire manufacturing interests, the institution seems to be flourishing so far as the pupils' work is concerned, but it meets with little general aid from the public; yet the committee hope that their fellow-townsmen may be stimulated to do something towards the support of what reflects so much credit on the borough. A suitable building is greatly needed for the school, which is now carried on in certain rooms occupied by it in the High Street. The committee "consider that in a town like Bradford, with upwards of 120,000 inhabitants, it was not right that a school which could carry off Queen's prizes and gold and silver medals should be merely located in chambers, and they trust that Bradford would do something to provide for it a suitable home."

CALNE.—A preliminary meeting, for the purpose of considering the expediency of establishing a School of Art in this town, was recently held; and a subscription list opened to meet the first expenses. An inaugural meeting took place subsequently, when Mr. Buckmaster, of the South Kensington Museum, delivered an address.

DARLINGTON.—The annual exhibition and *conversations* in connection with this school took place in the month of February, when the large room in the Mechanics' Hall was hung with works of the students, and a collection of engravings, etchings, and drawings from the South Kensington Museum. At the last national competition about 300 drawings were sent from this school for examination: they were the work of sixty-seven students, of whom seventeen obtained prizes.

KIDDERMINSTER.—The distribution of prizes to the successful students in this school was made on the 28th of January. There was a slight decrease in the numbers attending during the past year; but, so far as concerns progress, the institution was advancing; in proof whereof, out of the drawings of thirty-six students submitted in the national competition, thirty-five were pronounced to be satisfactory, and payments in respect to them were made by the Science and Art Department.

LEICESTER.—Mr. Wilnot Pilsbury, one of the masters of the West London School of Art, has been appointed head-master of the Leicester school.

MANCHESTER.—The last annual report of this school, published at the close of the past year, is before us. The statement of Mr. Muckley, head-master, is, that "the present condition of the school has been commented on in the strongest terms of favour by the Science and Art Department, and in some of the stages of its work all the other schools of the kingdom are recommended by the Department to take Manchester as their model." On the other hand, "the committee deeply regret to be compelled to notice the want of public sympathy with the school; their continued exertions to raise additional subscriptions have met with a return altogether unworthy of the character of Manchester as a commercial community having the deepest interest in artistic labour, and professing a warm desire for the culture of the people. Year after year have the committee been under the painful necessity of urging these appeals for more extended aid; and yet the same story has annually to be repeated of a deficient exchequer, notwithstanding the trouble and almost humiliating task of a personal canvass."

Such a statement is scarcely credible, and that the committee should be forced to make it, is a reproach to their fellow-citizens. The school seems to have been for some time, and still is, in debt to the amount of about £100! yet no effort on the part of its managers avails to liquidate the obligation. Well may the committee add:—"It is almost incredible that our merchants and manufacturers should not be more alive to their own practical interests." Why, there are a hundred men, or more, in Manchester, who could wipe off the debt without feeling themselves one penny the poorer.

MARYLEBONE AND WEST LONDON.—The annual distribution of prizes to the students of this school was made in February last. It appears from the report read on the occasion that, during the past year, the roll of students reached the number of 479—an increase of ninety-eight over the preceding year—and that it included representatives of twenty-five different trades or occupations. At the examination at South Kensington nineteen students were awarded prizes of books, and four received "Queen's prizes."

SHEFFIELD.—The annual meeting of the subscribers to this school has been held. The report of the council stated that the school, both with regard to numbers and proficiency, shows an improvement upon the last year. The statement of assets and liabilities showed a balance of £136 1s. 6d. in the hands of the treasurer. It is but rarely we have to record so flourishing an exchequer as this report supplies.

ROUGET'S FIXATIVE.

WE cannot render a more acceptable service to the draughtsman, whether he use pencil, crayon, chalk, or any other material, than by advising him how to avoid "smudging." No one has ever endeavoured to sketch without suffering annoyance from the fact that marks on paper may be obliterated with a facility proportionate to that with which they are made. Such, at least, is the case with all dry modes of drawing; and not only so, but the bolder and more masterly is the touch, especially when charcoal or crayon are employed, the more fatal is the ruin produced by drawing the finger across the sketch. The great delicacy of chalk and charcoal drawing, in this respect, is such as to have checked the study of the very broadest and grandest style of drawing. Nothing is superior to a good crayon drawing; but, at the present time, nothing is more perishable.

It is, therefore, a great boon to all students of Art which Mr. Rouget now offers. He has discovered a liquid that acts as a ready and perfect fixative, and has further invented a most elegant method for its application. A small glass flask is supplied with a miniature blow-pipe, so adjusted that when the solution is poured into the vessel it can be blown out in the form of spray. The drawing is to be held at the distance of 12 inches from the flask, and a puff or two through the latter covers it with a jet of vapour, on the almost instantaneous drying of which the design is perfectly fixed.

The effect is not only rapid and permanent, but susceptible of indefinite repetition. An outline may be drawn in a light crayon, fixed by the use of the apparatus, shaded, and again fixed; and retouched as often as may be wished, with the same result. A rapid sketch may be fixed with equal rapidity, and placed with safety in the portfolio, or even in the pocket. It would be easy to dilate on the manifold advantages thus offered to the artist; but for the latter it will be sufficient for us to bear testimony as to our personal experience of the success of this very valuable process, and to mention that the apparatus can be procured from Corbière and Son, 30, Cannon Street.

It is stated that not only drawings in chalk or pencil, but water-colour drawings, photographs, and engravings, may be protected from discoloration—even from damp—by the use of this very elegant process.

THE DEMIDOFF GALLERY OF ART.

OUR February number contained a preliminary notice of this famous collection of pictures and sculptures, the recent sale of which has attracted the attention of all the *cognoscenti* of Europe and America. These works of Art formed the great ornaments of the palatial residence of Prince Demidoff at Florence, known as the villa San Donato, whence they were removed to Paris for the purposes of sale, with an enormous quantity of ornamental furniture of various periods, porcelain of the rarest and most valuable kinds, jewellery, arms and armour, bronzes, tapestries, enamels. The San Donato villa was, in short, a perfect museum of Art of all descriptions, collected by its owner with unquestionable taste and judgment, and with a liberality that estimated not the cost of an object, if it were considered to be worthy of a place in the galleries. Prince Anatoli Demidoff inherited from his father, Prince Nicholas, a distinguished military officer, not only his ample fortune, but also his taste for the Fine Arts; added to which he is a man of letters, and addicted to scientific pursuits. Of the motives that prompted him to disperse his treasures the public has not been informed: it suffices, however, to know that a sale which occupied many days has been the means of enriching the collections of other amateurs with some of the finest examples of ancient and modern Art.

Our record of the sale must be limited to those objects which come more especially within our province; namely, pictures and sculptures, the catalogues of which enumerated about 550 examples: some few of these, however, were, as we learn, withdrawn on account of their not being authenticated; for the prince very disinterestedly determined that nothing should go forth from his collection concerning which any doubt existed. Much might be said, had we room, for descriptive comment on many of the pictures, as well as on their histories; but we must be contented merely to name the principal works and the prices they realised. It will be noticed that the first picture on our list, as it was also the first in the catalogue, is by our countryman Bonington; and the price it sold for—the canvas measures only about 16 inches by 20 inches—may well make England proud of her painter. The sale commenced on the 21st of February: we follow the order of the catalogue throughout, only omitting works of lesser importance.

MODERN PAINTINGS.

Bonington	Henry IV and the Spanish Ambassador	£3240
Delacroix	Columbus at the Monastery of Santa de Rueda	1520
"	Columbus at Court on his Return from his First Voyage	1200
"	Moorish Horsemen crossing a Ford	562
"	Skirmish of Moorish Horsemen	556
Granet	The Death of Poussin	1320
Marilhat	Mosque in Lower Egypt	960
Cabot	Lago Guardo	362
Delaroche	Portrait of Peter the Great	800
"	Death of Lady Jane Grey	4400
"	Ditto (a small duplicate)	1080
"	Cromwell contemplating Charles I. in his Coffin	920
"	Lord Strafford going to Execution	1200
Gallait	Art and Liberty (engraved in the Art-Journal for 1869)	1020
"	The Duke of Alba receiving the Oath of Jean de Vargas	1180
Gerard	Cornelia at Cape Mycenae	224
Gudin	The Shipwreck	312
Lampy	Portrait of Catherine II.	160
Robert, Leopold	Head of a Young Female Figure	284
"	Herdlmen and Buffaloes on the Campagna of Rome	252
Saint-Jean	Autumn	600
Scheffer	Fraucois de Rimini	400
Steuben	Peter the Great at Saardam	172
Troyon	Woman feeding Poultry	316
Van Dael	Flowers in a Vase	250
Boucher, F.	The Toilet of Venus	620
"	Venus and Cupid	408
"	The Spring-time of Love	321
"	The Autumn of Love	396
"	A Bacchante in Ecstasy	480
"	A Nymph gathering Flowers	284
"	A Young Girl supplicating Cupid	1200
"	Painting—an Allegory	200
"	Sculpture	220
"	Poetry	284
"	Music	264

MODERN PAINTINGS (continued).

Fragonard	The Fountain of Love (engraved in the <i>Art-Journal</i> for 1853)	£1200
Greuze	The Broken Eggs	5040
"	The Neapolitan Gesture	2150
"	Flora	750
"	The Favourite	2400
"	A Bacchante	2320
"	A Young Girl with a Dog	3580
"	Morning	3080
"	Study	800
"	Terror	448
"	Child with an Apple	1240
"	The Listener	1260
"	A Bacchante with a Vase	700
"	The Little Peasant	640
"	Modesty	748
"	Malice	304
"	Thoughtful	1160
"	La Volupté	1240
"	A Spanish Lady	252
"	The Suppliant	408

These eighteen pictures by Greuze, undoubtedly the most popular French painter of the last century, realised, it will be seen, the enormous sum of £28,940; almost in itself a small fortune. That the value of his pictures have wonderfully increased during the last few years is evident, from the fact that the 'Young Girl with a Dog,' which realised the other day in Paris the sum of £3,560, was sold in London, in 1832, for a little more than £700. The picture called 'Morning' is stated to have been bought for our National Gallery. With the exception of 'Malice' and 'La Volupté,' the whole of the pictures by Greuze were, we understand, inherited from Prince Nicholas Demidoff. But to continue our report; and we do so with some works by a painter of whose name, Schall, we never remember previously to have heard; nor, singular to say—and this may, perhaps, plead as some excuse for our ignorance—can we find it in any biographical dictionary to which we have access. It is, however, clear, judging by the price given for his pictures, that they are of some value.

Schall	A Nest of Cupids	£344
"	La Pipe of Cupids	268
"	A Five of Cupids	320
"	An Attack of Cupids	240
Robert, Hubert	An Italian Villa	100
"	Mill at Charenton	188
Vernet, J.	A Gale of Wind at Sea	160
"	A Sea-port	182

The result of these prices—led by that monstrous £5,040 for a picture not very agreeable—would seem to have been most unfortunate for the sale of old masters, which followed on the next day's sale. A general apprehension seems to have pervaded amateurs that exaggeration would be the rule of bidding to the end, and consequently the attendance was much less in number, and purchases frequently below the value of the works.

ANCIENT PICTURES.

Bronzino	Whole-length Portrait of Diana	£260
"	Heracles	244
Dolci, C.	A Venetian Supper	2200
Giorgione	The Virgin and Infant Jesus	156
Perugino	The Virgin, Infant Jesus, and St. John	204
Sarto, A. del	Portrait of Francesco Degli Albizzi	252
Piombi, S. del	Adam and Eve	240
Tintoretto	The Duke of Urbino and his Son	700
Titian	Portrait of the Beautiful Nani	1208
Veronese, P.	Sta. Agatha	192
Furini	St. Anthony of Padua	780
Murillo	Girl with a Basket	458
"	Portrait of himself	244
Hemling	Sta. Veronica	284
Velasquez	Prayer and Flowers	172
Hondecoeter	Poultry	164
Ribera	St. Lawrence	160
"	St. Bartholomew	162
Vander Weyden	Joseph Betrayed	360
"	Joseph's Marriage	360

SCULPTURE.

Clayinger	A Sleeping Bacchante	540
Dehay	The First Cradle (engraved in the <i>Art-Journal</i> for 1856)	720
Pradier	Sisy and Bacchante	412
Le Cheste	The Child Affright	320
"	Victory and Reward	400
Canova	Young Girl and Dog	236
Romanelli	Child with a Bird	144
Santarelli	The Fisherman	164
Tadellini	The Slave	2120
Powers, H.	The Young Fisher	260
"	Cypide	124
Bartolini, L.	Playing at Bucklehouse	136
Freccia	The Infant Jesus	104
Dupré	Dante and Beatrice (Statuettes)	184
"	Petrarch and Laura (Statuettes)	130

A few of the above works are understood to have fallen into the hands of English purchasers; but none, as we learn, have been bought for our National Gallery: none of the "old masters," it is alleged, were considered eligible. We subjoin a list of names that have been made public, but without vouching for its authenticity. Delaroche's 'Death of Lady Jane Grey,' the larger picture, bought by Mr. R. W. Eaton, M.P.; the smaller picture of this subject, his 'Strafford going to Execution,' also Greuze's 'Study,' by Messrs. Agnew; Boucher's 'Venus and Cupid,' and Greuze's 'La Volupté,' by Earl Dudley; Fragonard's 'Fountain of Love,' by Lord Lyons; Bonington's 'Henry IV. and Spanish Ambassador,' and Greuze's 'The Broken Eggs,' by the Marquis of Hertford; of Greuze's pictures, 'A Bacchante,' Mr. Durlacher; 'Flora,' Mr. Brooks; 'A Bacchante with a Vase,' Mr. Durlacher; 'Morning,' 'Thoughtful,' and 'The Neapolitan Gesture,' Mr. Phillips; 'The Listener,' 'A Young Girl with a Dog,' and 'The Favourite,' by Mr. Rutter; 'Child with an Apple,' Mr. Ayerst; Boucher's four allegories, 'Painting,' 'Sculpture,' 'Poetry,' and 'Music,' by Mr. Durlacher. Titian's 'The Supper at Emmaus,' a different version of the great picture in the Louvre—a similar subject also by Titian, is in the Madama Gallery at Turin—was bought in for the sum of £480, when Mr. Doyle, Director of the Dublin National Gallery, obtained it by a quick and spirited tender of an additional £40. Le Cheste's two groups of sculpture were purchased by Mr. Myers, and Santarelli's 'Prayer' passed into the hands of Messrs. Agnew.

ART IN CONTINENTAL STATES.

PARIS.—The new minister of the *Beaux Arts*, Mons. Maurice Richard, has just obtained from the emperor a mandate, or decree, for which he has applied; and he affirms, with a strong concurrent approbation of the best judges in matters of Art—of professors, juries, and the Head Council of the *Ecole des Beaux Arts*. And yet, the expediency of the boon sought for and obtained, might, perhaps, be questioned. Its object is to extend from the age of twenty-five up to thirty, the privilege of students to compete for the great prize of a sojourn in Rome. The main ground upon which this *quasi* reform is sought, resolves itself into a general conclusion, that students, after having lost all hope of winning the great prize in question, lose heart, and, retiring from the position of scholars, enter upon a low course of professional engagements, and, in their incomplete cultivation, tend towards a general depreciation of their noble calling. But, surely, this extension of the age of students' study will in no degree alleviate the *quantum* of disappointment. The successful competitors must still be but a few among a crowd—"rari nantes," &c.—the mortified many being but increased in number by the class between the ages of twenty-five and thirty. Again, it may be asked, is not twenty-five a sufficiently matured transit of years for the period of pupillage to cease, and a *bona-fide* professional career to commence? Must it not also be with sadly enfeebled confidence and hope, that the veteran scholar, after his vain struggles up to that ripe epoch, continues still further to enter the infelicitous lists? On the other hand, might not the grave ill-consequence assuredly ensue, that the younger students would be seriously discouraged in their competitive efforts, when they found this accumulated host of veterans placed ahead of them, in rivalry? Would it not be a better arrangement to have a new and special Roman prize created and set apart for the consolation and prolonged encouragement of the battalion of *vieux garçons*? One thing is certain, that excessive schooling is not the soil from which Art grows in all its glorious luxury of foliage, flower, and fruit.—The *Académie des Beaux Arts* has elected M. Drucke, sculptor, of Berlin, associate member in the place of Signor Tenerani, of Rome, whose death we reported last month.

THE MEMORIAL IN HYDE PARK.

[A brochure has been privately printed, and which we are courteously permitted to publish, giving currency to a new idea for the statue of the good Prince Albert which is to surmount the memorial and be placed immediately under the cross. It is known that the statue designed by Marochetti was laid aside, as unworthy of the subject: that was a standing figure. The statue which Mr. Foley has been commissioned to execute in its stead is to be a sitting figure. There will be many to agree with the writer of these observations, and consider, with him, that a figure kneeling could not fail to be appropriate to the theme the memory of which the work in Hyde Park is mainly designed to commemorate; at least, the appeal is worthy of thought and consideration. There have been so many statues of the Prince Consort (and there cannot be too many, for each one of them teaches by example a lesson of virtue, goodness, intelligence, and true patriotism) scattered throughout the Kingdom, in all possible attitudes, that the attempt at a novelty certainly demands attention.]

"NON NOBIS DOMINE,
NON NOBIS,
SED NOMINI TUO DA GLORIAM."
PSALM CXV. 1.

IN erecting a personal memorial, it will be granted that close regard should be paid to the character of him to whom it is raised. What could be more in harmony with that of Albert the Good, than that he should be represented as referring the glory of the tribute raised to him, to God? Therefore, it may well occur that the figure of the Prince, in the national memorial to him, should express, although not actually in prayer, the sentiment of piety, and be represented as kneeling, in dignified humility and noble devotion, within the shrine surmounted by the cross, which is so justly raised to his memory.

Perhaps an attitude of actual prayer might be considered as more appropriate to consecrated ground, which the park is not, and therefore, in the present instance, it is not advocated; but the lesson to be taught by this work of Art, imbued with the sentiment of silent, but earnest devotion, would perhaps be still more to the purpose, from its not being so situated, inasmuch as illustrating that the Prince brought into every-day life that spirit of piety which is too apt to find its limit within the walls of a church.

In this country, which so much and too frequently elects that its memorials should be prosaic, it may appear a bold proposition to suggest that the statue of the Prince should kneel; and possibly, were he still in life, some objection might be raised to it; but now that his good and pure life lies before us complete, it appears the only attitude that can fully express the sentiment of religious duty that informed his actions.

The elaborate and refined structure which is to receive the statue of the Prince, will, at a distance, rivet the attention as a magnificent shrine, surmounted by the emblem of our faith. In approaching it, the eye will at once seek and fix on the statue of the Prince within it. Is this to fall short of the sentiment that informs the architecture? and is the sculptor to be bound in fetters, from which the architect is free, and to be obliged to add another to the prosaic statues in London, which circumstances have caused to fail of expression, and, consequently, of their due effect?

Rather would it be well, that the tribute

now in the course of erection to the good Prince, who possessed so full an appreciation of Art, should inaugurate a new era, in which our public statues are to mean something! At present few of them do this; whence it is, that the major portion are passed by without interest, and fail of teaching those lessons which, more or less, should be the mission of them all. In the present special case, we have to represent truthfully a truly good Prince. Are we to be afraid of doing so by means of the Art which has been called in to voice the national feeling? Are we to shrink from telling the truth when the truth is so good to tell? If so, it were better far to leave the memorial without a statue, or to have had no national memorial at all!

Around the base on which the memorial rests it is proposed to have elaborate marble groups of sculpture representing the four quarters of the globe, and the various higher departments of human industry. Immediately beneath the statue of the Prince are to be ranged, in *relievo*, equally elaborate, the life-sized figures of the great men of all ages. Now, let us consult the spirit of the Prince's mind and thought. Would he have desired his effigy to be placed above these, seated at his ease, as it were in the "pride of life," in gilt and colossal glorification, dominating over the united intellect of all time?

The statue of the Prince will justly occupy the place of honour within the shrine. It will justly be the largest figure of the whole composition, for it is to the memory of the Prince it is all raised, and it will be justly illustrated by the groups and *relievi* beneath; but how is this treatment to be as justly harmonized with the Christian spirit of the Prince; and how are we to avoid, in this, a Christian country, that appearance of Pagan idolatry which defied its heroes and raised colossal golden images to their worship?

Easily—Sculpture, in performing this noble task and duty, has but to take for her text the inspired words of the Psalmist which head these few remarks, and to represent the good Prince ("Albert the Good" of history) as referring to His Supreme, the homage which he, as His creature, following His law, has so justly received:

"NOT UNTO US, O LORD,
NOT UNTO US,
BUT UNTO THY NAME GIVE THE GLORY."
Psalm cxv. 1.

1869.

THE SCOTTISH HIGHLANDERS.*

We gave so full a description of the pictorial part of the volumes before us in a former number of the *Art-Journal*, that it is only necessary, on the occasion of the completion and publication of the series, to say a word or two as to the text of the work, which is modestly referred to in the title as "copious notes."

The object of the book was to form such a record of the peculiar habits, institutions, and social physiognomy of the Scottish Highlanders, as should preserve a memorial of this ancient race in the midst of that constant change and change which threatens to involve even the rocky glens of Scotland in their unrelenting revolution.

"Highlanders at the present day," we are

* "HIGHLANDERS OF SCOTLAND: Portraits illustrative of the Principal Clans and Followings, and the Retainers of the Royal Household at Balmoral, in the Reign of Her Majesty Queen Victoria, by Kenneth Mackay, Esq., R.S.A., with Copious Notes, from various sources, in Coloured Lithographs, by Vincent Brooks." In two volumes, imp. folio. London, Mitchell, 1870.

told by the preface, "differ in many respects from their ancestors of the last century; but the ties of blood and clanship, the influence of local associations, and the comparative inaccessibility of the districts, have, hitherto, preserved most of their leading characteristics. In another century it is probable that these will be, in a great measure, lost. Railroads, with their facilities for transporting natives of the glens to the cities of the plains, and citizens to the remote regions of the Highlands, must in time blend more and more the Gael with the Lowlander. Now that the "Land of the Heather" is so familiar to all—when Britain is proud of her Highland Regiments,—when so many of her southern sons migrate annually to seek health and recreation in the north, some record of the people of the Highlands, as they now are, may claim a national interest, and prove useful to the future historian."

The subjects of the several biographical notices, to which historic illustrations of the clans are subjoined, comprise eight of the retainers belonging to the Queen's Highland estate of Balmoral, and examples of twenty-three of the clans and followings. Statistical accounts of the numbers of those bearing each name are added, together with a description of the Badge of the Clan, and of the war-cry—a phrase corresponding, not to the motto of modern heraldry, but to the old French *cri*. The use of this ancient form of rallying call may be traced distinctly to the crusades; very many of the knights and nobles who followed Raymond de Saint Gilles to the Holy Land assuming his *cri* of "Thoulouse!"

Records of genealogy and of pedigree, which may be said at one time to have formed, if not the bulk, at least the most authoritative portion of all literature that was not devoted to ecclesiastical objects, have now their principal charm for the members and representatives of those families that are grey with the antiquity of eight hundred years. Beyond that time little can be authoritatively traced; the use of a surname first becoming ordinary in the eleventh and twelfth centuries. Many of the deeds of this date—faithful transcripts of which have been preserved by the patient care of the Benedictine monks—are signed by a Christian name alone. After a while the name of the castle, or fief of the signatory, was added, as a means of identification. The territorial designation, at a time when transfer of land, otherwise than by conquest or by descent, was almost unknown, gradually took the form, or rather performed the function, of a patronymic; the other, and far more rare, origin of this family attribute being some office which had become hereditary in a line, as in the cases of the Butlers of Ireland, the Stuarts of Scotland, and some of the most ancient houses of the French noblesse.

For the general reader, the principal interest of genealogical illustration is concentrated in those anecdotes, descriptive of national manners or of individual character, which sometimes gleam from amid the dustiest pages of the chronicler, like gems in an antique setting. Thus we read of the Camerons, or Clan Cameron, that they "appear to be of Celtic origin, although tradition derives them from a royal Dane, who assisted at the restoration of Fergus II., in 404, said to have been called Cameron from the Gaelic words, *cann shron*, or crooked nose."

From this royal crook-nose, however, the descent makes a tremendous bound of nearly a thousand years. "They originally formed part of the Clan Chattan, but were a separate clan about the middle of the fourteenth century, if not earlier. Their earliest possessions were the portion of Lochaber, to the east of the Loch, and river Lochy."

There is one Scottish clan of which none, save the most ignorant among us, have failed to hear the name; although comparatively few of even the best-educated Englishmen can trace, or even guess, at the actual and existing affinities. Of this famous race we are told:—

"The ancestor of the Stewart family was Walter, appointed by King David I. to the hereditary office of Lord Steward of Scotland. The seventh High Steward married Princess Marjory, daughter of King Robert the Bruce.

Their son succeeded to the throne of Scotland as Robert II., on the death of his uncle, King David II. (1371), and was the ancestor of the Royal Stewarts. Walter, the third High Steward's third son, obtained by marriage the earldom of Menteith (1258); his descendants took the name of Menteith, but in the fourteenth century the male line became extinct. The only other families who branched off before the accession of Robert II. descended from Sir John of Bonkill, brother of the sixth High Steward. He was killed at the battle of Falkirk, 1298, and left seven sons, five of whom founded families."

"I. Sir Alexander, ancestor of the Earls of Angus: extinct in the male line. Through an heiress, that title was transmitted to the family of the Dukes of Hamilton.

"II. Sir Alan of Dreghorn, ancestor of the Stewarts of Darnley and Earls of Lennox—thus also an ancestor of King James VI. The Earls and Dukes of Lennox are extinct in the male line.

"III. Sir Walter, of Garlies. The male line ended in his grandson, Sir Walter Stewart, of Dalswinton, whose daughter and heiress married Sir John Stewart, ancestor of the Earls of Galloway.

"IV. Sir James Stewart, of Peristown and Warwickshire, ancestor of the Lords of Lorn and Inverness, whose line failed in 1625.

"V. Sir Robert Stewart, sixth son of Sir John of Bonkill, was the ancestor of the Stewarts of Daldowie and Allanton: race extinct in the male line.

"The family of Stewart confined to their main branches, did not spread. The subsequent clan consisted principally of the Stewarts of Lorn and Appin (both descended from a natural son of John Stewart, the last Lord of Lorn), of the Balquidder Stewarts (illegitimate branches of the Albany family), the Stewarts of Ardvorlich, and the Athole Stewarts.

It only remains for us to add that the paper and printing are such as to be every way worthy of the volume, and to do credit to the care and taste of the publishers. The book is one of very considerable interest and value: it should be especially dear to, and welcomed by, all Scottish men, and not by Scottish men alone. It is valuable to all classes of all countries.

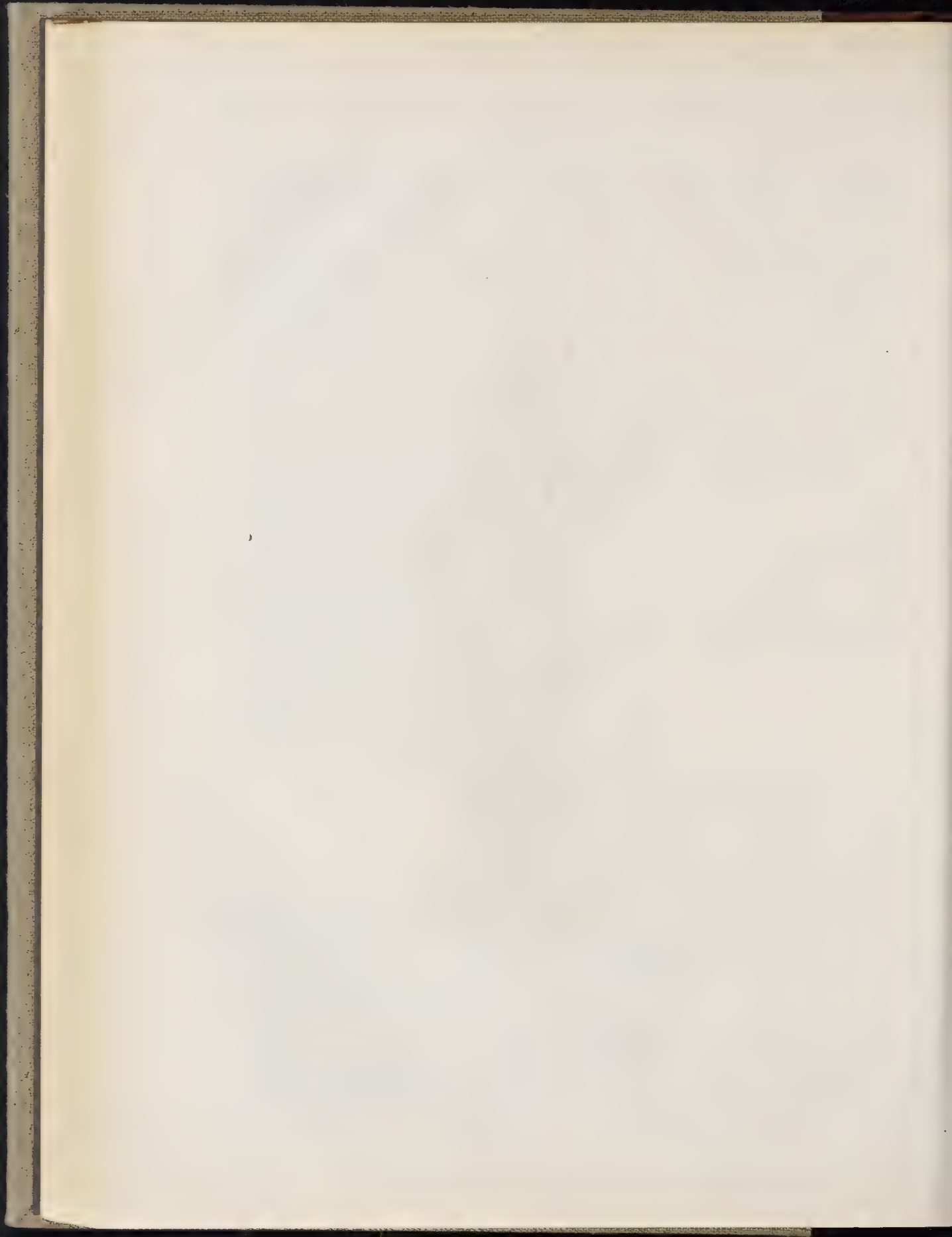
LA SOMNAMBULA.

FROM THE STATUE BY G. FONTANA.

The subject of this statue must be perfectly familiar to every one acquainted with the opera bearing the same title. It represents that incident in the story of the "Sleep-walker," where she leaves her bed-chamber, in a state of somnambulism, to seek the apartment of the count, holding in her hand a lighted lamp. Fontana has, from this theme, produced a very charming figure, graceful in attitude, and most pleasing in its general character. The face is marked with a sweet girlish simplicity, which is, however, scarcely supported by what a French critic would call a too strong pronouncement of the lower part of the bust; a fault in which sculptors generally are too apt to indulge; thus turning maidenhood into womanhood. The night-dress has fallen from the delicately-rounded shoulders, and hangs loosely from the loins, except where it is lightly held up to allow freedom of action to the lower limbs.

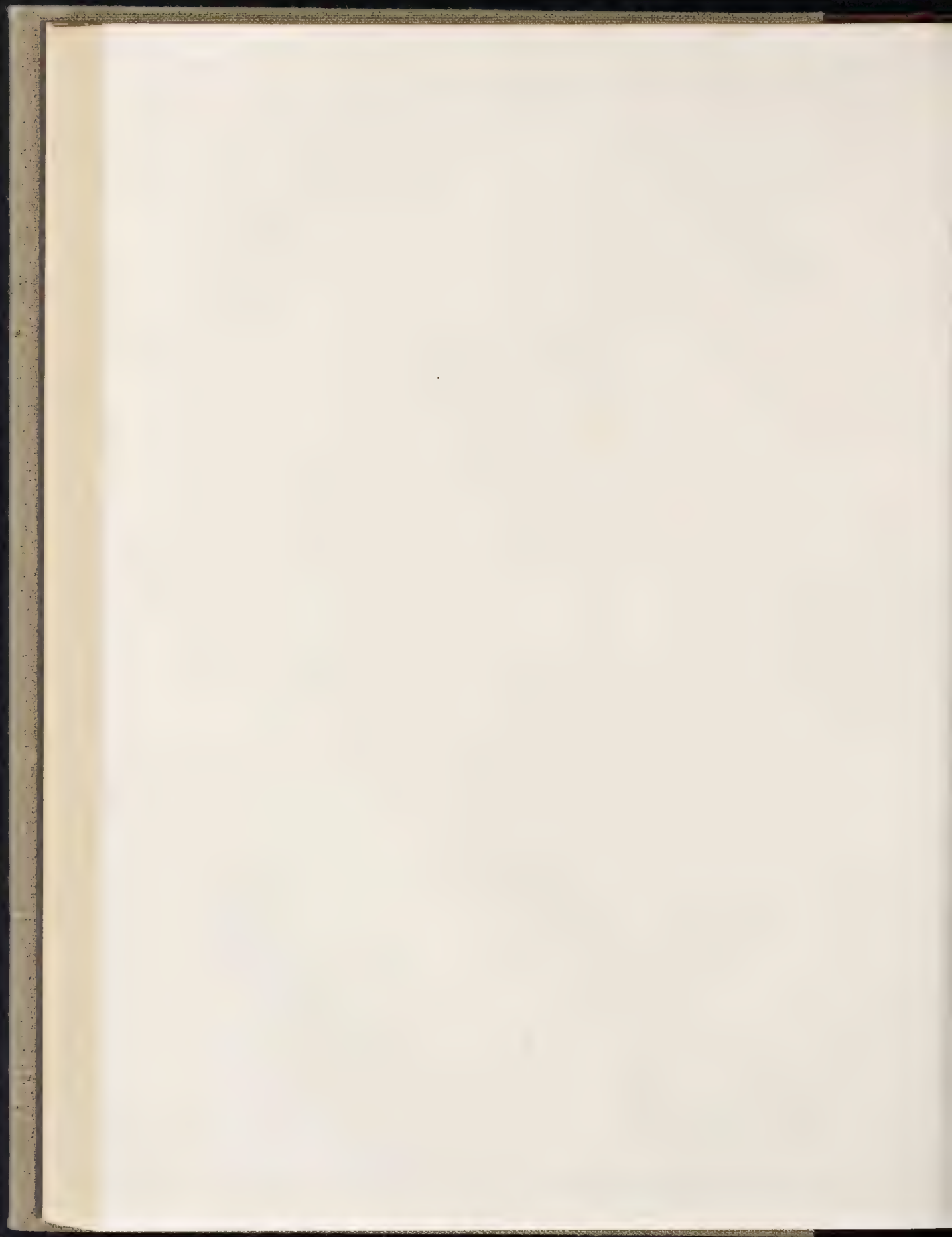
The sculptor has certainly shown great taste throughout the composition, and has treated a subject which might have been made, if not objectionable, at least uninteresting, in a manner that entitles him to commendation, and his work to most favourable consideration. It would make a very elegant ornamental statuette in Parian or bronze.







UT EST A FINE FRMA STATUE BY MICHAEL FORTER



THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS OF
ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A., &c., &c.

THE MAYER MUSEUM, LIVERPOOL.*

HAVING spoken of the assemblage of Egyptian antiquities contained in this superb museum, and given illustrative engravings of some few of the objects, I now proceed to note, briefly, the other divisions of the collection.

An interesting feature of the treasures on the basement story is a goodly assemblage of examples of early British Art which deserve very careful attention from the visitor. Among these are some hundreds of flint implements, from various localities, which exhibit many of the best known forms. This part of the collection, however, loses much of its interest and value through not being properly arranged, and labelled with the names of the localities whence the examples have been obtained. A similar



ETRUSCAN TERRA-COTTA.

remark applies to the collections of stone implements, of pottery, and of bronze weapons of the same early periods. In stone there are many fine specimens of mauls, celts, hammers, &c.; and in bronze are many really good and characteristic examples of celts, palstaves, socketed celts, &c., of the ancient-British period, and spear-heads, arrow-heads, daggers, &c., of the Romano-British period; but they are, unfortunately, so mixed up and confused with each other, since their removal to the present building, as to be almost useless, educationally, to the visitor. This ought to be (and, no doubt, soon will be) remedied by the proper authorities—the enlightened Town Council of Liverpool.

Of ancient British pottery many of the examples are remarkably fine, and embrace cinerary urns—some of which are of extraordinary size, and are decorated, in the usual manner, with herring-bone and other ornamentation, produced by twisted thongs—drinking cups, food vessels, incense cups, &c., several of which are from Danby Moor. This collection

* Continued from page 60.

requires, as I have just now said, careful revision, rearrangement, and labelling. The great value of remains of the kind depends on the locality in which they are found; and it is, therefore, incumbent on the authorities in



ROMAN TERRA-COTTA, FROM LLEWES.

every museum, to see that, so far as it is possible to obtain the information, the place where the article was found is carefully registered on the label. By this means the archaeologist and the historian are enabled to turn the collection to



ROMAN HEAD, FROM COLCHISTER.

good account, and to make even the smallest relic play an important part in the history, not only of the locality where it was found, but of the nation itself.

Before leaving the basement story it will



ROMAN SILVER STATUETTE.

only be necessary further to note that besides a large number of Greek, Etruscan, and Roman bronzes, &c., including figures, and

almost every imaginable article of utility and of ornament; of Greek, Roman, and other glass vessels, &c.; and of other objects which I have not touched upon, including Roman and Saxon pottery, armlets, &c., &c., there is one curious article which is thus described:—"A Unique example of ancient British bowl for mead formed of wood (ivy), the covering and the finely ornamented handle of bronze, found at Tomen y Mur, in Merionethshire." There are also some cases devoted to the exhibition of a curious collection of articles of dress and personal ornaments of various nations, including a large number of mediæval shoes, shoesoles, sandals, &c.; keys of all ages and kinds; spoons of various periods; ancient, Irish, and other fibulae; and other objects.

The central gallery of the museum contains the collection of arms and armour, the musical instruments, the terra-cotta figures, a large number of Anglo-Saxon, Etruscan, and other antiquities, the magnificent collection of ivory carvings, the enamels, the ancient jewellery, watches, trinkets, &c., snuff-boxes, miniatures, the Faussett Collection (to which I shall devote my next chapter), the Rolfe Collec-



ETRUSCAN TERRA-COTTA.

tion, the Historic Society's Collection, and other equally interesting objects. The assemblage of ancient armour contains examples of different ages and countries—English, Persian, Indian, Turkish, Japanese, African, Australian, Spanish, Venetian, German, Greek, &c., &c., and consists of suits of mail, swords, fire-arms, battle-axes, cross-bows, matchlocks, wheel-guns, war clubs, bows and arrows, shields, knives, daggers, jack-boots, and a number of other articles, as well as the stone implements, clubs, &c., of savage tribes.

Of Roman glass-vessels many fine examples are included in one of the cases from the Hertz collection. They are remarkable both for their form and their beauty. There are also many very fine terra-cotta and other figures of the same period. Of Romano-British remains are, among others, some highly interesting examples of pottery found at Aldborough, Upchurch Marshes, York, Fordingbridge, Carlisle, Manchester, Lancaster, London, and elsewhere. There are also bronze antiquities of the Celtic, Romano-British, and Anglo-Saxon periods, and a splendid case of bronze swords, &c., found

in Hungary, which Mr. Mayer obtained from the Pulszky collection, and some cases filled with illuminated MSS. of our own and other nations, of different periods.

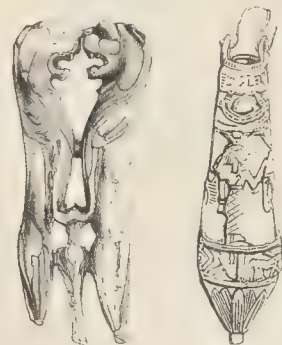
The enamels—Limoges, Battersea, &c., &c.—are magnificent, and worth the careful study of the *connoisseur*. There are diptycha, trypticha, book-illings, plaques, reliquaries, prick candlesticks, caskets, thuribles, and a host of other objects all decorated in this gorgeously beautiful manner. Among the modern enamels, the most interesting is a splendid frame containing a number of smaller emblematic gold frames in which are enshrined exquisitely-painted miniatures of her Majesty the Queen, the Prince



EARLIEST ORIENTAL SCENT-BOTTLES.

Consort, the Prince of Wales, Princess Royal, Princess Alice, Prince Alfred, Princess Louisa, and Princess Helena, taken about 1850, to each of which, worked up in the most delicate and beautiful manner, is added a lock of the hair. Among a large assemblage of engraved plaques, medallions, bas-reliefs, &c., of silver and other metals, many are deserving of careful notice. One striking example represents the thirty years' war. There are also some clever needle-work portraits.

THE FEJÉRVÁRY IVORIES. The matchless collection of ancient carved ivories formed by Gabriel Fejérváry de Komlós Keresztes, but secured to this country by Mr. Mayer, is one of the finest extant collections of antique, early Christian, mediæval, and oriental carved ivories.



IVORY, FROM NINEVEH.

EGYPTIAN.

It contains some of the most important known examples of diptycha, and some remarkably early carvings of other descriptions.

Of Egyptian ivories three examples (one of which, a handle, bears the name and pranomen of King Tirhaka, the ally of Hezekiah, King of Judah, against Sennacherib of Assyria) are to be seen; and of Etruscan are also some notable specimens, as there are also of Greek and Roman ornamental carvings, which include tablets, scent-boxes, busts, and figures—one of which, the Genius of Winter, with large wings, closely cut hair, and flying drapery, carrying a hare, is remarkably fine.

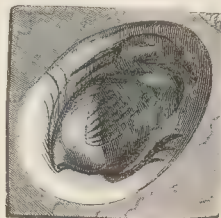
Among the more celebrated ivories are some

which deserve extended notice in this article. Prominent among these is the mythological diptychon of *Æsculapius* and *Hygieia*, which is, perhaps, the most beautiful of all known ancient reliefs in ivory. In the last century it was counted among the treasures of the Floren-



ENAMELED BOOK-ILLING.

time Museum of the Gaddi family; and, later, it belonged to Count Michel Wiczay, at Hédevár, in Hungary.* On one leaf of the diptychon, *Æsculapius* is represented standing with his head resting on his left hand, which holds a scroll. The right hand is placed on the hip; a club, with a huge serpent coiling around it, and resting upon a small bull's head, supports the left elbow. The drapery, which hangs from the left arm, covers only the lower part of the body. The god has a fillet (*diadema*) in his hair, and sandals on his feet; his diminutive genius, *Telesphorus*, the god of convalescence, clad in a cowl, stands close to him in the act of opening a volume. The group is placed between two pilasters, joined by a garland of leaves. One of them supports a casket



EGYPTIAN MOULD OF A BIRD.

of flowers on its capital; the other has been, at some distant time, broken off. On the other

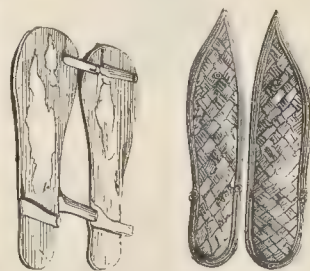
* It has been engraved in "Thesaurus Veterum Diptychorum," by Gori; by Barnabé Felix Carroni, in "Ragguaglio del viaggio compendioso di un dilettante antiquario sorpreso de Corsari condotto in Berberia, e felicemente raparito," by Raphael Manghen in Pulmerini's Catalogue; and by L. Jewitt in Mayer's "Catalogue of the Fejérváry Ivories."

leaf, *Hygieia*, or goddess of health, with a chaplet (*stephane*) in her hair, leans, with her left arm, on a tripod, round which coils a huge serpent, raising its head to the right hand of the goddess, who offers him an almond-shaped fruit or cake. At her feet is *Cupid*, with his quiver and bow. On the capital of one of the pilasters there are the sacrificial vessels (the *prochus* and the *phiale*); on the other is the *Bacchic* child *Iacchus* opening a wicker basket, from which a snake is creeping out. On both the tablets, a label surmounts the representations, which contained the dedicatory inscriptions, but no trace of them can be now discovered: they were probably written in colours.



EGYPTIAN AND ETRUSCAN POTTERY.

A rich border, of acanthus leaves and flowers, forms the frame of the beautiful reliefs. The graceful arrangement of the drapery, and the masterly composition of both tablets, seems, it is said, to warrant the supposition, that both reliefs are copies of some celebrated marble statues. "Still, it is impossible even to guess to which temple the originals of the composition might have belonged, since the worship of the gods of health was diffused all over the ancient Græco-Roman world. Carroni, in his commentary on this diptychon, enumerates no less than 198 Greek towns which, according to the ancient authors, worshipped *Æsculapius* and his family in temples erected to their honour, or made their representations the types of coins. But in any case, the present composition is the most important monument of the worship of the gods of health among all



ANCIENT EGYPTIAN SANDALS.

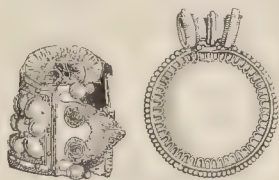
we know, on account of the many attributes heaped on them. The club, resting on the head of a bull, is the symbol of *Hercules*, as representative of the sun;* the tripod belongs to *Apollo*, the *stephane* to *Juno*; *Cupid* is the companion of *Venus*, and *Iacchus* of *Ceres*. In this relief, they are all connected with *Æsculapius*; and especially with his daughter, who is raised by them to the dignity of a great mother-goddess. This peculiarity, entirely in accordance with the workmanship of the carving, carries us down to the time of the An-

* The celebrated *Hercules Farnese* of Glycon, or, rather, its lost original of *Lysippus*, leans on such a club. See likewise Steinbüchel's *Alterthumskunde*, p. 291, i.

tonines—an epoch most important in the history of the development of religious ideas. The faith in Greek and Roman mythology had come to a crisis; and though Christianity was not yet powerful enough to threaten the religion of the state with extinction, still people

stitious and immoral rites of oriental and barbarous mythology, to the bloody mysteries of Mithras, to the orgiastic processions of

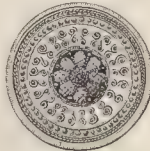
Ceres, and leaning upon the tripod of Apollo." Another remarkable diptych is supposed to be of the Emperor Philip, and his son, Philip the younger, A.D. 248. It is a spirited representation of a stag fight in the circus, watched by four persons—the emperor, the consul,



ETRUSCAN GOLD EAR-RING AND BULLA.



ETRUSCAN BULLA; THE CENTRE A TOAD-STONE.



ETRUSCAN GOLD SILD AND EAR-RING.

began to feel that the old faith had accomplished its destinies. Worn out as it was, it could no longer bestow support to the state; on the contrary, it had to be supported by the secular power. It was in vain that the emperors strove to impart new life to the state religion by frequent pomp and feasts, commemorating antiquated rites and customs. The priests brought, in vain, old, forgotten, and miraculous statues from the hidden recesses of the temples before the multitude, and disclosed the mysteries of worship to the uninitiated crowd. A feeling of uneasiness had caught hold of Roman society; and mythology took its course backwards to the point from which it had proceeded. Starting from the unity and ubiquity of godhead, its manifold manifestations were originally embodied in innumerable personifications; the youthful poetical spirit of Greece found always new characteristic symbols; and as godhead manifests itself in space and time, in nature and history, new myths grew up, symbolical of those manifestations, and formed in their concatenation that lasting monument of the youth and poetical productivity of the Hellenic race, which we possess in its mythology. But life soon departed from the myths when they were transferred to Rome, since the practical Romans adopted only the form, and were unable to understand and to feel the spirit, of Hellenic religion. Its

Cybele, to the dissolute worship of the Syrian gods, and to the Isiac ceremonies, of which the

his son, and another person—in a gallery. Another remarkable ivory is the consular diptychon of Flavius Clementinus, A.D. 613, having at the back a later and very important inscription, which contains the Greek liturgy of the eighth century, and a short prayer, the meaning of which is as follows:—

"Let us stand well, let us stand with reverence, let us stand with fear, let us attend to the sacred oblation, in peace to offer to God. The mercy, the peace, the sacrifice of praise, and the love of God and Father, and the grace of our Lord and God and Saviour Jesus Christ, be upon us. Amen. In the first year of Hadrian, patriarch of the city. Remember, O Lord, thy servant John, the least presbyter of the dwelling of holy Agatha. Amen. Remember, O Lord, thy servant, Andrew Machera. Saint Agatha, Holy Mother of God. Remember, O Lord, thy servant and our shepherd, Hadrian, the patriarch. Remember, O Lord, thy servant John, the sinner, the presbyter."

The other consular diptycha are of equal interest, and deserve the most careful examination, as are also some exquisite tablets for book-covers, of the seventh and eighth centuries. Of a later period—from the ninth to the fourteenth centuries—the collection contains also some remarkably fine examples, both of Byzantine and other Art; and of a later period still (thirteenth to sixteenth centuries) are many carvings of historical interest, of the English, French, German, Italian, Spanish, and other schools. There are also some good Persian, Indian, and Chinese carvings; and the collection is excellently supplemented by an ex-

tensive series of admirable casts from carved ivories in other museums; so that, altogether, the assemblage is the richest, it is believed, in existence.

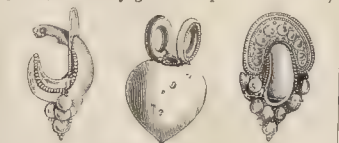
THE ROLFE COLLECTION.—The collection, which bears the name of the "Rolfe Collection," is, like that of the "Faussett Collection,"



ETRUSCAN GOLD FINGER-RING AND PENDANTS.

poetry faded; and the rites, deprived of their symbolic meaning, debased and over-clouded the understanding by dark superstition. Accordingly, towards the end of the republic, and under the first emperors, the people of Rome turned easily to the still more super-

original meaning had been forgotten. Philosophical minds of an imaginative turn, the Neoplatonists, tried now to give a new basis to the old mythology; they sought to re-establish unity out of diversity; any local god became the symbol of godhead and of the creative power, and every goddess represented nature,



ETRUSCAN EAR-RINGS AND PENDANT.

and became the impersonation of the female principle of creation. On monuments of this period, therefore, we cannot be astonished to see the local goddess of Epidaurus and Pergamus assimilated to Venus, to Juno, and to



SCARABEUS ETRUSCAN RING, WITH ENGRAVING ON SARD-STONE.

connected with the county of Kent. It is well, therefore, that these two gatherings, which bear the names of their founders, should lie side by side in the "Mayer Museum." Mr. William Henry Rolfe whose mother was the daughter of William Boys, the historian of Sandwich) was born at Sandwich, his father being a solicitor at New Romney. Having lost

both his parents when quite an infant, he was adopted by his uncle and aunt, John and Mary Matson, of Sandwich, who left him all their property; and there he lived, unmarried, until his death, a few years ago, at the ripe old age of eighty. For a great number of years Mr. Rolfe had most industriously collected together the antiquities of his district, especially from that



ANTIQUE WATER-VESSELS.

mine of archaeological wealth, Richborough,* and from Gilton, Ozengal, and other places; and the contents of the highly interesting museum he had formed (so far as relates to these from these localities), he sold only a few years before his death to Mr. Mayer. In ceding these antiquities to Mr. Mayer, he wisely considered that they ought to be permanently deposited where the Faussett treasures were placed, and this has been done. Mr. Rolfe's marvellous collection of coins from Rich-

present arranged, these objects are mixed up, and confused, with the Faussett collection. The sooner they are separated, and made distinct, the better will it be for all parties; and we throw out this hint to the authorities in the hope that it may speedily be done.

Of ANCIENT JEWELLERY there are pendants, badges, crosses, and other decorations, bracelets, amulets, snuff-boxes, brooches, seals, chatelaines, and every conceivable object. Of ancient watches and time-pieces, the series exhibits examples from the earliest form of the invention in the "pocket clock" down to the latest improvement. This collection of watches is one of the most complete and most curious in existence. In it is an astrolabe of brass with three sliding discs, a universal sun-dial, pocket-clocks, dials, alarums, viatoriums, pocket-compasses, clocks, &c.

Among the miscellaneous articles and antiquities in this gallery is a collection of horse-shoes and spurs of much interest (forming part of the Rolfe Collection), a number of pilgrim's signs in lead, armorial badges, spoons, and a large number of other objects. Among these is a brank, or scold's bridle* an ancient instrument of punishment for scolds, now happily obsolete. It was presented to Mr. Mayer by Dr. Kendrick, of Warrington. It is an excellent example, and has cross-bars to keep it in *situ*, and is surmounted by an iron trefoil and other ornaments. I here engrave this very curious instrument, showing it in



MOULD OF FROG.

borough, &c., passed into the hands of Mr. John Evans, F.S.A.

The "Rolfe Collection" contains some good examples of Roman pottery, including Samian and a large variety of other wares; terra-cotta figures; glass vessels and beads; Roman and Anglo-Saxon fibulae, pins, armlets, and other personal ornaments; steel-yards, weights, knives, and keys; umbones of shields, and a variety of other articles. It is much to be regretted that in the Mayer Museum, as at



ROMAN FIBULA, FROM COLCHESTER.

use, on the head of a poor "unprotected" female.

There is also an enormous old clock and cabinet made by Jacob Lovelace, of Exeter, the works of which comprise, besides the useful ones, a moving panorama of day and night; two Roman figures which move their heads, and

salute the figures of the panorama as they pass along; a perpetual almanac; a circle showing the day of the week with its appropriate planet; a perpetual almanac of the equinox of time, &c.; a circle showing leap years, &c.; a time-piece striking, and showing the hours and quarters; a repeater movement; Saturn, the

* "The Antiquities of Richborough, Reculver, and Lyne" by C. Roach Smith, may be taken as a catalogue of the Rolfe Collection now in Liverpool.

* For an illustrated account of the Brank, see the "Reliquary Quarterly Archaeological Journal and Review," vol. i. p. 65.

God of time, who beats time in movements while the organ plays; a circle showing the names of eight tunes which the organ plays in the interior of the cabinet every four hours; a belfry with six ringers, who ring a merry peal *ad lib.*; an organ playing eight tunes; and a bird organ, &c. Here are also Roscoe's chair: a fine Gothic chair constructed from beams of oak forming part of the "Old Bowling-green House," in Mount Pleasant, in which William Roscoe, the celebrated Liverpool poet, was born 8th March, 1753. And many other objects of interest.

Ascending to the upper gallery on the stair-



BRANK, OR SCOLD'S BRIDLE.

case will be seen a full-length, life-size portrait, of the princely donor of the museum, Mr. Joseph Mayer, F.S.A., which hangs there a fit and proper, and proud memorial of his liberality and his patriotism. The upper gallery—with the exception of some minor cases, containing a miscellaneous collection of antiquities, apostle spoons, and a spoon belonging to the Young Chevalier, a curious washing tally nearly similar to the one engraved and described in "The Reliquary;" a set of curious roundels, specimens of filagree-work, arms and armour,



ROMAN DOLL, IN TERRA-COTTA.

spurs, &c., &c.—is devoted to the ceramic art, and contains a splendid collection of English and foreign porcelain or china-ware, of majolica, Palissy, and other celebrated wares, and a matchless assemblage of the famed productions of Josiah Wedgwood and his contemporaries, in every style produced by him and them. But these, with the Faussett collection, and other matters, I reserve for my next chapter.

* To be continued.

THE STATELY HOMES OF ENGLAND. (OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.
THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYN JEWITT, F.S.A.

ARUNDEL CASTLE.



ARUNDEL CASTLE takes high rank among the "Stately Homes of England." Some of its more prominent features we present to our readers. Of very remote antiquity—for it traces back to a period long anterior to the Conquest; deeply interesting in its historical associations—for it has played a leading part in the principal events of the Kingdom; and of great importance in its family connections—for a long line of noble and illustrious names, from the reign of Alfred the Great to our own time, are associated with its history. Arundel stands, a proud monument of England's greatness, and of the beauty of England's fair domains.

The manor of Arundel was, it is stated, given in the will of Alfred the Great ("Æthelme mines broþer suna thone ham æt Ealdingburnam, & æt Cuntune, & æt Crundellam, & æt Beadingum, & æt Boadingahamme, & æt Burnham, & æt Thunresfelda, & æt Æscengum") to his nephew, Æthelm, the son of his brother. To Earl Godwine, and to King Harold, it is also stated successively to have passed. At the time of the Norman Conquest the possessions and the earldoms of Arundel, Chichester, and Shrewsbury were given to Roger de Montgomery, a relative of the Conqueror, and "one of the council which formed the invasion of England, leading the centre of the army in that famous battle of 'Battle Abbey, wherein the crown accrued to the Norman.'* He took a prominent part in affairs of state, both in the reign of the Conqueror and in that of William Rufus, and at last entered the monastery at Shrewsbury, which he had founded, and where he died. He was succeeded in his possessions in Normandy by his eldest son, Robert, Comte de Belesme, and in his English earldoms and possessions by his youngest son, Hugh, who led a turbulent life.†

On the death of Hugh, his elder brother, Robert, came over from Normandy to claim the earldoms and inheritance, to which, on paying a heavy fine, he succeeded. "He was a cruel, crafty, and subtle man, but powerful in arms, and eloquent in speech, and for fifteen years seldom out of rebellion; till at length peace being

made between the king and his competitor, he was called to account for all his actions, but shifted away and fortified his castles which the king (Henry I.) besieged, and forced him to sue for clemency, which was granted; but all his possessions were seized, and himself banished." He ultimately died in Warwick Castle—the earldoms reverting to the crown.

Before tracing the descent to a later time, a word on the derivation of the name Arundel may not be out of place. It has been conjectured to be derived from various sources. Thus, Hirundelle, from *Hirundo*, a swallow; from the name of a famous horse, *Hirondelle*, which was the favourite of its owner, one Sir Bevis, who is said to have been warder or constable of the castle; from *Arundo*, a reed which grows in the river; from *Portus Adurni*; and from *Arum*, the name of the river, and *del*, from the valley along which it flows; as well as from *arav* and *del*, and other sources.*

The estates and earldom having reverted to the crown under Henry I., were settled upon that monarch's second wife, Adeliza, daughter of the Duke of Lorraine, who married, for her second husband, William de Albini (son of William de Albini, surnamed Pincerna, who came over with the Conqueror), who is said to have been called "William of the Strong-hand," because, when cast into a lion's den—so the story goes, in consequence of his refusal to marry the Queen of France—he seized

the lion, thrust his hand into its mouth, and down its throat, and tore out its heart! He was Lord of Buckenham, and one of the most powerful of the barons. In the troublous reign of Stephen, Albini and his royal wife lived at Arundel Castle, and here received the Empress Matilda, daughter of Henry I. by his first wife, and mother of Henry II., who with her half-brother, Robert of Gloucester, and a retinue of knights and retainers, remained there for some time. Stephen, on news reaching him of the presence of his rival, the Empress, drew his forces to Arundel, and laid close siege to the castle. Albini, however, not only preserved his royal guest from violence, but by good generalship or caution, secured for her a safe-conduct to Bristol, from which she took ship and returned to the Continent. Albini was, subsequently, the mediator between Stephen and the son of Queen Matilda, Henry, afterwards Henry II., by which the crown was secured to that prince and his heirs, and so brought about a happy peace. For his loyalty and good services he was, by Henry II., confirmed in the estates and titles he had enjoyed through his wife, Queen Adeliza, and was, in addition to the earldoms of Arundel and Chichester, created Earl of Sussex. Besides taking a very prominent part in most affairs of the nation, Albini was one of the deputation to the Pope in the matter of the king's dispute with A'Becket; was sent to conduct the daughter of Matilda



ARUNDEL CASTLE: THE QUADRANGLE.

into Germany on her marriage with the Duke of Saxony; was one of the king's trustees to the treaty of the marriage of Prince John to the daughter of the Count of Savoy; and commanded the royal forces against the rebellious princes, taking prisoners the Earl of Leicester, and his countess, and all the retinue of knights. He and his wife founded the Priory of Calceio, near Arundel; built the Abbey of Buckenham; endowed prebends in Winchester; founded the Priory of Pynham, near Arundel; and the Chapel of St. Thomas at Wymondham.† He died in 1176, and was succeeded by his eldest son (or grandson), William de Albini, who married Maud, widow of the Earl of Clare, by whom he had issue, two sons, William and Hugh, and six daughters. He was succeeded

by his eldest son, William, who, dying without issue, was succeeded by his brother, Hugh de Albini, the youngest son, who married Isabel, daughter to the Earl of Warren and Surrey, but died without issue. The estates then passed to his sisters and co-heiresses; that of Arundel descending to John Fitzalan, son of the second sister of Hugh de Albini, by her husband, John Fitzalan, Baron of Clun and Oswestry.

He was succeeded in the earldom and estates by his son, John, who dying two years afterwards, was succeeded by his son, Richard, then only five years of age. That nobleman greatly improved the Castle of Arundel, and is thus described in "the Siege of Caerlaverock:"—

"Richard, the Earl of Arundel,
A well-beloved and handsome knight,
In crimson surcoat marked, and well
With gold and rampant lion dight."

In 1302 King Edward I. was the guest of the earl, at Arundel, and at that time created Arundel a borough, and granted the earl certain privileges, of taxes, &c., for the purpose of fortifying it. He was succeeded by his son, Edmund Fitzalan, who, being taken prisoner by Mortimer, was beheaded at Hereford. He

* A curious Norman-French heraldic poem, recording the names of the knights who accompanied Edward I. to the memorable siege of Caerlaverock in the year 1300.

* He commanded the centre army of archers and light infantry in the decisive battle; and to his superior skill in military tactics was principally owing the successful issue. To requite him for his valuable services, and place him in a position of advantage, the Conqueror established him at Arundel in all the magnificence of the age. Of his immense possessions, those by which he was immediately surrounded constituted three lordships, ten hundreds and their courts and suits of service, eighteen parks, and seventy-seven manors.

† He met with a premature death at Anglesea, in repulsing the descent made by Magnus, king of Norway, on that island. He was shot from his horse by an arrow, which pierced through his brain.

* In Domesday it is stated that in the time of King Edward the Confessor the Castle of Arundel yielded 400. for a mill, 20s. for three fens, and 20s. for a pasture. This is of itself sufficient evidence of the high antiquity—going back to Saxon times—of the Castle of Arundel.

† This earl, in conjunction with his wife, founded the priory of Calceio, near Arundel, and granted the priors many privileges: among which were an annual allowance of timber for the repairs of the bridge, and a right of pasture for cattle in common with the burgesses of Arundel. At the dissolution of the monasteries, the office of bridge-warden, previously held by the friars, devolved on the mayor of Arundel, who still continues the office. The meadows were retained in the possession of the burgesses, and are still held by them.

was succeeded by his son, Richard Fitzalan, to whom Arundel Castle, which had, on the execution of the last earl, been given to the Earl of Kent, was restored, as were also the baronies of Fitzalan, Clun, and Oswestry. He led an active and useful life, and distinguished himself at Crecy, Vannes, Thouars, and other places, and founded a chantry of six priests at Arundel. He was succeeded by his son, Richard, in his titles and estates; he died on the scaffold, in Chesham, in 1397, the king, Richard II., being present at the execution. Ten days afterwards, "it being bruited abroad for a miracle that his head should be grown to his bodye againe," the king sent, secretly, by night, "certain nobilitie to see his bodie taken up, that he might be certified of the truth, which done, and perceiving that it was a fable" he had the grave closed up again. Through this attainder Arundel reverted to the crown, and was given to the Duke of Exeter.

The earl was succeeded by his son, Thomas Fitzalan, who was, by Henry IV., restored, both in blood and in all his possessions and titles. He held, among other important offices, those of Warden of the Cinque Ports, Constable of Dover Castle, and Lord High Treasurer of England. He married, in the presence of the king and queen, Beatrix, daughter of John, King of Portugal, but died without issue, when the Arundel estate passed, by entail, to his cousin, Sir John Fitzalan (or Arundel, as he called himself), Lord Maltravers. His son, John, succeeded him as Baron Maltravers and Earl of Arundel, and was created Duke of Touraine, but being wounded before Bevois, was carried prisoner to that place, where he died, and was succeeded by his son, Humphrey, who died a minor. The title and estates then passed to the brother of Earl John, William Fitzalan, who, in his turn, was succeeded by his son, Thomas, who again was succeeded by his son, William, who died in 1543. This nobleman was succeeded in his titles and estates by his son, Henry Fitzalan, who in the four reigns of Henry VIII., Edward VI., Mary, and Elizabeth, led a most eventful life, holding many important offices, and acquitted himself nobly in all. He left issue, two daughters (his only son having died a minor in his father's lifetime), Joan, married to Lord Lumley, and Mary, married to Thomas Howard, Duke of Norfolk. But the latter lady having died after giving birth to a son, Philip Howard, and the other, Lady Lumley, having been married twenty years without issue, the earl entailed the estates, &c., on Lord and Lady Lumley for their lives, and then to Philip Howard, the son of his sister Mary. Thus ended the Fitzalan family, and from that time the titles and estates have belonged to the ducal family of Howard.

Philip Howard, so christened after Philip I., of Spain, one of his godfathers, was only son by his first wife, Mary, daughter of the Earl of Arundel, of Thomas Howard, Duke of Norfolk, who was beheaded for high treason in 1572. The title of Duke of Norfolk being lost by his attainder, Philip Howard, did not enjoy it, but was Earl of Arundel and Surrey. He was also unjustly attainted, was tried for high treason, sentenced for execution, but ultimately died, during his imprisonment, in the Tower. This ill-fated young nobleman had married Anne, daughter and heiress of Lord Dacres of Gillingham, by whom he had an only child, born after he was cast into prison, and who succeeded him. This was Thomas Howard, the celebrated Earl of Arundel and Surrey (and afterwards Earl of Norfolk), whose brilliant career and high attainments are matters of history. His lordship, who is so well known as the founder of the collection of marbles, &c., married the Lady Althea Talbot, daughter and one of the co-heiresses of Gilbert Talbot, Earl of Shrewsbury, by whom he had issue, Henry Frederick, Lord Mowbray and Maltravers (who succeeded him), Sir William Howard, ancestor of the Earls of Stafford, and James, Thomas, Gilbert, and Charles, who all died unmarried.

Henry Frederick, the eldest son, who, during his father's lifetime, had been called to the Upper House by the title of Baron Mowbray and Maltravers, married the Lady Elizabeth

Stuart, eldest daughter of the Duke of Lennox, of the blood royal, for which, for a time, he incurred the displeasure of his Majesty, and, with his lady, was placed in confinement. He had issue, ten sons and three daughters. These sons were, Thomas, who succeeded him; Henry; Philip, who became a cardinal, and was variously styled Cardinal of Norfolk and Cardinal of

England; Charles, who married Mary Tattershall, and founded the Greystock line; Talbot, Edward, and Francis, who died unmarried; Bernard, who married Catherine Tattershall; and two others.

Thomas Howard, who succeeded his father as Earl of Arundel, Surrey, and Norfolk, &c., had restored to him, and to the heirs male of



ARUNDEL CASTLE. ENTRANCE GATE FROM THE INTERIOR.

himself and his father, the dukedom of Norfolk and all the honours belonging to that title. He thus became fifth Duke of Norfolk, a title which has continued without farther interruption to the present time. He died unmarried in 1677, when the title and estates passed to his brother Henry, sixth Duke of Norfolk, who had been previously created a peer by the title of Baron Howard of Castle Rising, Earl of Norwich, and Earl Marshal of England. He

married, first, Lady Anne Somerset, daughter of the Marquis of Worcester, and by her had issue, two sons and three daughters; and secondly, Grace Bickerton, by whom he had three sons and three daughters. Dying in 1684, he was succeeded by his eldest son, Henry Howard (who had been summoned to Parliament in his father's lifetime as Baron Mowbray) as seventh Duke of Norfolk, who was one of the supporters of the Prince of Orange. He mar-



ARUNDEL CASTLE: THE KEEP.

ried the Lady Mary Mordaunt, daughter of the Earl of Peterborough, from whom he was divorced in 1700, but died without issue in 1701, when the title and estates passed to his nephew—

Thomas, eighth Duke of Norfolk, who married Mary, daughter of Sir Nicholas Sherburn, by whom he had no issue, and, dying in 1732, was succeeded, as ninth Duke of Norfolk,

by his brother Edward, who married, in 1727, Mary Blount, but died without issue in 1777, at the age of ninety-one. The titles and estates then passed to a distant member of the family, his third cousin, Charles Howard, of the Greystock family, who thus became tenth Duke of Norfolk. He married Catherine, daughter of John Brocholes, Esq., and by her had issue, besides a daughter who died young, one son,

Charles, who succeeded him, as eleventh Duke of Norfolk, in 1786.

This nobleman, who was the restorer, or re-builder, of Arundel Castle—a man of considerable literary and scientific attainments—married, first, Mary Anne Copinger, and, second, Frances Scudamore, but had no issue by either. He was succeeded by his relative, Bernard Edward Howard, as twelfth Duke of Norfolk, who, marrying the Lady Elizabeth Belaysse, daughter of Earl Faulconberg (from whom he was divorced), had an only son, Henry Charles, who succeeded him in 1842.

Henry Charles, thirteenth duke, who was born in 1791, married, in 1814, the Lady Charlotte Leveson Gower, daughter of the Duke of Sutherland (she is still living), by whom he had issue, Henry Granville, Earl of Surrey, who succeeded him; Lord Edward George Fitzalan-Howard, of Glossop Hall, Derbyshire, created, 1869, "Baron Howard, of Glossop;" Lord Bernard Thomas; and the Ladies Mary Charlotte and Adelia Matilda. His grace died in 1856, and was succeeded as fourteenth duke by his eldest son, Henry Granville Fitzalan-Howard (who had assumed, by royal sign-manual, in 1842, the surname of Fitzalan before that of Howard). He married, in 1839, Augusta Mary Minna Catherine, daughter of the first Baron Lyons (she still survives), by whom he had issue, two sons, viz., Henry Fitzalan-Howard, the present Duke of Norfolk, and Lord Edward Bernard Fitzalan-Howard; and seven daughters, viz., the Lady Victoria Alexandrina, born 1840, and married in 1861 to James Robert Hope-Scott, Esq., Q.C.; the Lady Minna Charlotte, born 1843; the Lady Mary Adelia, born 1845; the Lady Ethelreda, born 1849; the Lady Philippa, born 1852; the Lady Anne, born 1857; and the Lady Margaret, born 1860. During the life of this nobleman, who was universally beloved and respected, her Majesty Queen Victoria and the Prince Consort paid a visit of three days to Arundel Castle, where the reception was kept up with regal magnificence. His grace died in 1860, and was succeeded by his eldest son, then in his thirteenth year.

The present peer, His Grace Henry Fitzalan-Howard, fifteenth Duke of Norfolk, Earl of Arundel, Earl of Surrey, Earl of Norfolk, Baron Maltravers, Baron Fitzalan, Baron Clun, Baron Oswestry, Premier Duke and Earl next to the blood royal, Hereditary Earl Marshal, and Chief Butler of England, was born on the 27th of December, 1817, and attained his majority in 1868. His grace is unmarried. He is the patron of thirteen livings; but, "being a Roman Catholic, cannot present."

The arms of the Duke of Norfolk are—(Quarterly: first, *gules*, on a bend between six cross-crosslets, *fitchée*, *argent*; an inescutcheon, *or*, charged with a demi-lion rampant, pierced through the mouth with an arrow, within a double tressure, flory counter-flory, all *gules*, for Howard; second, the arms of England (*gules*, three lions passant guardant, *or*), charged with a label of three points, *argent*, for difference, for Plantagenet; third, chequy, *or* and *azure*, for Warren; fourth, *gules*, a lion rampant, *argent*, for Mowbray. Crest, on a chapeau *gules*, turned up, *ermine*, a lion statant-guardant, *or*, ducally gorged, *argent*. Behind the arms two marshals' staves in saltire, *or*, enamelled at each end, *sable*. Supporters:—on the dexter side a lion, *argent*, and on the sinister, a horse of the same, holding in his mouth a slip of oak, fructed, *proper*. The motto is "Sola Virtus Invicta."

Thus having briefly traced the history of the house of Howard so far as the main line connected with Arundel Castle is concerned, we turn our attention to some of the many beauties and attractions of the domain of Arundel.*

In situation, as a fortress, few sites were so well-chosen as that of Arundel Castle. At the southern extremity of the elevated platform on which it stands a strong wall enclosed the inner court, containing upwards of five acres; on the north-east and south-east a precipitous dip of

the hill to 90 feet, rendered the castle inaccessible. On the remaining sides a deep *fosse*, protected on the north by a double vallation, and cutting off all external communication in that direction, secured the garrison from any sudden incursion or surprise. In the centre rose the Donjon, or Keep, circular in form, enormous in strength, crowning a lofty artificial mound, and commanding a wide and uninterrupted view of all the neighbouring approaches. "The walls, from 8 to 10 feet in thickness, enclosed a nearly circular space of more than 60 feet in diameter, and of great height—the apartments being all lit from the central well-staircase, and there being no loop-holes in the walls. This keep—which still stands in all its venerable and hoary age—is supposed to have been built by Alfred the Great, and to have been recased in Norman times, when the present doorway was made. To the same period belongs a portion of the tower near it, and which is connected with the keep by a covered passage carried across the moat. The Barbican, or Bevis's Tower, occupying the north-west side of the ditch surrounding the keep, has also some good Norman features, and it, as well as the keep covered with luxuriant ivy, and the old entrance, built by Fitzalan, form the most interesting and picturesque portions of the venerable place."

The entrance to the castle at the present time

is at the top of High Street. The approach is enclosed by embattled walls with turrets, and the entrance gateway, surmounted by a portcullis and the arms of Howard, is between two massive embattled towers: of this gateway, we give an engraving, taken from the interior. Following the carriage-way, the visitor arrives at the entrance to the grand quadrangle, a massive and lofty arched gateway flanked by two towers. Passing through this gateway the appearance of the castle is grand and imposing. On the right of the gateway is the CHAPEL, and adjoining it is the BARON'S HALL, or Banqueting Chamber; on the south side is the grand, or state, entrance; and in the north-east wing is the Library, &c. None of these buildings, however, are of ancient times.

One of the first objects that will be noticed by the visitor is a bas-relief, which occupies a large space in the front wall of the ALFRED SALOON, next to the Great Library. It represents Alfred the Great, instituting, or founding, trial by jury—the king himself standing in the centre surrounded by his nobles and people, and delivering a scroll, which he holds in his hand, bearing the words, in Saxon characters, "That man fiesbe gemot on ealum Wapentake" (That man, in every hundred, (Wapentake) shall find twelve jury). It was designed by Rossi, a sculptor of modern time.



ARUNDEL CASTLE: THE LIBRARY.

The castle is entered from this quadrangle or court-yard, by the grand entrance, or state entrance, as it is called. This is a fine modern doorway, of Norman design, in a machicolated central tower of three stories in height. Over the doorway is a large central window, on each side of which is a colossal figure of Hospitality and Liberty respectively. Over this again are the arms of the Howards, sculptured, and these again are surmounted by the machicolations, parapet, &c. Immediately on entering this splendid dual residence, the visitor reaches the GRAND-STAIRCASE leading to its various apartments.

THE BARON'S HALL, OR BANQUETING CHAMBER, is a remarkably fine, and even gorgeous apartment. "Its architecture, like that of the chapel, is in the style of the fourteenth century. It is 71 feet in length, by 35 in breadth, lofty in proportion, and, as a whole, produces a striking effect on the spectator." The roof is of Spanish chestnut, elaborately carved, and the sculptures around the walls and on the windows are of elegant design. The stained-glass windows are, however, "the grand attraction for in these the story of English freedom is brilliantly told. They are thirteen in number. The great window illustrates the ratification of the great charter by King John,

who seems to pause in the act of affixing his signature to the instrument." Behind him are several prelates, while to his right are the Pope's Legate, and the Archbishop of Dublin, and to his left Cardinal Langton. There are also Baron Fitzwalter, the Master of the Knights Templars, the Lord Mayor, and others. In the other windows, which were superbly executed by Eginton, one of the best of our artists in stained glass, are full-length figures of eight barons of the Norfolk family, who aided in procuring the charter—the heads, however, as well as those in the large window, being portraits of members of the Howard family of the beginning of the present century, at which time the windows were executed. On the walls are several fine suits of armour, &c. This magnificent hall was first opened on the 15th of June, 1815, being the 600th anniversary of the signing of the charter.

THE GREAT DRAWING-ROOM is a noble apartment, commanding a magnificent and extensive view of the valley of the Arun, and the surrounding country. In it is a large collection of family portraits, among which are Thomas Howard, Earl of Surrey, vindicating himself ("Sire, he was my crowned king. If the authority of Parliament had placed the crown on that stake, I would have fought for it.

* We gladly acknowledge our obligation to Dr. William Beattie ("Castles and Abbeys of England") for much of the information we give in these pages.

Let it place it on your head and you will find me as ready in your defence") before Henry VII. for the part he took at the battle of Bosworth field; John, Duke of Norfolk, who fell at Bosworth, and who is generally known as "Jockey of Norfolk," from the rude couplet—

"Jockey of Norfolk, be not too bold,
For Dickon thy master is bought and sold,"

which was found written on his gate, as a warning, on the morning when he set out on his fatal expedition; Henry, Earl of Surrey, the great poet of his age, "who was not only the ornament of the court of Henry VIII., which he attended in the capacity of companion to the Duke of Richmond, but of the still more brilliant and chivalrous court of Francis I. His travels on the Continent were those of a scholar and knight-errant; and the vision which he had in Agrippa's magic mirror of his lady-love, the 'Fair Geraldine,' whom he has so nobly perpetuated in verse, excited in him such a transport of enthusiasm, that, at a tournament in Florence, he challenged all who could handle a lance—Turk, Saracen, or cannibal—to dispute against him her claims to the supremacy of beauty, and came off victorious: but the well-known hatred of the tyrant Henry to all the Howards prematurely extinguished this bright promise of excellence, and Surrey, the last victim of the royal murderer, perished on the scaffold at the early age of twenty-seven."—

"Who has not heard of Surrey's fame?
This was the hero's valour of rice,
And has the Earl's name at all name?"

In 1547, he was beheaded on Tower Hill. One of the dark blots on British history, was the execution of this true hero of the pen and sword. The portraits also include those of Thomas, Duke of Norfolk (by Holbien), who was beheaded, and his wife, Mary Fitzalan; Henry Fitzalan; Cardinal Howard; "Belted Will Howard," of whom we have spoken in our account of Castle Howard; and various other members of this distinguished family.

The DORMER-ROOM, formed out of the ancient family chapel, is principally remarkable for its large stained-glass window, the subject of which is the meeting of King Solomon and the Queen of Sheba—the heads being portraits of the twelfth duke and his duchess. On each side is respectively the mercy-seat in the tabernacle, and the interior of the tabernacle.

The LIBRARY, the building of which was commenced in 1801, is an apartment of much magnificence. "The book-cases and reading-galleries are supported by fifteen columns, wrought out of the richest Spanish mahogany; while the spiced roof displays a beauty of workmanship and delicacy of carving, enriched with fruit-foliage, which have seldom been surpassed. It is divided into several compartments for reading recesses, and communicates with the ALFRED SALOON by folding doors.

The CHAPEL adjoins the Baron's Hall, and is a chaste and beautiful apartment.

It is not necessary further to describe the interior of the castle; but it will be well to note that a chamber over the inner gateway enjoys the traditional fame of having been the sleeping place of the Empress Matilda. It is a low, square, apartment, and contains a bedstead which the queen is said to have occupied, but, unfortunately for the charm of the tradition, it is some centuries later in date than the time in which she lived.

Under the east-end of the castle is a large vault, upwards of 60 feet in length, the massive walls of which are formed of blocks of chalk, strengthened with ribs of stone, and are of about 7 feet in thickness. This vault was used, of course, as a place of safety for prisoners, and a curious instance of escape from it is recorded. It seems that in the year 1404 one John Mot was here confined on a charge of robbery, but contrived to make his escape. Before he could get clear away, his flight was discovered, and he was followed. Finding himself closely pursued he suddenly turned to the College of the Holy Trinity, and seizing the ring attached to the gate, just as his captors were about to lay hands on him, claimed the right of sanctuary. He was, however, forcibly seized, and carried back to

prison. Knowledge of the affair reaching the ears of the priests, two of the parties who assisted the constable in making the seizure of Mot were summoned before the bishop, found guilty, and "ordered to make a pilgrimage on foot to the shrine of St. Richard at Chichester, to present an offering there according to their ability, to be cudgelled (*fastigati*) five times through the church of Arundel, and five times to recite the pater-noster, ave, and creed, upon their knees before the crucifix of the high altar."

Before the sentence, however, could be carried into execution, the prisoner was wisely restored to the church, the cudgelling was remitted, and offerings of burning tapers were substituted.

A word may be said about the fine old horned owls that at one time gave renown to the Keep—owls of a peculiar breed, and about whom many curious anecdotes have been related. At present, however, they greet the visitors under glass, in cases; but it is understood that some of their progeny are preparing



ARUNDEL: THE CHURCH OF THE HOLY TRINITY.

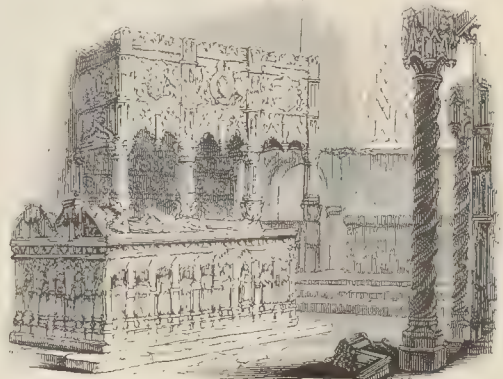
to take the places in life of the old denizens of the time-honoured ruin.

It will be seen that all the inhabited portions of Arundel Castle are of comparatively recent date: they are fitted up with much judgment and taste, but by no means gorgeously. In one of the lesser chambers are hung some modern drawings of great merit and value, by Prout, Hunt, Copley Fielding, David Cox, and other artists of the best days of the British school.*

The Keep is the great attraction of the castle

and domain of Arundel. Though now but a picturesque ruin, it has been prominent in all the internal contests of the kingdom, from the days of Alfred the Great to the reign of the third William. To this relic of a remote age the public are freely admitted; and a courteous custodian is always at hand to detail its history, and conduct through its winding and tortuous paths from base to summit.

Dating from a time certainly anterior to the Conquest, before the application of "vil-lainous saltpetre" it must have been improv-



ARUNDEL: THE TOMBS OF THOMAS FITZALAN AND THE LADY BEATRIX.

nable—commanding the adjacent country on all sides, and rendering the Arun a mere tri-

* It is a curious fact that the ground-rents accruing from streets in the Strand, London Arundel and Norfolk Streets—are still devoted to the improving and repairing of Arundel Castle. In 1786, considerable arrears being due, the tenants were called upon to pay them; but refused, unless it were agreed to devote them, according to ancient tenure, to such improvements and repairs. The then Duke of Norfolk was compelled to yield a matter in serious dispute; and the result was a thorough restoration of the venerable castle; which, up to that time, had been almost

butary to the will of its lords; it had a large share in controlling the destinies of the Kingdom during the several civil wars to which it had been subjected. It remains one of the most picturesque of the ruins that in England recall the memories of battles lost and won, of glories continually claimed and resigned by

such a ruin as it was left by Sir William Waller, during the war between the King and the Parliament. It is said that in these restorations, between the years 1786 and 1816, no less a sum than £600,000 was expended.

rival competitors, and of heroes whose mortal parts have been dust from ages so remote that their records are read only in "the dim twilight of tradition."

Connected with the Keep* is, of course, the Well-tower: Bevis's Tower, the Barbican, is seen immediately underneath, while, at a short distance, is "the Chapel of St. Mary, over the gate."

The square building, known as the Clock Tower (introduced in the engraving), and through which a vaulted Norman passage leads to the Keep, dates from a period not long after the Conquest; parts of it bear unequivocal marks of so early an origin. The upper portion of the building has been renovated; but the lower portion remains almost as perfect as when completed, as it is said to have been, by the first Earl of Arundel. "The passage abutted to the fosse, and was defended by a portcullis and drawbridge." A window is pointed out from which, a.n. 1139, the Empress Maud, it is said, "scolded" the King, Stephen, who besieged the castle in which she was a guest.

The Church of St. Martin forms a portion of the Keep and some relics of the ancient and venerable structure yet endure. It was the oratory of the garrison, and "is mentioned in Domesday Book as enjoying an annual rent of twelve pence, payable by one of the burgesses of Arundel." From a window of an early date is obtained a view of the castle immediately beneath; but the prospect of the adjacent country is very beautiful: not only of the fertile land and bountiful river, but of the far-off trees; and hours may be pleasantly and profitably spent on this mount that time has hollowed in. Bidding the pleasant theme farewell, we cannot do better than quote the old rhyme:—

"Since William rose, and Harold fell,
There have been counts of Arundel;
And earls old Arundel still have,
While rivers flow and forests wave."

It is scarcely necessary to add, that the grounds and park are worthy of the castle; they are especially beautiful, varied in hill and dale—the free river at their base—full of magnificently grown trees, and comprise eleven hundred acres, well stocked with deer.

In the park, which was originally the hunting forest of the old Earls of Arundel will be noticed Hiorn's Tower—a triangular, turreted building, of about fifty feet in height, and designed as a prospect tower by the architect whose name it bears. Near to it is Pugh-Dean, where, it is said, Bevis, the Great Castellan of Arundel, and his famous horse, "Hirondele," are buried. A mound, covered with a clump of Scotch fir-trees is pointed out as his burial-place. Near this place, too, is the site of the old chapel and hermitage of St. James.

The old bridge over the river Arun was situated a short distance below the present structure. It is first mentioned in the charter which Queen Adeliza granted to the monks of the Priory de Calceito, in which lands for their support, and an allowance of timber for repairs of the bridge, were granted. It was entirely rebuilt in 1724, principally of stone taken from the ruins of the adjoining hospital. In 1831 it was widened and improved.

The Church of the Holy Trinity—all that remains of this once-famous establishment is a square building, "enclosing a square yard, partly occupied by cloisters, and partly devoted to other purposes of a monastic establishment." In it are some splendid monuments to members

of the noble families who have owned the place. One of the principal is that of Thomas, Earl of Arundel, and his countess, Beatrix, daughter of John, King of Portugal; and another striking feature is a canopied tomb near the altar.

The Church possesses many highly interesting features, and forms a pleasing object in the landscape, from whichever side it is seen. It is cruciform, and consists of a nave with side aisles, a chancel, and transept; and in the centre rises a low tower, surmounted by a diminutive spire.

The original ecclesiastical foundation was that of the alien priory, or cell, dedicated to St. Nicholas, established by Roger de Montgomery, Earl of Arundel, soon after the Conquest, and subjected to the Benedictine Abbey of Seez, or de Sagio, in Normandy. It consisted only of a prior and three or four monks, who continued to conduct the establishment for nearly three centuries, until the third year of the reign of Richard II., when Richard Fitzalan obtained a license to extinguish the priory and to found a chantry for the maintenance of a master and twelve secular canons with their officers. Upon this change, it was styled "the Church of the Holy Trinity." At the suppression, it was endowed with a yearly revenue of £263 14s. 9d.

Being intended as the mausoleum of his family, the founder supplied ample means to enrich it with examples of monumental splendour. The tomb of his son, Thomas Fitzalan, and his wife, Beatrix, daughter of John, King of Portugal, was the earliest of those placed in the church. It is of alabaster, finely sculptured, and was formerly painted and gilt. It contains the effigies of the earl and his lady: at the feet of the earl is a horse, the cognizance of the Fitzalans; and at those of his lady are two lap-dogs. Around, in niches, are small standing figures of ecclesiastics, or plebeians, with open books, as performing funeral obsequies; and above them as many escutcheons. Other stately tombs are erected to the memory of John Fitzalan and his wife, and Thomas Arundel, and his wife, "one of the eyes of Richard Woodville, Earl Rivers, sister to Elizabeth, Queen of England, sometime wife to King Edward IV."

The chapel which contains these monuments is still in a dilapidated state, as was the whole church—"ruined" during the temporary possession of the Iconoclasts of the Commonwealth—until Henry Charles, Duke of Norfolk, restored it, and put upon it a roof, which it had long been without.

Visitors to Arundel will note near the bridge some ancient ruins. According to the historian, Tierney, they are the remains of the *Maison Dieu*, that owed its origin to the same munificence as the collegiate chapel and church. It formed a quadrangle, which was occupied by the chapel, refectory and its offices, and the various chambers. There was a cloister round the court-yard. Quoting the statutes, "the establishment," says Mr. Tierney, "was to consist of twenty poor men, either unmarried, or widowers, who, from age, sickness, or infirmity, were unable to provide for their own sustenance. They were to be selected from among the most deserving of the surrounding neighbourhood, giving the preference only to the servants or tenants of the founder and his heirs; they were to be men of moral lives and edifying conversation, and were required, as a qualification for their admission, to know the 'Pater Noster,' the 'Ave-maria,' and the 'Credo,' in Latin."

These buildings were dismantled at the time of the dissolution of the monasteries, and no doubt suffered much at the time of the siege and sack of Arundel, during the Civil War, by the Parliamentarians under the command of Sir William Waller; in 1724 a large quantity of the materials was used in the building of the bridge, that portion only being rescued which is now seen, and which has been preserved by the Duke of Norfolk because of the interest attached to the once sacred structure.

Arundel, with its many attractions, is barely two hours distant from London, and within half an hour of populous Brighton; yet visits of strangers to the old town and venerable castle are comparatively few.

PICTURE SALES.

THE season has scarcely yet commenced, but one or two sales, chiefly of water-colour drawings, have taken place. Among a few works of this kind sold by Messrs. Christie, Manson, and Woods on the 26th of February, were these:—*'Durham, from the River,'* G. A. Fripp, £70 (Permain); *'Papignio, from the Falls of Terni,'* S. Palmer, £79 (McLean); *'Two Dogs in a Landscape,'* Mdle Rosa Bonheur, £63 (Wilson); *'The Trumpeter,'* F. Tayler, £45 (Quellett); *'An English Harvest-Field,'* T. M. Richardson, £116 (Farquhar). The following oil-paintings were sold at the same time:—*'A Greek Slave,'* J. E. Millais, R.A., £141 (Ward); *'Young Musicians,'* H. Le Jeune, A.R.A., £62 (Haggie); *'Sophia and Olivia,'* C. Baxter, £102; *'Threading Grandmother's Needle,'* Duverger, £84; *'Tired Out,'* Plassan, £73; *'View on the Old River Thorpe, near Norwich,'* by old Crome, £50.

A more important sale was made by Messrs. Christie, Manson, and Woods on the 6th of March: the collection included water-colour drawings and oil-pictures, but the name of their owner was not publicly stated. The principal drawings were *'A Highland Valley,'* C. Fielding, 105 gs. (Vokins); *'Beauvais Cathedral,'* S. Prout, 110 gs. (E. White); *'A Peasant-Boy,'* W. Hunt, 50 gs. (Crouch); *'Rottingdean,'* Birket Foster, 235 gs. (Martin); *'Summer,'* the same, 320 gs. (Vokins); *'The Dead Bird,'* the same, 315 gs. (Vokins); *'Seasaw,'* the same, 260 gs. (Robinson); *'Cottages at Hambledon,'* the same, 120 gs. (Permain); *'View from Richmond Hill,'* the same, 165 gs. (Martin); *'Return from the Otter Hunt,'* F. Tayler, 230 gs. (Robinson); *'The Market-Cart,'* the same, 71 gs. (Armstrong); *'Going to Market' and 'A Girl going to Market,'* by the same, 124 gs. (Vokins); *'A Hawking Party going out,'* the same, 80 gs. (Robinson); *'The Grand Canal, Venice,'* J. Holland, 140 gs. (Whitehead); *'The Go-Cart,'* H. Le Jeune, A.R.A., 115 gs. (Martin); *'The Arch of Constantine, Rome,'* S. Prout, 145 gs. (Vokins); *'Wayfarers by the Roadside,'* F. W. Topham, 265 gs. (Armstrong); the following twelve drawings are by Birket Foster:—*'Children at a Stile,'* *'A Farm-house,'* *'Schaffhausen Castle,'* *'A Windmill,'* 170 gs. (Martin); *'A Pastoral Scene,'* 67 gs. (Smith); *'The Ferry-boat—Sunset,'* 82 gs. (Archer); *'Girls Reading,'* 63 gs. (Clark); *'Girl with a Pail,'* 61 gs. (Robinson); *'Hambledon,'* 65 gs. (Grindlay); *'A Farm-yard,'* 101 gs. (Archer); *'Maple Durham Mill,'* 100 gs. (Martin); *'The Cherry-Feast,'* £155 (Martin); *'The Pass of Glencoe,'* T. M. Richardson, 255 gs. (Wilson); *'Sheep-Washing,'* E. Duncan, 105 gs. (Permain); *'Constantinople, from the Golden Horn,'* Collingwood Smith, 90 gs. (Scholefield); *'Apples and Grapes,'* W. Hunt, 60 gs.; *'View in Wales,'* D. Cox, 50 gs. (Fisher); *'A Winter's Morning,'* C. Branwhite, 75 gs. (Archer); *'Mdle. de Sambreuil saving her Father's Life,'* J. Absolon, engraved in the *Art-Journal*, 50 gs. (Bourne).

The oil-paintings included—*'The Miraculous Rising of the Oil in the Crucifix of the Poor Widow,'* W. J. Grant, engraved in the *Art-Journal*, 50 gs. (Bourne); *'She never told her Love,'* J. Sant, A.R.A., 51 gs. (Tooth); *'Trying on the Wedding Shawl,'* J. Stirling, 76 gs. (Bourne); *'Riva degli Schiavoni, Venice,'* E. W. Cooke, R.A., 170 gs. (Bourne); *'Try Dese Pair,'* F. D. Hardy, 230 gs. (Bourne); *'Viola and Olivia,'* J. C. Hook, R.A., 100 gs. (Bourne); *'Westward Ho!' and 'Home Again!'* H. O'Neil, 190 gs. (Martin); *'The Young Shaver' and 'The Seaside,'* Duverger, 120 gs. (McLean); *'Welsh River-scene' and 'The Road by the River,'* T. Creswick, R.A., the latter with a horseman and dog by R. Ansdell, A.R.A., 152 gs. (Williams); *'Cows, Bull, and Sheep on the Banks of the Stour,'* and *'Canterbury Meadows, with Cows Watering at the Stour'—a pair* by T. S. Cooper, R.A., the property of the executors of the late Mr. John Bates, 470 gs. (Colnaghi). The entire sale realised upwards of £5,000.

* The historian, Tierney, states that the Keep probably comprised the principal feature of the Saxon stronghold. It is of a circular formation, and of immense strength. The height from the bottom of the fosse, on the external side, was 70 feet; on the internal, 69; which, with walls and battlements, produced an elevation altogether of 96 feet on the east; 103 on the west. The walls varied from 8 to 10 feet, strengthened by ribs and buttresses. The inner space, which is circular, afforded accommodation to the garrison: in extent it varied from 59 to 67 feet in diameter. In the interior were several chambers, converging towards a subterranean room in the centre. Differing from other Keeps, it contained no openings or loopholes from which the enemy could be annoyed, and it was only from the ramparts and battlements that the garrison could repel the assaults of the assailant. No traces can be seen of the original Saxon entrance.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Before our Journal is in the hands of the public, the works of Art intended for "the Exhibition" will have been "sent in;" and, as usual, on the first Monday of May, the 2nd, the world will be invited to see them. The hangers who are this year responsible are Messrs. Hook, Elmore, and Sant—the latest elected member. We have reason to know that the collection will not be below the average: it will probably be above it. We might easily describe the leading pictures, but such anticipations are not salutary: all the principal British artists will be contributors; and, according to annual custom, the rejected will outnumber the accepted. Foreign painters will muster in great force: if all that are offered are hung, they will occupy very considerable space—more than can be reasonably afforded them—and, perhaps, the Council will find it only justice to hang but one of each, even of the great masters of the Continent. Such a course may be described as advisable, when we bear in mind that in London there will be four galleries devoted *exclusively* to the exhibition of works by foreign painters: that of Mr. Wallis, that of Mr. Everard, the pictures of M. Doré, and the Italian gallery in New Bond Street; while scattered among the other exhibitions (those of dealers) there is a large preponderance of the works of "strangers." We know that these are extensively bought by British collectors; that, in fact, England is the great market for the productions of foreign painters. We may be too generous as well as too niggardly. It is by no means impossible that we may be going too far with our patronage of Continental Art.

THE NATIONAL GALLERY.—The question of enlarging this edifice seems still in abeyance. In reply to a query made, since the meeting of Parliament, by Mr. Beresford Hope, Mr. Ayrton, First Commissioner of Works, said, Government and their predecessors in office had taken the requisite steps to acquire the necessary site, and he believed the whole of the land would be obtained before the expiration of the present financial year; but that nothing had yet been decided as to the building.

THE FRENCH EXHIBITION.—This exhibition will be opened on Monday, the 4th of April. If we may trust rumour, it will be the best that has yet been collected in these rooms; Mr. Wallis having been singularly fortunate in obtaining contributions from nearly all the leading artists of the Continent. Her Majesty has graciously lent him one, a fine example of Gallait; and the King of the Belgians another, by the Belgian painter, Stevens.

THE NEW COURTS OF JUSTICE.—Mr. Headlam has elicited from Mr. Ayrton in the House of Commons, that Mr. Street, the architect of the intended Courts of Justice, is engaged in the preparation of plans for the building within the limits of the site prescribed by the act passed in 1865, and also within the limits of the votes provided by the act passed in the same year. At present Government had not arrived at the point when the arrangements could be precisely stated.

THE ARCHITECT OF THE HOUSES OF PARLIAMENT. Mr. E. M. Barry, A.R.A., and Mr. Ayrton have, it is said, come to a rupture, on a question of expenditure and necessary improvements: as a consequence Mr. Barry is reported to have resigned his post. It seems, from what has been said

in Parliament, that the Board of Works intends in future to take the public buildings entirely into its own hands. Notice has been given in the House of a motion for the production of the Correspondence between the First Commissioner of Works and the architect. We wait the *denouement* of the whole affair with some curiosity allied with solicitude.

JOAN OF ARC.—The picture, by Mrs. E. M. Ward, from which the very charming engraving that graced the January part of the *Art-Journal* was taken, we stated, in error, to be the "property of the publishers." It is not so: it was lent to us by the accomplished lady, in whose possession it for the present remains. It is unquestionably among the very best of the many admirable productions that have placed her name foremost among the artists of Europe.

THE ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The fifty-fifth annual meeting of this valuable institution has been held. It is satisfactory and encouraging, in so far as it shows that the income during the past year was nearly £3,000; while sums amounting to £1,255 were distributed to needy artists, and the widows and children of artists deceased, to the number of seventy-nine: these amounts vary from £60 to £10. The anniversary dinner is announced: we hope it may be largely supported by those who are especially interested in its prosperity—if not for themselves, for their less fortunate brethren. It would be difficult to exaggerate the immense amount of good achieved by the society during the fifty-five years of its existence. The Report informs us that J. E. Millais, R.A., has succeeded the late H. W. Phillips as hon. secretary, and three of the vice-presidents have died during the past year—George Jones, R.A., Thomas Creswick, R.A., and James H. Mann, Esq.

CAMEOS.—The Council of the Art-Union of London has given a commission to Mr. Ronca to execute, in onyx, a reproduction of Mr. Foley's statue of Caractacus, by way of bringing this elegant branch of Art prominently before the public.

MODERN ITALIAN PICTURES.—An interesting exhibition is now open at the Gallery, 168, New Bond Street. It consists of thirty-eight paintings by artists of the existing schools of Italy, collected by Signor Ciardiello, himself a painter in good repute, and of much ability: he shows but two of his own works. The leading *maestro* is the Cavaliere G. Castiglione, who exhibits ten of his productions: they are of great merit; interesting in subject-matter; manifesting considerable power in conception, arrangement, and execution; and may, without disparagement, be placed side by side with the best of our continental importations. Other works of note are by Signori Priolo, Sciuti, Lenzi, De Nigris, and Martini—names as yet but little known in England. The exhibition may be regarded as an experiment: the number of pictures will no doubt be largely increased hereafter—if the public appreciate the attempt, and encourage the enterprising speculator. We have been so thoroughly familiarised, of late years, with the best productions of Germany, France, and Belgium, by the aid of Mr. Wallis and Mr. Everard, that we may safely welcome those who introduce us to the leading painters of Italy. Our store of knowledge will be thus augmented: those who stay at home may thus be made acquainted with the professors who occupy prominent places in a country, certainly not less important to us, in Art-relations, than any other nation of Europe. We, therefore,

hope Signor Ciardiello may be visited by some of the wealthier and more liberal of our collectors. They will find in this gallery works that will do no discredit to the best collection in England.

MR. McLEAN, of the Haymarket, has opened his annual exhibition. It consists of 127 pictures; many of them of great merit, for the most part of small size, such as may be, at comparatively easy cost, the adornments of English homes. In the list of contributors we find the well-known names of Nicol, A.R.A.; Creswick, R.A.; Ansdell, E.R.A.; Goodall, R.A.; Horsley, R.A.; Hulme; Marcus Stone; Leader; Hillingford; Prout; Wyburd; Elmore, R.A.; T. S. Cooper, R.A.; Baxter; Beavis; G. Leslie, A.R.A.; Vicat Cole, A.R.A.; Dobson, A.R.A.; F. D. Hardy; and the foreign members: Tadema, Coomans, Frere, Philippeau, Ludovici, Henrietta Brown, Verboeckhoven, Baugniet, and several others. Among the most prominent works are two of admirable character by Albert Bierstadt. It is obvious, therefore, that this excellent and interesting collection might supply us with materials for a much longer notice than we are this month enabled to give. By far the great proportion is here seen for the first time; and altogether the exhibition cannot fail to be regarded as one of the Art-treats of the season.

NO. 4, LEICESTER SQUARE. — On the front of this house, formerly the residence of Sir Joshua Reynolds, a circular tablet, resembling that marking the birth-place of Byron, in Holles Street, has been recently affixed, and bears the following inscription:—

LIVED
HERE
SIR JOSHUA REYNOLDS, P.R.A.
PAINTER.
BORN 1723.
DIED 1792.

A STATUE OF THE QUEEN, presented by his Highness Maharajah Khunderao Guicowar, Knight of the Star of India, to the Victoria Gardens, Bombay, has been executed by Matthew Noble, and is about to take its departure for India, where it has been preceded by a Gothic canopy of Sicilian marble of immense size, nearly 50 feet high, and weighing, it is said, no less than 200 tons, the work of W. Earp, under the direction of the sculptor. The statue of the Queen is colossal, the weight is twelve tons, and it was cut from a single block of Carrara marble that weighed twenty tons—the largest block, we believe, that has been exported into England. Fortunately, it is of the finest character; without a blot, except at the extremity of the robe, and even there the marks are slight and not prejudicial. The statue is, of course, seated; it has been finished with exceeding care, and is, regarded in that light, one of the most perfect works that has been produced in this country. Mr. Noble has been happy in giving grace and dignity to his work: while it may be regarded as a good likeness of her Majesty, it properly represents her "at her best," and is such a stately portrait as all her loving subjects will be gratified to see in her Eastern dominions. The sculptor has managed to arrange the draperies and accessories with consummate skill. The sceptre and globe are held in either hand; and the robes of state fall with formality yet sufficient ease. Altogether, the important production is one of the very highest order of the sculptor's art. With this grand work also will go to India—presented by "the Sassoon family" to the Victoria and Albert Museum

at Bombay (an establishment attached to the Victoria Gardens)—another large work,—a statue of the good Prince Albert, also the production of Mr. Noble. It is a standing figure placed on an elevated pedestal, at the sides of which are figures representing Science and Art: the work is of very great excellence. The artist has here had scope for poetical sentiment and feeling: the figures seated at the base of the statue are of surpassing beauty. These two admirable works—munificent gifts—will be rare acquisitions at Bombay: they extort from us a wish that they were destined to remain in England. They are, indeed, princely boons, and ought to be honoured as well as the generous givers.

A GIGANTIC LENS, the largest as yet produced in this country, has been made by the renowned optician, Ross, and is now in use by Mr. Mayall, of Regent Street. Its advantages are of a rare order; and it will no doubt largely contribute to advance the art of photography. It is an achromatic lens of great photographic power, and will take with startling rapidity portraits of any size, from the smallest miniature up to very nearly life-size, with accuracy and due proportion in every part of the picture. The lens is made of glass of the whitest description, and its great size admits so large a volume of light that photographs covering a space of 10 inches by 12 inches may be done, in a well-arranged glass room, in eight seconds—a shortness of exposure evidently of immense value, when it is remembered that expression and naturalness of *pose* are all-important. The lens renders in the photograph all that is seen in the optical image, and this is so truthful in its proportions that the coarseness and exaggeration belonging to large photographs, taken with inferior lenses, are agreeably conspicuous by their absence. In the open-air groups of fifteen to twenty persons, each with a face about the size of a sovereign, and the whole picture 24 inches by 24 inches, can be taken with the short exposure of ten seconds.*

MR. CHARLES MERCIER has completed portraits of two eminent gentlemen of Lancashire—Nathaniel Eekersley, Esq., and John Pearson, Esq.; the former of whom long represented Wigan in Parliament. The portraits are painted, by subscription of the Conservatives of that town and its neighbourhood, in recognition of the services rendered by these gentlemen to "the cause" in contesting the borough at the general election; at which, however, they were the unsuccessful candidates, though universally esteemed and respected by all parties. Mr. Mercier has done his work thoroughly well, without any effort at display, but with high and excellent finish, while in each case the *pose* is admirable. Both may be classed among the best productions of their order, and cannot but afford entire satisfaction to the subscribers who have paid for them.

THE EXHIBITION OF ART-WORKS, Fine and Industrial, to be opened at Cardiff in August next, may be expected to be a great success—at least as successful as that at Wolverhampton. The town is the capital of South Wales: the surrounding district is rich and populous: it is a seaport of much importance, and situate in the centre of prosperous manufactories in the great coal district. The list of patrons is large and very influential, and the managing committee is composed of prac-

tical business-men. Proper applications for aid will presently be made to artists and the leading manufacturers of Great Britain. We hope they will be readily and cordially responded to; for it is a comparatively new field, cultivated and prepared for a harvest to both. The wealth of the neighbourhood is considerable, the energy of the people great, and we have no doubt that those who contribute will "find their account" in so doing; while those who love Art, and desire its propagation, will obtain an abundant reward.

A BUST OF PURITY, from the model by Matthew Noble, has been added to the issues of the Ceramic Art-Union. It is a charming work, and fully worth the guinea of the subscriber by whom it may be selected. It is scarcely too much to say that all the examples of Art produced by this Society are of a rare order of excellence; at least, they are all good: the wonder is how they can be supplied to the public at so small a cost. We believe no one would grudge a guinea to possess the bust under notice—to say nothing of the chances of a prize of still greater value; and there is conclusive evidence, sustained by the sanction of a committee of well-known gentlemen, that such prizes are numerous, in proportion to the amount subscribed. There is now a choice of, we believe, twenty objects, very varied, and all of tasteful and graceful character, from which the subscriber may take one at the time of subscribing.

MESSRS. HOWELL AND JAMES have exhibited the two illuminated volumes presented to her Majesty on the occasion of opening the new Blackfriars Bridge and the Holborn Valley Viaduct, on the 6th of November, 1869; when the Right Hon. the Lord Mayor Lawrence made good his title to a baronetcy. The books are of great beauty, and in all respects admirable as works of Art. The illuminated pages are drawings of a high order: the views of the viaduct and the bridge are indeed of great excellence; while the emblematic designs, though richly coloured and relieved with "punctured gold," are in good taste, and by no means over-done. The binding also is of considerable merit. It is something to say that these pictures (for such they are) are produced in Ireland entirely by Irish artists, educated in the establishment of Marcus Ward and Co., of Belfast. Messrs. Ward have made arrangements with the long-renowned firm of Howell and James for the exclusive issue of their productions of this class: it will be a fortunate junction for both: Messrs. Ward will create, and Messrs. Howell and James will issue, under circumstances such as no other house could possess; while the former will have the advantage of the sage experience, artistic skill, and extensive connection of the latter. A new and very important trade is thus created in Ireland, where Art and Art-manufacture sadly languish. Her Majesty graciously permitted Messrs. Howell and James to exhibit these works at their rooms in Regent Street: we hope they have been largely seen; for on all occasions, when testimonials are presented, they should be accompanied by productions such as these. Other volumes of the kind were shown at the same time: among them the address to the Prince and Princess of Wales, from Manchester; the address to his Majesty the King of the Belgians; and the address to the Rev. Dr. Vaughan, from the mayor and corporation of Doncaster. They were similarly emblazoned; though, in some instances, at comparatively small cost.

REVIEWS.

CONTRIBUTIONS TO THE LITERATURE OF THE FINE ARTS. By SIR C. L. EASTLAKE. With a Memoir, compiled by LADY EASTLAKE. Published by JOHN MURRAY.

THE two subjects forming the title of this volume divide it into about equal proportions. In the arrangement of the sheets the "memoir" stands first, and therefore claims priority of notice. In tracing out the history of the late President of the Royal Academy, from its earliest date to its close, Lady Eastlake has, as would naturally be expected, executed her task with a gentle and tender hand, and with an exalted view of his talents as a painter, and of his general knowledge of matters associated with Art. She says truly that it is not "safe to infer that a painter's mind may in great measure be read through his works;—his mode of viewing Nature, his feeling for Art are seen in them; but the force or refinement which they display are not invariably recognisable in the individual who gave them birth. It is a mistake to expect that we shall find the man always in harmony with his creations; and this will be found to hold true in opposite senses. For if the powers of certain minds would seem to have been adapted by Nature to flow through the channel of the Arts, and through that only,—leaving sometimes the rest of the man apparently the drier,—there are, on the other hand, instances where the force of character and energy of will which assisted the painter's career would have ensured excellence in any path of intelligence,—where the Art however attractive, presents but a portion of its author's mind, and where a true estimate of the man can only be gathered from evidence beyond that which his works can supply."

It is on this hypothesis that we have always formed our opinion of Sir Charles Eastlake. He gained his position far less by his natural genius as a painter—for none of his works bear evidence of that originality of conception, or of that power of execution, which compels recognition and mastery over difficulties—than by his love of Art, and his assiduous perseverance in following it, guided by "delicacy of taste and refinement of feeling," which, as his biographer remarks, are "its chief characteristics." Eastlake's scholarly attainments, his mental habits, and his facility for giving verbal expression to them, raised him to the Presidency of the Academy, and his connection with the Royal Commission of the Great Exhibition of 1851 seemed to grow naturally out of the previous conditions of his life. He had, as may be said, throughout his course, been in training for the position he attained—a training matured equally as regarded the practice, the means, the aims, and the history of Art.

But short reference is made by Lady Eastlake to Sir Charles in his office of President of the Royal Academy. "It is not for me," she says, to attempt to catalogue the measures which he supported or brought forward. They may be summed up in general as abrogations of privileges to the Body, and as additional advantages to the schools; or, in other words, to the Arts generally; his master-principle being ever kept in view, that the true object of the Royal Academy, its only source of invulnerability, was to promote the good of the Public, before that of its individual members." This passage provokes the inquiry, what was the gain to the "Public" during Sir Charles's occupancy of the President's chair? and yet another—what effort did he make to comply with the demand so long made outside of the Academy to admit others into it? When elected to office, he found the "Body" to consist of forty members, and twenty associates, and he left it unenlarged and unstrengthened, though artists of undoubted merit had been knocking at the doors for admittance till they became weary. The authority and influence of the President might have been so exercised as to sweep away this monstrous injustice to a large number of able men, but we never heard that he at any time "supported or brought forward," a measure to that effect. His "master-principle" always ap-

* It is interesting to know that the glass used for lenses in every country of Europe is manufactured by Messrs. Chance, of Birmingham.

peared to be that which would maintain the privileges and interests of the Academy circumscribed with its own narrow limits, without any desire that others might share in them. It is true, so Lady Eastlake intimates, that through him reporters for the daily papers were permitted to be present at the annual banquets; but we, and the public generally, as we think, would have been more satisfied to know that the seats thus occupied, or at least others, had been filled with artists entitled to be there by right of membership.

The essays forming this portion of Sir Charles's "Contributions to the Literature of the Fine Arts," are two chapters entitled "How to Observe;" an essay on "The Difference between Language and Art," &c.; and a "Discourse on the Characteristic Differences between the Formative Arts and Descriptive Poetry." Like all the writings of their author they show artistic learning, judgment, and discrimination, and are well entitled to the attention of the students and amateurs; while the "Memoir" may be commended to the general, as well as artistic, reader as an interesting narrative, especially of Eastlake's travels in Italy and other continental countries.

A GUIDE TO FIGURE-PAINTING IN WATER-COLOURS, WITH ILLUSTRATIONS OF BRUSH-WORK. By SIDNEY T. WHITEFORD. Published by GEORGE ROWNEY & Co.

This little treatise will be found very profitable to a certain class of students, notably to those who propose to themselves to pursue a course of study in accordance with established usage. The purpose of the writer is at once evident in opening the book. There is no written treatise on Art that can supplement the instruction of a master. The writer, impressed with this wholesome truth, imparts to his readers a set of valuable elementary principles, which, although indispensable, are frequently acquired by students only after a long course of practice, amid the bewildering fascinations of colour and execution.

The author very judiciously gives examples of surface-work, hatching, stippling, &c., which in execution are mysteries to beginners, until the method is explained to them, or better, shown in practice by a master. The value of a mastery in hatching and stippling will be understood when it is shown that these are the only means in water-colour of working up to the full force of the colours employed. Of the many useful notes the writer gives, there is one of which we feel the peculiar force. It counsels the preservation of spoilt drawings on the principle that the points of failure carefully considered assist the student to avoid similar errors in future works. Mr. Whiteford, in speaking of draperies and the arrangement of the figure, or, it may be the lay figure, says that the disposition of the drapery should indicate the form beneath. It is extremely difficult to dispose drapery so as to indicate the living figure beneath, and to avoid the lifeless flatness of the lay figure.

The author very fitly observes that "The extremes of light and dark observed in nature are so far beyond the reach of Art, that a compromise of some sort is unavoidable. Either the shadows must be intensified at a sacrifice of colour to ensure strong relief and brilliancy in the lights, or the effect of reflected lights upon parts in shade may be allowed for, and their colour indicated, in which case the high lights must in some degree suffer depreciation. This last course, necessitating great refinement in the gradation of the colours, seems best adapted to water-colour painting. Intense darks are difficult to obtain with water-colours, and in drawings we look rather for prevalence of light and colour than marked contrasts and great extent of shade. When much force is sought there is always a temptation to employ gum or other 'medium,' but their use is open to many objections. Not only do they render the drawing peculiarly susceptible of injury from a too dry or too moist atmosphere—the first covering the surface with cracks, and the last with a sort of mildew, but also they endanger the general harmony of the colouring. Those parts of the

work, over which gum has been passed, have a disagreeable shining look, and are so deep in tone as to contrast too violently with the rest."

The student of the figure in water-colour will, perhaps, look with despair on studies made from the figure in oil. In the latter the brilliancy of the high lights in the flesh are due to a skilfully arranged *impasto*, to imitate which, in water-colour a directly opposite course is necessary; that is, in the lights the thinnest possible application of colour is admitted, the artist trusting rather to the paper for the realisation of light. Very effective drawings, at least, are made in this way; but it is very rare to find two artists work on the same plan. This method ignores entirely the use of body-colour, or body-white, as it is called here. On the use of this material, Mr. Whiteford presents his readers with rules drawn from the practice of our most eminent artists. Indeed, he seems to have exhausted the methods of employing it. We know of no other equally valuable set of notes on body-white in any other book of instructions.

For its many valuable points we recommend this little work to the class of students to whom it is addressed. Its style is easy, fluent, and agreeable; and it does not alarm students by setting before them propositions difficult to beginners.

OUTLINE EXAMPLES OF FREERHAND ORNAMENT. Adapted for Class or Individual Teaching. Designed by F. EDWARD HUMLE, F.L.S. Author of "Plant-Form." Published by MARCUS WARD & Co.

The papers and engravings which have appeared in this Journal during the present year from the pen and pencil of Mr. Humle will have introduced his name to our readers, and must also prove his capabilities for the production of such a work as is indicated in the above title. "Having," he writes, in the introduction to it, "had a long and threefold experience as a master at a Government School of Art, as a teacher of drawing in large public schools, and also in a private connection, I have often felt the need of a suitable series of outline copies for ornamental drawing." It is to meet this necessity that he has published these "Outline Examples," which, though based principally on the leaves of trees and plants, to which flowers occasionally are added, present infinite variety of form and arrangement. Not only to the student of drawing is the book a mine of well-drawn examples, but it will be found most valuable to all engaged in the art of design of every kind—to the manufacturer no less than to the ornamentist. Among the sixty specimens of which the work consists are many that cannot fail to be useful to the decorative sculptor, the bookbinder, the manufacturer of textile fabrics of every description in which patterns are employed; and to many others whom it is not needful to point out. We may add the examples are drawn upon a sufficiently large scale: in many instances diagrams of construction accompany them, to aid the student of drawing.

THE ARTS IN THE MIDDLE AGES, AND AT THE PERIOD OF THE RENAISSANCE. By PAUL LACROIX (Bibliophile Jacob), Curator of the Imperial Library of the Arsenal, Paris. Illustrated with Nineteen Chromolithographic Prints, and upwards of Four Hundred Engravings on Wood. Published by CHAPMAN AND HALL.

We can do nothing more this month than announce the appearance, in an English dress, of this work, one which, in France and other parts of the Continent, has met with remarkable success. The wide scope comprehended in the survey M. Lacroix takes of Middle-Age Art is so inclusive of everything which comes within the range of Art of any kind that the book can scarcely fail to interest a large section of the public on this side of the Channel. In our next number we shall hope to recur to it, and offer some examples of the numerous engravings that adorn the pages of a book which the artist and archaeologist must value.

VERT FOSTER'S DRAWING COPY-BOOK. Landscape in Water-colour. By JOHN CALLOW. Published by MARCUS WARD & Co.

Some time since we noticed favourably a series of elementary drawing-books issued by the above publishers, and applicable to the use of the lead-pencil. This new series carries the pupil still further on his road towards the attainment of practical drawing by placing before him a number of simple studies with the brush. The subjects are varied, very sketchy in manner, as such examples ought to be for young learners, and simple as compositions. The excellence of Mr. Callow's water-colour drawings is too widely known to require any comment; he has here brought down his experience and practice to the level of the juvenile student in a series of progressive lessons, executed in bistre or warm sepia, useful and picturesque at the same time. They are fully entitled to our recommendation.

ALMOST FAULTLESS. A Story of the Present Day. Published by W. P. NIMMO, Edinburgh.

"The Book for Governesses," which was, and deserved to be, well received, gave promise which is well fulfilled, that the author's next flight would be more extensive; that she would take a wider range, and deal with a greater variety of characters. "Almost Faultless" opens with two well-drawn portraits of father and son, who are the mainstays of the story, and stand well out whenever they are called into action. They are medical practitioners in a populous neighbourhood, and their patients are sketched with considerable ability; our readers will see that the canvas is a large one; at times there is evidence that the author found it too large and filled it up with dialogue, which has impoverished, rather than aided her design; but dialogues are quickly got over, and the characters, particularly the female ones, and the story they develop, will carry the reader with much interest to the end.

The volume is beautifully got up, the illustrations above the average, and the binding does credit to Mr. Nimmo, both for its beauty and solidity.

WAVERLEY: OR, 'TIS SIXTY YEARS SINCE. By SIR WALTER SCOTT, Bart. Published by A. & C. BLACK, Edinburgh.

This is the first instalment of a re-publication of Scott's novels and romances under the title of the "Centenary Edition." It purports to contain the author's latest manuscript corrections and notes; and from this source have been obtained several annotations of considerable interest, never before published. Some minor notes have also been added, explanatory of references now rendered perhaps somewhat obscure by lapse of time; and a special glossary will be appended to such of the novels as require it, as well as a separate index. This new edition appears in an attractive form, in a clear, legible type, printed on good paper; each tale will, we believe, be completed in a single volume, and the series bids fair to be a worthy memorial of the hundredth year of the great romancer's birth.

The issue of two other volumes—the "Anti-quary" and "Guy Mannering"—since these remarks were written, confirms our impression as to the series; it is beyond question the best; and will be accepted as such, not only by those who possess no edition, but by those whose books may be worn by frequent use.

RECORDS OF 1869. By EDWARD WEST. Published by the Author, 1, Bull and Mouth Street.

The year last passed away has supplied Mr. West with another catalogue of themes for his talents of versification, of which, for several successive years, we have had annual examples. If his aim in these short poems is not high, from a literary stand-point, it possesses the merit of sound moral teaching derived from the events which he ingeniously manages to turn to instructive account.

THE ART-JOURNAL.



LONDON, MAY 1, 1870.

ART-MUSEUMS, AMATEURS, AND ARTISTS IN AMERICA.



IF the English reader interpret the leading heading to this article only in the present tense, concluding that there do exist at this moment institutions worthy of that appellation, he would be led astray. My intention is to set him right, both as to the present and future, for reasons which will appear as we proceed. As yet, America has put forward no claim in a national sense to museums, or even a school of Art. Nevertheless, from time to time, some æsthetic

seeds have been sown by the waysides, which have sprung up into scattered plants that will reward systematic culture.

Artists must precede schools of Art, taste and knowledge, museums and galleries, on the principle of demand and supply; although, subsequently, the supply reacts on, and enlarges, the demand. In Europe, museums and schools of Art, organised on a popular basis, to instruct the people at large, chronologically and scientifically arranged, are of recent origin. Until within the lifetime of the living generation galleries of objects of Art consisted simply of the capricious gatherings of royal and aristocratic patrons, seldom well instructed, or actuated by a higher motive than princely ostentation. Consequently there was in them no historical sequence, nor did they furnish adequate means to study the development of Art at any fixed epoch; while much less were they collected with a view of ministering to the happiness and refinement of the subjects of their founders, however much individual artists may have benefited by them. Still the world is largely indebted to defunct royalty for thus securely placing in their palaces precious works, which otherwise might have perished or been obscured in private hands. But even in exhibiting pictures and sculptures which gratified royal pride to possess, less attention was shown them as works of Art by placing them in the most favourable conditions to display their merits, than to make them play the secondary part of decorations to sumptuous halls, such as we see in the Pitti and other Italian palaces, in which both the light and general arrangements are very bad, or in confused and inappropriate series of rooms, some very noble in themselves, but originally designed for other purposes, like those of the Uffizi in Florence, and the Luxembourg and Louvre at Paris.

Fifty years ago all galleries were of a similar character. Besides being badly hung and intermixed as to schools, so that their finest æsthetic effects were lost, and the spectator's mind confused in regard to dates, styles, and motives,—no harmony existing where only harmony should reign,—pictures were subjected to periodical scrubbing and repainting, sometimes ignorantly done with good intentions, but not unseldom as profitable jobs secured by crafty restorers, heedless of the mischief they did to Art itself and the reputations of the old masters. Considerable confusion also was allowed to

exist as to the attributions of paintings and marbles, the identical object being baptized and rebaptized according to the assumption of the hour, based on the opinions of interested persons or shallow amateurship, instead of being subjected to the critical acumen of professional judges. Indeed, the chronological and historical study of Art, in reference to motives and styles, discriminating by general principles as well as particular technical facts, is a science of our own day—one still in its infancy. With it there is growing up a public and private conscience in these matters which aspires to get at the exact truth, less to do homage to names or further exalt distinguished reputations, than to mete out justice to each artist and period, elevate Art itself to the level of a serious study, and to enlighten the public. Slowly the older galleries of Europe are being subjected to the reforming demands of this fresher spirit, while the newer museums of South Kensington, London, Berlin, and Munich are directly organised more or less in accordance with its enlightened requirements.

Those best known to Americans are the English. Fortunately they are models from which they can borrow many organic features to their own gain, besides the examples they exhibit of how much that is precious in Art can be secured—despite a few blunders—at this late day, by a liberal, judicious expenditure and a wise selection of agents in purchasing; while the general arrangement, supervision, and cataloguing of the objects themselves for study, place England in the foremost rank as a practical conservator and popular teacher of Art. And this is wholly due to an established class of cultivated amateurs, owning private collections in all departments, such as does not yet exist in America, though one is just now forming. England actually precedes America a century in this matter, counting from the period when her present distinctive school of modern painting began to appear.

As it has occurred in England, so in America, artists and amateurs must precede institutions of Art, by force of their organic laws. Therefore, if we had no other positive indications of the former besides public recognition of the uses and necessity of museums, this fact of itself would indicate the growing existence of those classes to whom the masses necessarily must turn for æsthetic entertainment and instruction. In fact, America has now several artists of a certain eminence in their respective spheres, mostly of a realistic tendency, aiming at original motives and treatment, besides a lesser number who aspire to embody ideas in preference to merely portraying facts, or else who attempt to incarnate in material forms their own deep-seated sentiments and thoughts. Feeling, however, is the exception, not the rule of American Art. There is considerable fancy, and a certain rude adroitness of composition, as in its literature, aiming at the particular and special, rather than the broad and general. Americans are yet too young in Art to have inspired it with those profound emotions and convictions which distinguish its highest flights in the old world, or to have acquired other than a superficial knowledge of its history, methods, and purposes. Its great Art is still latent in the future. When and how it may be born I speculated upon in the January number of this Journal. Now I desire simply to take cognizance of the actual facts of to-day, as the seedlings of the projected institutions which are to guide America in its attempt to realise in Art something commensurate with its political and commercial position in the world at large.

Three of our landscape-painters, representative artists in their sphere, Church, Bradford, and Bierstadt, have become known in England by the exhibition of their principal works. They fairly represent the general spirit, style, and ambition of the material school of which they are the chiefs; a school that is animated by the prevailing desire of the people at large to achieve something striking in mechanical execution and spectacular promise; something which, in its conception, is actually novel and grand, effective at first view, though in substance lacking the positive merit that comes

only of consummate knowledge and skill. As a nation, Americans are inclined to discount their progress before it is really accomplished, and are impatient to get gain and glory before they have deserved them. This national haste to reap harvests before they are fully grown gives to the current Art a rhetorical aspect, imposing on the first glance. It is not destitute of good qualities and substantial merits, especially as regards topographical exactitude in illustrating the physical landscape at large; but in sentiment and thoroughness of execution it displays the superficiality of a mental childhood, and eagerness to possess before winning the more solid prizes of life. American sculpture, as a whole, manifests the same intellectual and technical crudity of inception and execution, with similar imposing defects of style and composition, governed as it is more by a desire of notoriety and riches than by the love of Art itself. It is a national misfortune that the men of the most pretence and least real ability dominate the public taste, and make their ideas and works pass as current coin with the masses. The sole way of escape out of this land of bondage is by a training which shall teach the public how to discriminate between the permanent and ephemeral, profound and shallow, true and counterfeit, in everything affecting their æsthetic enjoyment and moral well-being. Now, with all due gratitude to the popular artists who have made Art a household object to the millions who otherwise might have gone to their graves unknowing and indifferent to it in any shape, it is no wrong to them to hail with satisfaction any means by which the nation may become at once a better judge and patron.

Before Powers, Palmer, Rogers, and others of their stamp, became the popular favourites in sculpture, and Church, Bierstadt, and their school, in painting, there were both American sculptors and painters of superior mental calibre, though less widely known; incomplete artists all of them, but even now exercising over cultivated minds, because of their deeper feeling and more sincere work, as far as it went, an influence which their more worldly successors may never know. Stuart, Cole, Allston, Horatio Greenough, and Crawford came to America before she was prepared to accept and get from them their best, or to let it teach all it might; so that both they and the nation, as regards Art, were only mutually groping their way to a clearer understanding of each other, and their common subject, in the dark, as compared with the present opportunities. There was in their time no popular comprehension or desire of Art. Now there is, and popular artists too. This is a great step forward—the chief one preparatory to the greater of establishing public galleries and museums, which, providing adequate means of comparison and introduction, will enable the people better to decide on the relative merits of artists and schools of Art, and thus do fuller justice to their teachers and to themselves. These institutions also will put greater heart into the young blood of the American school, knowing, as it will, that an authoritative tribunal and triumph are secured to those who achieve the right of posthumous entrance, not to mention honours while living. The best men have failed hitherto quite as much from want of this sort of hope of a final haven of rest in their labours as from the absence of an immediate stimulus to labour. Indeed, until America possesses ample resources of instruction and incitement to ambition of the character of the great Art-institutions of Europe, it is hopeless to look forward to the complete development of a national school; for her population is not yet an Art-loving people, and without a deep-seated passion for the beautiful in the popular mind there can be no great development of Art.

Having said this much about what there is not, a few words in regard to what there is in hand in the youthful æsthetic constitution of America may afford encouragement to the workers in the good cause. As the feathered songsters proclaim the coming spring, so does the increasing number of young artists of actual promise announce that the budding season of the national Art is nigh at hand.

But Americans must do as much for them as the birds do for their young—provide nests in which their offspring may be sheltered and reared until strong of wing themselves. The best ambition and talents are of small avail without means to train them to effective technical handiwork or a matured exercise of their highest powers. America has talent in abundance, and is not without indications of genius in this direction. But both are now more fettered or crippled by want of opportunity for serious study and intelligent criticism than of pecuniary encouragement. The public, also, although inclined to be liberal in their expenditures for Art, are not sufficiently educated to decide on the quality of purchases, or of discriminating between honest Art and its showy substitute; and they cannot be until they secure for themselves at home the necessary means of comparing what they buy with works of acknowledged merit in great galleries. When this is accomplished, the unfiled amateurs who now flood America with worthless copies of old masters or garish originals, because they are "so cheap," will cease to be of authority as judges of Art, to the detriment of the growing taste of the nation. The young artists, also, instead of becoming content to repose on a few cheaply-earned laurels, repeating themselves without advancing, will be put to their mettle to rival real masters, old or new, besides being stimulated by that sympathy with genius which is sure to show itself whenever there is any æsthetic feeling in common.

Death has recently robbed the country of perhaps its most promising landscapist, Hotchkiss, who had settled in Rome. He had rare native gifts. Unhappily his physical strength was not equal to his zeal and conscience. But his intuitive perception of the æsthetic secrets of nature, possessing himself at a glance of her best points and moods, joined to forcible design, firm painting, deep harmony of colouring, intense application, and a quick insight into the merits of other systems and periods, tended to place him in the foremost rank of landscapists of any school. His work was thoroughly realistic in form and character, vigorous with the life of nature itself, independent of, though in harmony with, man's own works—a strong objective Art. There exist simple sketches by him which contain more general and particular truths of nature, enriched by the pure feeling and sentiment that bespeak a heart and head alive to her best outward moods and spirit—those beauties, for instance, of form, hue, and tone which are independent of any introspective interpretation of her divine spirit by the imagination, or an overruling creative will in the artist himself—than can be found in acres of the canvases of the more pretentious realists of the Bierstadt sort. He impressed, not so much the fancy or imagination as the senses and the intellect in general, chiefly by intense, firm colouring and truthful drawing and composition, repeating nature's facts in their most charming aspects, following no school or system other than the closest study of the landscape itself. To the last he was a strong learner, steadily improving in details and touch, and constantly giving hints of power in reserve for superior effects. He lived so absorbed in his work that but few individuals ever had an opportunity to know his rare ability, and died just as it was maturing to a point that would have placed him at the very head of the American landscapists. The distance in absolute merit of colour and design between his youthful paintings and those of our earliest painters of landscape, like Doughty, Durand, and Cole, although confined in time to a single generation, is really as great in absolute progress as has occurred in the old schools in a century or more; while his solid, frank method of representing substantial things, and even the atmosphere and light, was peculiarly effective. Instead of evading technical difficulties, and the resistance of his vehicles, by substituting the appearance of things, as if nature was only seen in confused dreams or poetical and sensuous reveries, with outlines lost and colours dazed, according to the Page and Tilton theory of painting, he resolutely compelled them to represent things and conditions with unmistakable fidelity and force,

leaving no scope for that deceptive suggestiveness of truth which is so often assumed to disguise real feebleness of hand and perception, under the false plea of being the system of the old masters. All of them painted boldly, clearly, and truthfully, shirking no labour or impediment of material. However spiritual their ideas, their work was unmistakably real. If Hotchkiss had done nothing else, he has accomplished much in proving that the manly, straightforward, honest system of study and work in Art, as in character, is the very best for permanent effective results. In following it out he has likewise shown that there exist in America as sound elements of a noble school as in any other country.

La Farge, of New York, although hampered by ill-health, is another conspicuous example of rare attainments in painting. He is as essentially spiritualistic in feeling as Hotchkiss was realistic. With him the divine essences of things, their souls, speak out, reminding the spectator more of the existence of another and higher sphere of life than the present. A flower painted by him bears the same relation to the real plant that an angel of Fra Angelico does to the actual man. It is an exhibition of its highest possibilities of being, rather than of its present material organisation. However beautiful this may be to the eye, La Farge makes his subject present a still more subtle beauty to the mind, which finds in it a relationship of spirit as well as matter. This phase of Art is as rare as it is pure and refined.

Possessing a keen analytical mind, and a sturdy imagination, detective of the hidden springs of thought and passion, lyric in expression of character, Elihu Vedder, now in Rome, needs only a certain amount of outside pressure and concentration of his own will and fertile invention, to cause him to rise to eminence in a brief period. But he requires a cultivated audience to adequately comprehend and enjoy his favourite motives, as well as a critical one to spur him to continuous exertion, and restrain his fancy from running too wild. He has the same acute observation of the landscape, united to an equally firm positive method of painting, as Hotchkiss had; although, unlike him, instead of making the landscape proper the sole aim of his Art, he uses it only as a background or means of expression of human emotions, or the supernal feelings which he delights to evoke from it. His insight into the heart of man and nature is highly poetical, with a tendency to the weird and mystical. He has more of the creative faculty, joined to a nice sense of wit, than any other American painter I know. In general, his motives are of a highly intellectual character, and cover a wide range of topics, varying from an absolutely realistic treatment to the grotesque, supernal, abstract, and sentimental, which last, however, is almost always sure to possess a delicate touch of the humorous. At times he is like Blake in facility of abnormal invention; but never, like him, religious in tone of feeling. Blake believes in and sees the hosts of superior worlds—heavens and hells. Vedder projects them out of his own brain, as curious inventions to perplex, amuse, or astonish the spectator. With him there is no personal Godhead or celestial hierarchy other than what man creates for himself. His Art recognises an infinite spirit in the universe, neither absolutely good nor evil, but of the nature of a causative force which bewilders rather than enlightens and protects mankind, assuming shapes dictated by his roving imagination. His is never like Doré's, cruel, coarse, sensual, or mocking, but notably elfin-like, subtle, quaint, profoundly mysterious, and solemn; a melody of the Pagan-classical and the Teutonic or Gothic pantheistic visions, forcing their old forms into new moulds of no less intense meaning. La Farge's sensitiveness to the unseen life of the universe, being entirely Christian in sentiment, presents a striking contrast to Vedder's, which roams through space and the infinite in quest of subject-matter, without other aim than to give liberty to pent-up ideas that crowd together for utterance. Unfortunately for his own fame and that of his school, he fails to do that complete justice to both which he might,

were he to apply himself to painting with the assiduity it calls for. Indeed, were I limited to actual performances of great work, published to the world at large, of either of the three young artists just sketched, I should be forced to keep silence. I speak, therefore, of their artistic promise rather than of its fulfilment. Vedder may never achieve permanent reputation, owing to idiosyncrasies of temperament already indicated; but it is the duty of the American public to bring to bear on him all the pressure possible to induce him to work persistently. Each of them has done enough, which has come under my own observation, to warrant my placing them among the most hopeful symptoms of the future Art of America. If the next generation should produce a relative number of artists who will show as much of an advance over these three as they have shown over their immediate predecessors, America may then take a secure position in the Art of the world, provided that the new genius will resolutely discipline itself by systematic study and labour.

I could cite more examples of original cleverness and varied talents, like those of Whistler, William Hunt, the sculptors, Ward and Brown, and a score of other men now winning local, if not European, renown; but enough has been cited to establish the fact that American artists, as well as the public, are now ready to welcome and sustain Museums of Art, because they imperatively require them as a means of their own existence and progress in a profession which has already become an integral part of the national education, as well as the nation's most important and prolific source of enjoyment.

We must look also at America's standing as regards Art-amateurs and scholars, to see if she is equally ripe for these institutions; for their immediate organisation and support will depend more on the students and connoisseurs of Art than on the artists themselves or the public at large. In America, where every initiative in education must be taken by individuals, it is absolutely certain that no steps to advance any branch of learning ever will be made until there are to be found a sufficient number of persons of wealth and training in that department willing to assume for the public the duty which it really owes to itself to do at once and thoroughly. Has America, at this juncture, enough of such disinterested people of sufficient means and culture?

Unlike the founding of scientific institutions, experience shows that wealth and æsthetic culture must be united in the same individual in order to effect the desired end. Rich men contribute liberally to support a college, institute of technology, or a scientific school, on the general principle of their usefulness, as for religious seminaries, without comprehending specifically anything of their studies or doctrines. A distinguished banker of Boston takes Professor Agassiz's word for it, that it is important to the world of science to know what reptiles and fishes exist in the waters of the Amazon, and hands him a cheque for an unlimited amount to fit out an exploring expedition to catch them and put them into bottles for the inspection of his students. The hard-headed legislature of Massachusetts is convinced, on abstract grounds, by the same learned professor, that it is expedient for the promotion of natural and physical science to vote liberal appropriations to erect buildings in which to catalogue and exhibit the fossil remains and more recent specimens of every species of the animal kingdom, which not one person in a thousand goes to see, and still fewer comprehend on seeing. I do not say this to disparage natural science, which is of no less importance for a nation to cultivate than Art; but simply to recall the fact to those most interested in the latter, that it is far easier, in the present mental disposition of men of wealth in America, to collect funds for a museum of natural than of artistic objects, although the one has only a limited interest for the people at large, while the other is attractive to everybody. It is curious and instructive to trace the geological history of the earth, by suites of fossils and minerals, out of primitive chaos through infinite ages to our own, and, by means of the contents of long rows of glass jars and mounted skeletons, man's development from

the first organic germ to his present being; but this study is limited to mere changes of matter, while that of Art offers an exact chart of the progress of mind itself as it rules and shapes matter to its own volition, or in obedience to those elementary forces which anticipate and create all material things. The one is the servant, the other the master. To many, the forms of the lower creation, especially as seen preserved in spirits, are repulsive, apart from their value to science. Neither is comparative anatomy, in the shape of bleached skeletons, very pleasant to the common eye. But a museum of painting and sculpture entertains and instructs every mind in some degree or other. Pictures and statues are human souls reflecting themselves in ours as by an enchantment of our senses. They mingle pleasure with teaching, by assuming those graces which are most seductive to the outward man, while depositing or awakening within us ideas and emotions that fructify into spiritual happiness. Art is the exquisitely-flavoured fruit of the tree of life, which only to taste confers immortality. Descending from the higher to the minor Arts of a museum, we find no less to please the eye, and much to interest on account of their relation to the industrial welfare of the country. Yet such is the hardness of our hearts towards the highest, purest, and most complete of the sources of our intellectual progress and enjoyment as a people, that while many museums and schools of natural science have been founded and amply endowed, those of Art exist only in name, or in the minds of a few amateurs, who, perceiving their importance in the rôle of civilisation, have just begun to obtain a public hearing to plead for their establishment.

Providence, however, matures slowly its best gifts, keeping the richest treasure in hidden store until man is ready to give it welcome. So it is happening with Art in America. The period of its advent approaching, we detect a simultaneous stir in various quarters, in the minds of artists and amateurs widely apart, moved by a common impulse to accomplish a common end. Wealthy connoisseurs, who have hitherto collected for their own gratification, are now proffering their stores of Art and knowledge as free gifts to the public; solicitous to enjoy while living some of that patriotic satisfaction which must ensue to every one on hearing "Well done, thou good and faithful servant of the Lord," from the voices of millions of fellow-men.

Mr. Corcoran, of Washington, was the first actually to erect a beautiful building, endow it with a fund, and make it over to the national capital for purposes of Art, in charge of an intelligent board of trustees, whose duty it is to fill it, and open it to the public. Mr. Peabody did the same for Baltimore not long before he passed away. In both instances the edifices have anticipated their artistic contents, the value and usefulness of which will depend on the good judgment and æsthetic training of those to whom is confided the duty of securing objects of Art. Gifts have been already offered. With them begins the delicate task of discriminating between what is of real value for the ends in view, and works that would discredit museums and mislead students. Here comes in the need of competent experts, not merely in painting and sculpture, but in bronzes, metals, precious and common, glass, ceramic ware, majolica, porcelain, lacquer, enamels of all sorts, gems, medals, coins, engravings, tapestry, carved and inlaid furniture, miniatures, ivories, in fine, in every branch of ancient and modern industry in which ornament plays a conspicuous part. No connoisseur can master the whole field of great and little Arts. Nevertheless, each should be represented as completely as possible in a cosmopolitan museum.

At the imperative moment, doubtless, the right persons to buy, organise, catalogue, and arrange can be found. Indeed, the country can now command more ability of this character than would appear possible at first thought. Naming a few only, Mr. Auguste Belmont, of New York, has shown such a ripe taste in the selection of modern paintings for his private gallery as to indicate him as one of the æsthetic

guides, combining wealth with culture, to whom the country will naturally turn in this emergency. Mr. James Lennox, of the same city, is a connoisseur in another department of Art, at very great efficiency, having devoted himself, at large expense for many years, to the acquisition of rare books and works of Art, which he has given recently to the city of New York, with an ample fund for building a suitable edifice to hold them. Meantime, many of the rich citizens themselves, by means of a committee of more than fifty of their number, including the chief amateurs and artists, are organising a plan for a metropolitan Art-museum on a comprehensive scale, intending to have it to vie, as a practical school of Art and complete gallery, with the best in Europe, so far as it is practicable at this day, and to secure for it fine original specimens of painting and sculpture of all countries, and systematic series of the minor Arts of every epoch. If one be permitted to judge of the probable result of this undertaking by the enthusiastic spirit of the addresses made by the most distinguished citizens of New York on the occasion of choosing the committee, it would seem that neither money nor energy would be wanting to make it the leading institution of America, and a formidable rival of all foreigners in purchasing the most noteworthy objects that may come into the market. Apparently, the names of such committee-men and buyers of works of Art as William H. Aspinwall, O. Roberts, James Lennox, A. T. Stewart, R. S. Stuart, S. G. Ward, W. T. Blodgett, and others of similar taste and fortunes,—their collective wealth being not short of one hundred millions of dollars,—are sufficient to warrant the greatest expectations of the inaugurators of this movement, provided they spoke by authority. It may prove difficult to secure the same unity of action as of purpose among so many chiefs. The public will watch their labours with deep interest. They have a greater guarantee of success, inasmuch as so many artist-amateurs like F. S. Church, R. M. Hunt, J. La Farge, William J. Hoppin, D. Huntington, J. Q. A. Ward, and Russell Sturgis, jun., actively participate in them. If the millions of money necessary to do the work thoroughly are forthcoming, there can be no failure from want of sufficient artistic guidance.

Rumour states, on good foundation, that A. T. Stewart, by himself, has already devoted a very great sum to erecting a marble fire-proof gallery, in the *Renaissant* style, which he is now filling with paintings, as a gift to New York. Mr. Bryan, one of the few connoisseurs of the old masters, has already given his collection, valued at 100,000 dollars, consisting of several hundred examples of the French, German, Flemish, and Dutch schools, some of rare excellence, and interesting works of the early Italian, besides valuable specimens of American portraiture of the period of the Revolution. The Historical Society, in whose museum it is deposited, likewise owns a series of paintings and sculpture, chiefly American, which is intended to be a nucleus for a great public gallery to be erected in Central Park, the right of location having been secured. But it would seem advisable to unite their resources with those of the metropolitan Art-committee, and thus make a more complete museum and efficient organisation than can be had by their separate, and perhaps rival, exertions.

Although Washington, Baltimore, New York, and even New Haven and Chicago, may be said to have preceded Boston in their undertakings for the advancement of Art, each having secured valuable collections, erected buildings, or actually organised museums in embryo, while Boston had nothing to show except the feeble collection of casts, copies, and American pictures belonging to its Athenæum—no merchant prince having been found to imitate the examples of Mr. Corcoran, of Washington, Messrs. Stewart and Lennox, of New York, or Mr. Street, of New Haven—yet she proves, as a city, to be behind none of her sisters in convictions and general enterprise. Indeed, she carries away the palm of practical sagacity in quietly maturing a plan which, if executed with similar intelligent persistence to what is shown in the other departments of a liberal

education, may give her the real lead in æsthetic as in other branches of intellectual culture. Without notifying the public, or exciting any discussions in the newspapers, a plan of artistic training on the basis of collections and schools, similar to the South Kensington, has been put into shape by a few competent amateurs, who bid fair to do all the more for Boston because they possess both the necessary money and culture to carry it to a successful issue before handing over its destinies to the people themselves as a State institution. It is a decided advantage for the Boston project in its early stage that it is managed by a few individuals agreed in all substantial points, even if not so largely endowed with fortunes or so fully inculcated with the Peabody spirit of largess as their rivals in New York. Nevertheless, funds have been secured for beginning a building capable of meeting present wants, as well as for a piece of land, eligibly situated in the heart of the city, sufficient to respond to the requirements of an extensive museum; a design for which, comprising all the modern improvements of lighting, heating, wall-surfaces, and means of artistically and conveniently exhibiting both large and small objects, has been patiently elaborated by Russell Sturgis, jun., who, besides his knowledge as an architect, has a connoisseur's acquaintance with the minor Arts themselves, and knows precisely what each department requires for its best accommodation. Unless an architect understands the specific needs of each branch of Art in an edifice of this character, he is likely to make costly blunders and defeat much of its intended purpose, however skilful and learned he may be in massing and decorating his building as a whole. The value of the land given to the city for its Art-museum is not less than 500,000 dollars.

Boston is peculiarly fortunate in having among her citizens interested in this enterprise several prominent amateurs, whose experience and taste give it great weight with the people, and inspire confidence that it will be a success. Among these we find C. C. Perkins, whose works on Tuscan sculpture have gained him a European reputation; the distinguished senator and ardent lover of Art, Charles Sumner, whose exertions to save the national capital from being made so hideous by the periodical fits of its legislators, in ordering statues by incompetent sculptors, deserve grateful recognition; Mr. T. Appleton, who has recently given the Tosti Collection of engravings to the Public Library; Mr. Louis Thies, who collected and catalogued the celebrated Gray Collection bequeathed to Harvard College; and other gentlemen of similar disposition. A charter for an Art-museum, based on a capital of 1,000,000 dollars, has been obtained from the legislature. At the same time, measures are initiated to supply the public schools with casts of the best sculpture, antique and mediæval. All this shows the earnest, intelligent work of practical thinkers and lovers of Art; a more serious desire to impart to youth those principles and ideas which underlie noble works, and to make them familiar with it, than to glorify its originators or their city by a premature spasmodic effort of display, or a pretence of knowledge and feeling, having no sound basis in the hearts and minds of the population at large. As more books are read in Boston than in any other city, by the masses, on account of the facility with which they are gratuitously furnished by the city authorities, so her population may be the first to reap the harvest of æsthetic culture, owing to the simple plan of placing in the public schools casts and photographs of choice objects. If occasional verbal instruction likewise be given in the history and constitution of Art by competent lecturers, it would prove a cogent refiner of manners, and secure to the public the rightful development of many a useful talent now wholly lost from want of opportunity to declare itself. As this grateful task of making a practical beginning of instructing the pupils of the city in æsthetic knowledge has fallen into the proper hands, we may hope to see shortly such beneficial results as will prompt to its rapid extension and enlargement of scope.

Although one cannot, as I declared in the

beginning of this article, speak of Art-museums as actually existing in America, yet it is evident their day is nigh. There is no substantial reason for doubting that any of the American cities can have, if they choose, museums which shall compare favourably in general usefulness and value of contents, with those recently organised in Europe, to which they now look as models. Indeed, the amount of money and the value of the objects already given for this purpose, within a short period, will astonish those who have not considered them. The Corcoran and Peabody gifts at Washington and Baltimore amount to 1,000,000 dollars; the Lennox gifts at New York to half as much; the Bryan Gallery, 100,000; Lawrence, Gray, and Appleton gifts of armour and engravings, 50,000; land in Boston, 500,000; the Street School of Design, at New Haven, 200,000; an aggregate of upwards of 2,000,000 dollars, besides the millions of contemplated expenditure by the great projects of New York and Boston. If there be any long hindrance or delay in the general work, it will arise from lack of efficient workers who will give all their time and experience to it, rather than of money itself. Apparent difficulties in the outset may dishearten the lukewarm. Success means much hard labour besides zeal. But large sums will flow more readily and easily into the treasuries of organised working associations than smaller sums can be secured for those only in contemplation. At all events, a sound beginning in the civilisation of America has already been made, and we may hopefully watch its progress.

J. JACKSON JARVES.

Florence.

ELEMENTARY EDUCATION OF THE PEOPLE.

THE Government scheme for the elementary education of the nation is too intimately connected with the great question of Art-training to be passed over in silence in our pages. Mr. Foster, indeed, may have somewhat over-stated the case, when he said that, in the absence of elementary instruction, technical education is useless. But there can be no doubt that the full development of the powers of the artisan is impossible in a state of untaught ignorance.

The proposal of the Government, in its main outline, is as follows:—The country is to be divided into educational districts, taking the limits of the present civil parishes, boroughs, and metropolitan divisions. Each district is to elect an "Education Board" for its own direction; the rural vestries, the select vestries, and the town councils forming the electoral bodies. The number of members of each board must not be less than three, nor more than twelve. Any person is eligible as a member. The boards are to have power to borrow money upon the security of the rates, and to allot the funds at their disposal to the establishment of new schools, or to the aid of existing ones. The cost of the schools is to be defrayed, to the extent of one-third, by fees paid by the parents; one-third by a charge upon the local rate; and one-third by parliamentary grant.

Each board is to be entrusted with the duty of framing by-laws for its own district, and to have the power of imposing penalties on those parents who neglect to send their children to school without due excuse. Such by-laws are to receive the approval of the Government, and the negative sanction of the House of Commons.

It is obvious that there exist two formidable defects in the above plan. In the first place, the entire responsibility of initiating the educational reform of the country is shifted from the shoulders of the Government, and laid upon the vestries and town councils. In fact, the word responsibility is hardly applicable. In the case of departmental action there exists a parliamentary check; but in the event of failure on the part of the new boards to provide schools, or to impose rates, or to compel attendances, or in any way to bestir themselves for the educational improvement of their district, no remedy is proposed by the measure.

In the second place, the principle of decentralisation is carried out to the extent of positive dismemberment. The educational level of any district is allowed to depend on the degree of instruction that characterises the members of its own board, elected by its own residents. Thus the advantage which might be derived from the association of the more educated portions of the country with the darker districts is altogether lost. The idea of local self-government is pushed to an extent which is likely to involve, in very many instances, absolute inefficiency. The harmony, stability, and equalised progress, which might be derived from systematic organisation, are altogether ignored. If the local boards had been so ordered as to form, by delegates from their members, a superior order of county or departmental boards, to the decision of which questions of more serious importance should be referred—these county boards in the same manner depending on a central board, which would form a consultative body for the minister—the whole country would have been bound together in an educational organisation of perfect, possible efficiency. In fact, the example of the free states of Switzerland might be followed with advantage.

It is clear that to speak of either general education or compulsory education, when the entire initiative, and almost the entire control, are made over to a local machinery which the mover of the measure did not scruple to call, in plain language, "a disgrace to the country," is an abuse of terms. The system, or rather the no system, proposed for the compulsory introduction of education by those who are *willing to compel themselves* to introduce and to pay for it, is the very opposite of that which has already begun to show such fair marks of promise and of hope under the definite and intelligent impulse of the Department of Science and Art. Why the framers of a measure that can only be designated as a great experiment should cast aside all lessons of successful experience, either in this country or out of it, and leave the vital question of education at the mercy of the most uneducated bodies to be found among us, is a sorrowful puzzle. The hearty cheers of the House of Commons, which greeted the expression of the tardy assent of the Government to the declaration that the education of every English child is a national duty, sank into a disappointed silence when the ill-gear'd machinery by means of which it was proposed that this great duty should be discharged was described. The instinct of Englishmen felt that practical measures were sacrificed to untried and unpromising theory. Education as it pleases the vestry means education "as you were!"

The Swiss elementary schools are those which present the closest analogy to the primary schools it is intended to establish in our own rural districts. In Switzerland the communal schools take charge of all the children of the country from the age of six to that of twelve. Fees paid by the parents range from 3 francs to 6 francs per child per annum. Partial endowments, communal rates, and state subventions supply the remainder of the cost of these excellent primary schools.

In our own country 1,450,000 children are inscribed on the registers of the existing elementary schools. The average attendances are as low as 1,000,000; 1,500,000 children, between five and twelve years of age, are either partially or wholly untaught. The fees actually paid by the parents amount to about 6s. per annum for each child on the register; and the Government has contributed about 5s. 6d. for each such nominal scholar. The national loss, even when viewed in the miserable light of financial economy, which arises from the untaught ignorance of this million and a half of children, it is not easy to estimate.

Education was supplied, under the direction of the Science and Art Department, to 145,700 scholars in the year 1868, at a cost to the State of very nearly £1 6s. per head. It is not easy to understand why a machinery which has already effected so much for the technical education of the country should not have been resorted to in order to facilitate the establishment of elementary schools.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF
THE PUBLISHERS.

THE EVE OF THE FLIGHT.

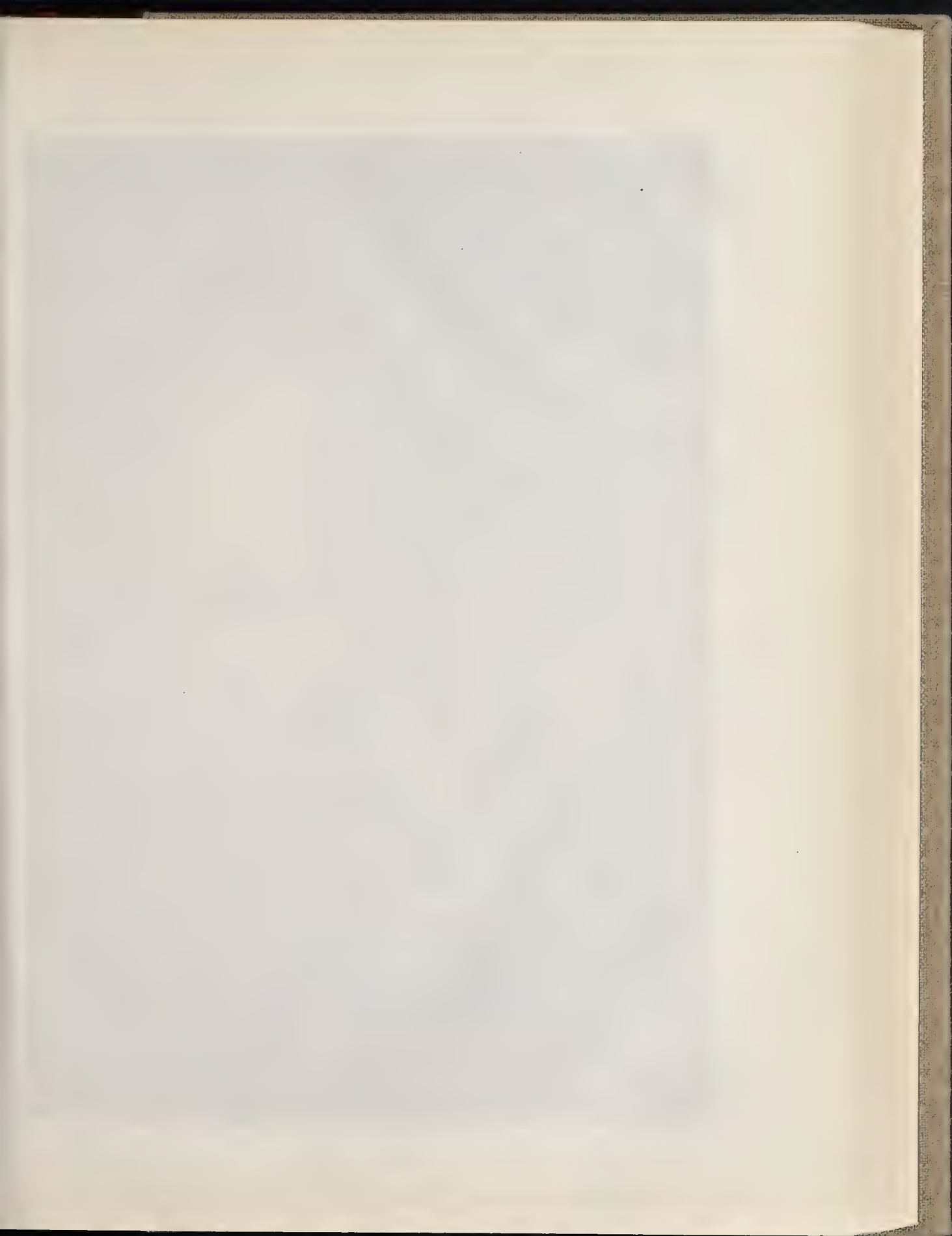
E. H. Corbould, Painter.

F. Goutière, Engraver.

IN this picture we have the announcement made to Joseph that he and his wife must leave Judea. St. Matthew is the only writer who narrates the circumstances of the "flight," and the vision which preceded and indicated it. After the departure of the wise men who had gone to Bethlehem to present their offerings to the Holy Infant, "the angel of the Lord appeared to Joseph in a dream, saying, Arise, and take the young Child and his mother and flee into Egypt, and be thou there until I bring thee word; for Herod will seek the young Child to destroy Him." It is this "vision of a dream" which Mr. Corbould has embodied in his very imaginative composition. We use the term "imaginative," because the artist seems altogether to have ignored the facts as related by St. Matthew, and, in some particulars, by St. Luke also.

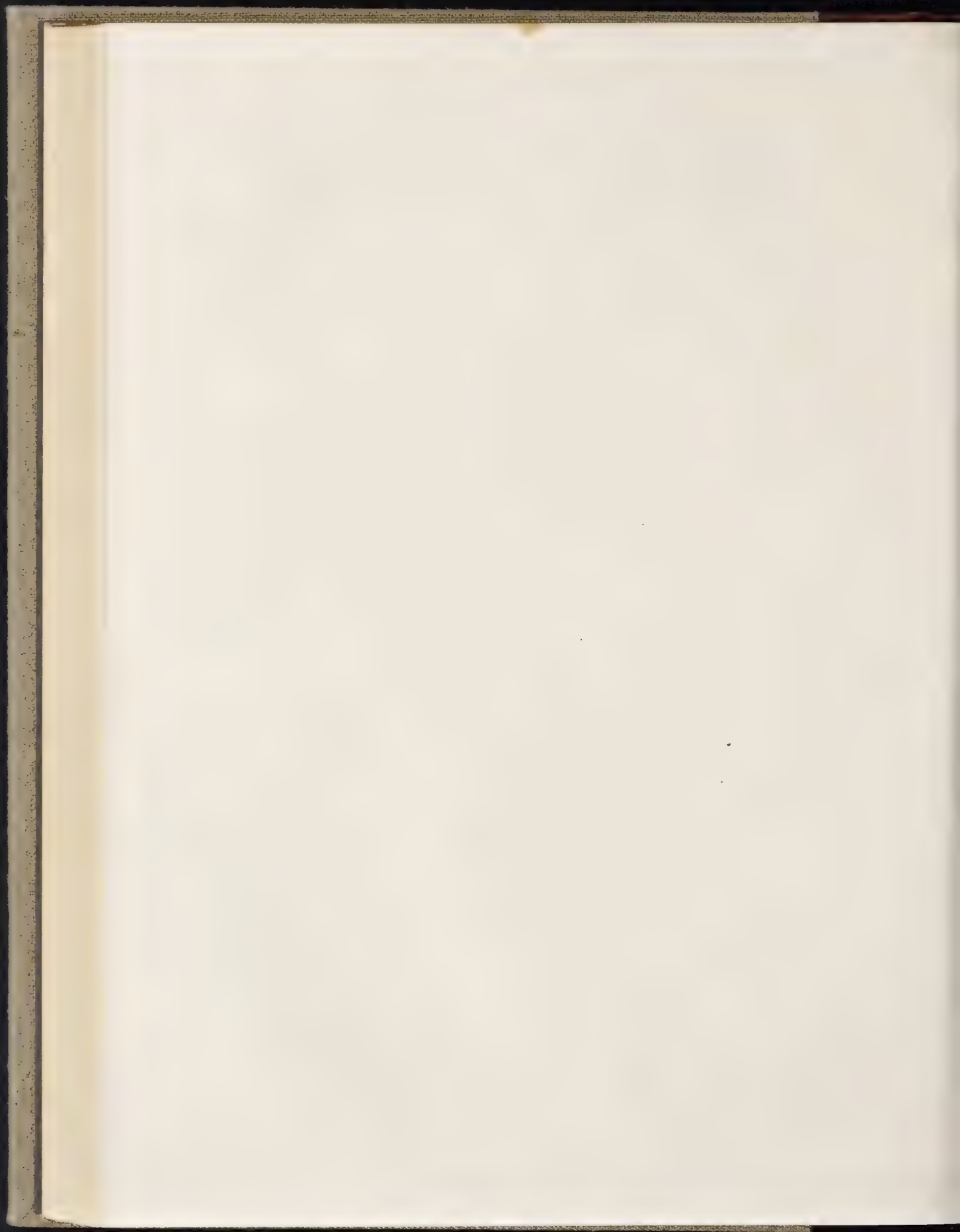
And the first thing that struck us when examining the picture is the place represented. Now, when the angel appeared to Joseph, he was still in Bethlehem, where Christ was born, and in the inn where he and Mary were lodging; but we have on the floor all the emblems of the carpenter's shop at Nazareth; while the shavings scattered about indicate that he must have very recently been at work on the spot—a manifest improbability; and the carpenter's bench is dimly seen on the right-hand side of the composition, underneath a window like one of a modern cottage, with a vine trailing its leaves over it. Then, again, the sleepers are placed in the open air; for, with the exception of the portion of the picture where the window is seen, there is nothing to indicate an enclosure: and still further, if Joseph and his companions were taking their usual nightly rest, they would scarcely be circumstanced as regards position in the manner presented to us.

These remarks are not at all intended as condemnatory of the composition, but to show that it must throughout be considered an allegorical treatment of the subject: looking at it in this light, it is full of poetical feeling, displayed in a truly artistic and most pleasing way. The arrangement of the three sleepers is very graceful in design, and the attitude of each is easy and natural: by a felicitous disposition the heads of all three are brought almost into a focus, though entirely separated from each other; that of the father bending down over his wife and child, as if he had fallen asleep while watching them, is a happy conception. The figure of the angel, clothed in light, expresses the object of the visit: with one hand she beckons the parents to arise, and with the other points to the land whither they are to go—"Out of Egypt have I called my son"—shadowed forth in the far distance by the Egyptian pyramids; and on the road to the land of the Pharaohs appears prospectively the "holy family" on the journey. On the left is dimly visible the city of Jerusalem, it may be presumed, with the Roman eagle surmounting a column, Judea being then a province of Rome; and between the city and the foreground another deed of the future is symbolised, the massacre of the children of Bethlehem and the surrounding country. Thus the 'Eve of the Flight' tells the whole sacred story most emphatically.





THE ANGEL OF THE LORD
VISITING THE MARY OF THE DOG



THE STATELY HOMES OF ENGLAND. (OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

BY S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

PENSHURST.*



PENSHURST—the "Home" of the Sidneys—the stately Sidneys: stately in their character, in their careers, in their patriotism, in their heroism, in their rectitude, and in their verse—is surely one of the best of the

Stately Homes of England to be included in our series. The very name of Penshurst seems to call up associations of no ordinary character connected with that heroic race, and with many of the most stirring incidents of British history. With Penshurst every great name memorable in the Augustan age of England is linked for ever; while its venerable aspect, the solemnity of the surrounding shades, the primitive character of its vicinity, together with its isolated position—away from the haunts of busy men—are in harmony with the memories it awakens.

Here lived the earliest and bravest of the Anglo-Norman knights. Here dwelt the ill-fated Bohuns—the three unhappy Dukes of Buckingham, who perished in succession, one in the field and two on the scaffold. And here flourished the Sidneys! Here, during his few brief years of absence from turmoil in the turbulent countries of Ireland and Wales, resided the elder Sidney, Sir Henry, who, although his fame has been eclipsed by the more dazzling reputation of his gallant son, was in all respects good as well as great—a good soldier, a good subject, a good master, and a good counsellor and actor under circumstances peculiarly perilous. This is the birthplace of "the darling of his time," the "chiefest jewel of a crown," the "diamond of the court of Queen Elizabeth." Here, too, was born—and here was interred the mutilated body of—the "later Sidney:" he who had "set up Marcus Brutus for his pattern," and perished on the scaffold—a martyr for "the good old cause," one of the many victims of the meanest and most worthless of his race. With the memories of these three marvellous men—the Sidneys, Henry, Philip, and Algernon—are closely blended those of the worthies of the two most remarkable eras in English history. Who can speak of Penshurst without thinking of Spenser,

("For Sidney heard him sing, and knew his voice,")

of Shakspeare, of Ben Jonson—the laureate of the place—of Raleigh, the "friend and frequent guest" of Broke, whose proudest boast is recorded on his tomb, that he was "the servant of Queen Elizabeth, the counsellor of King James, and THE FRIEND of Sir Philip Sidney"—of the many other immortal men who made the reign of Elizabeth the glory of all time. Re-

* We are much indebted to Messrs. Stanger and Son, photographers, of Sevenoaks, for the views which the artist, Mr. Wimperis, has drawn on the wood, and Messrs. Nicholls have engraved.

verting to a period less remote, who can think of Penshurst without speaking of the high spirits of a troubled age?

"The later Sidney, Marvel, Harrington, Young Vane, and others, who called Milton—friend."

Although its glory is of the past, and nearly two centuries have intervened between the latest record of its greatness and its present state; although it has been silent all that time—a solemn silence, broken only by the false love-note of an unworthy minstrel, for the names of "Waller and Scharissa" dishonour rather than glorify its grey walls—who does not turn to Penshurst as to a refreshing fountain by the wayside of wearying history?

The history of the descent of Penshurst to the Sidneys may be summed up in few words—that of the Sidneys themselves will require greater space. It was "the ancient seat of the Pencastres, or Pencasters, who settled here in Norman times,* and one of whom was Sir Stephen, that famous Lord Warden of the Five Ports, and Constable of Dover Castle, who flourished in the reigns of Henry III. and Edward I., and who "was a very learned man, and ordered all the muniments, grants, &c., relating to Dover Castle to be written in a fair book, which he called *Castelli Feodarium*, and out of which Darell composed the history of that fortress." Dying without male issue, his estates were divided

between his two daughters and co-heiresses, Joan, wife of Henry Cobham, and Alice, wife of John de Columbers, to the latter of whom fell Penshurst, &c., which was soon afterwards conveyed to Sir John de Poultny, who (16th Edward II.) had license to embattle his mansion houses at Penshurst and elsewhere. He was four times Lord Mayor of London, and, dying, his widow "married Lovaines, and conveyed these estates into that family with the consent of her first husband's immediate heirs; and they afterwards passed, by an heiress, to Sir Philip St. Cler, whose son sold them to the Regent Duke of Bedford. On his decease in Paris in the reign of Henry VI., Penshurst and other manors passed to his next brother, Humphrey, the "good Duke of Gloucester," after whose sad death, in 1447, they reverted to the crown, and were, in that same year, granted to the Staffords. On the attainder of Edward, Duke of Buckingham, Penshurst reverted to the crown.

That brilliant nobleman—whose principal crimes were his wealth, his open, manly, and generous nature, and his wise criticisms of the ruinous expenditure on the "field of the cloth of gold"—was treacherously invited to court by the king, and, suspecting no mischief, he obeyed the summons, and set out on his journey from Thornbury, not observing for some time that he was closely followed by three knights of the king's



PENSHURST: VIEW FROM THE PRESIDENT'S COURT.

body-guard, "and a secret power of servants at arms." His suspicions were first awakened at Windsor, where he lodged for the night, "the same three knights lying close by," and where he was treated with marked disrespect by the king's gentleman harbinger. From Windsor, Buckingham rode on to Westminster, and then took his barge to row down to Greenwich, where the court then was, calling, however, on his way, at York House to see Cardinal Wolsey, who was denied to him. "Well, yet will I drink of my lord cardinal's wine as I pass," said the duke: "and then a gentleman of my lord cardinal's brought the duke with much reverence into the cellar, where the duke drank; but when he saw and perceived no cheer to him was made, he changed colour, and departed." Passing forward down the Thames, as he neared

the City, his barge was hailed and boarded by Sir Henry Marney, captain of the body-guard, who, in the king's name, attached him as a traitor. He was at once carried on shore and taken through Thames Street to the Tower, "to the great astonishment and regret of the people, to whom he was justly endeared." This was on the 16th of April, 1521. On the 13th of May he was put on his mock trial and was condemned. "I shall never sue to the king for life," said he; and he kept his word. On the 17th he was executed, without having once supplicated his brutal king to spare the life he was unjustly taking away. "He was as undaunted in sight of the block as he had been before his judges; and he died as brave men die—firmly and meekly, and without bravado." His death was the grief of the people. "God have mercy on his soul, for he was a most wise and noble prince, and the mirror of all courtesie"—that was written of him at the time.

By this detestable piece of royal treachery Henry became possessed of the estates of the duke, and held them in his own hands for several years, enlarging Penshurst Park, and reaping benefit from his unhallowed acquisitions. By Edward VI., Penshurst, with its appurtenances, was "granted to Sir Ralph Fane, who, within two years, was executed as an accomplice of the Protector Somerset."

* In 1363 Penshurst was visited by the Kent and Sussex Archaeological Society, when Mr. Parker, of Oxford (to whom archeology owes a large debt of gratitude), read a paper descriptive of the seat of the Sidneys. From that paper we shall quote:—"Mr. Parker said that in the time of William the Conqueror there was a house of importance in that place, occupied by a family named after it, Pencaster (the castle on the hill), which showed that the house was fortified at that time, doubtless according to the fashion of the age, with deep trenches and mounds and the wooden palisades, as represented in the Bayeux tapestry; and the house within the fortifications must have been a timber house, because, if a Norman keep had been there built, there would certainly be some remains of it."

Soon after this, the young monarch gave Penshurst, with other adjoining estates, to Sir William Sidney, one of the heroes of Flodden Field, "who had been his tutor, chamberlain, and steward of his household from his birth to his coronation." Thus Penshurst came into the family of the Sidneys, concerning whom we will proceed to give some particulars.

The earliest member of the family of whom aught authentic is known is Sir William Sidney, who lived in the reign of Stephen. His son, Sir Simon (1213), married Margaret, daughter of Sir Thomas Delamere; and their son again, Sir Roger (1239), married Eleanor, daughter of Sir John Sopham, by whom he had issue two sons, Sir Henry (1266), who succeeded him, and Simon; and a daughter, married to Sir John Wales. Sir Henry Sidney married Maud, daughter of Robert d'Abernon, and grand-daughter of Sir John d'Abernon. By her he had issue four sons and two daughters, and was succeeded by his eldest son, Henry Sidney, who, marrying a daughter of Sir Ralph Hussey, died in 1306, and was succeeded by his son, Sir William Sidney, who took to wife Elizabeth, daughter of Sir Richard Ashburnham, by whom he had three sons, viz.: William, who married a daughter of John de Altaripa, but died without heirs male; John, who died young; and another John, who succeeded him, and, marrying Helen, daughter of Robert Batisford, was the father, by her, of Sir William Sidney. This Sir William took to wife Joanna, daughter of William Brokhill, who married, first, Margaret Orre, and, second, Isabella. By his first wife he had issue two sons, John, who succeeded him, and William (of whom presently). This John Sidney had a son John, who married Isabella Payteuine, by whom he had an only daughter and heiress, Johanna, who married William Appesley. William Sidney, by his wife, Alisia, daughter and heiress of John Clumford, had one son, William, and four daughters. This William Sidney married Cicely, daughter and co-heiress of Sir John Michell, and Margaret, his wife, who was daughter and heiress of Matham. He was succeeded by his son, William Sidney, who married twice. By his first wife, Isabella St. John, he had a son, William, whose line ended in co-heiresses, married to William Vuedall and John Hampden; and by his second wife, Thomasen, daughter and heiress of John Barrington, and widow of Lonsford (and who, after Sidney's death, became wife of Lord Hopton), he had issue a son, Nicholas Sidney, who married Anne, cousin and co-heiress of Charles Brandon, Duke of Suffolk. By her he had a son, Sir William Sidney, who married Anne, daughter of Hugh Pagenham, and by her had, besides Sir Henry, who succeeded him, four daughters, viz.: Frances, who became Countess of Sussex by her marriage to Thomas Ratcliffe, Earl of Sussex, Viscount Fitzwalter, Lord Egremont and Burnell, Lord Chamberlain, Knight of the Garter, and one of the Privy Council; Mary, married to Sir William Dormer; Lucy, married to Sir James Harrington; and Anne, married to Sir William Fitzwilliam. This Sir William Sidney was made a knight, 3rd Henry VIII., at the burning of Conquest, and a banneret on Flodden Field, 6th Henry VIII. He was chamberlain to Prince Edward (afterwards Edward VI.), and also steward of his household; and his wife was "governesse of the sayd prince while he was in his nurse's handes." To him it was that Penshurst was given by Edward VI. as a mark of affectionate regard. Dying in 1553, he was succeeded by his son, Sir Henry Sidney, who was a Knight of the Garter, Lord President of Wales, and one of the Privy Council; he married Lady Mary, eldest daughter of John, Duke of Northumberland, and by her had issue "the incomparable" Sir Philip, and two other sons, Robert and Thomas, and a daughter, Mary, married to Henry Herbert, Earl of Pembroke. This Henry Sidney was knighted, 3rd Edward VI., and was, when only twenty-two years of age, sent by that amiable young monarch as ambassador to the French court. Under Queen Mary he was Lord Treasurer of Ireland, and Lord Chief Justice, and under Elizabeth was, in 1564, made Lord President of the Council in

the Marches of Wales; Knight of the Garter in 1564; and was twice Lord Deputy of Ireland and Lord President of Wales.

Sir Henry Sidney had been brought up and educated with Edward VI., "being companion and many times the bed-fellow of the prince;" and that young king died in his arms. This death so affected Sir Henry, "that he returned to Penshurst to indulge his melancholy. Here

he soon afterwards sheltered the ruined family of his father-in-law, the Duke of Northumberland, in whose fall he would in all probability have been implicated but for his retirement." He died at Ludlow, the seat of his government, in 1586—his heart being there buried, but his body was buried with great solemnity, by the queen's order, at Penshurst. The concurring testimony of all historians and biographers,



PENSHURST: NORTH AND WEST FRONT.

such as Camden, Sir Richard Cox, Campian (in his "History of Ireland"), Hollinshed, Anthony à Wood, and Loyd (in his "State Worthies"), proves the extraordinary courage, abilities, and virtue of Sir Henry Sidney. These qualities made him the most direct and clear politician. He seems to have been incapable of intrigue and the supple arts of the

court. "His dispatches are full, open, and manly, and Ireland, and perhaps Wales, to this day experience the good effects of his wise government."

"As the father was, so was the son;" the son being Sir Philip Sidney, to whom we have alluded. Sir Philip was born at Penshurst, November 29th, 1554. His life was one scene



PENSHURST: VIEW FROM THE GARDEN.

of romance from its commencement to its close. His early years were spent in travel; and on his return he was married to the daughter of Sir Francis Walsingham, a lady of many accomplishments, and of "extraordinary handiworkness," but his heart was given to another. The Lady Penelope Devereux won it, and kept it till he fell on the field of Zutphen. Family regards had forbade their marriage, but she was

united to the immortal part of him, and that contract has not yet been dissolved. She is still the Philoclea of the "Arcadia," and Stella in the poems of Astrophel. It is unnecessary to follow in detail the course of Sir Philip Sidney's life. There is no strange inconsistency to reason off, no stain to clear, no blame to talk away. We describe it when we name his accomplishments; we remember it as we would a dream of

uninterrupted glory. His learning, his beauty, his chivalry, his grace, shed a lustre on the most glorious reign recorded in the English annals. England herself, "by reason of the wide-spread fame of Sir Philip Sidney," rose exalted in the eyes of foreign nations. He was the idol, the darling of his own. For with every sort of power at his command, it was his creed to think all vain but affection and honour, and to hold the simplest and cheapest pleasures the truest and most precious. The only displeasure he ever incurred at court was when he vindicated the rights and independence of English commoners in his own gallant person against the arrogance of English nobles in the person of the Earl of Oxford. For a time, then, he retired from the court, and sought rest in his loved simplicity. He went to Wilton; and there, for the amusement of his dear sister, Mary, Countess of Pembroke, he wrote, between the years 1579 and 1581, the "Arcadia," a work whose strange fortune it has been to be too highly valued in one age, and far too underrated in another. Immediately after its publication it was received with unbounded applause. "From it was taken the language of compliment and love; it gave a tinge of similitude to the colloquial and courtly dialect of the time; and from thence its influence was communicated to the lucubrations of the poet, the historian, and the divine." The book is a mixture of what has been termed the heroic and the pastoral romance, interspersed with interludes and episodes, and details the various and marvellous adventures of two friends, Musidorus and Pyrocles. It was not intended to be published to the world, but was written merely to please the Countess of Pembroke—"a principal ornament to the family of the Sidneys."

Again, however, Sidney returned to court, and his queen seized every opportunity to do him honour. He received her smiles with the same high and manly gallantry, the same plain and simple boldness, with which he had taken her frowns. In the end, Elizabeth, who, to preserve this "jewel of her crown," had forcibly laid hands on him when he projected a voyage to America with Sir Francis Drake, and placed her veto on his quitting England when he was offered the crown of Poland, could not restrain his bravery in battle when circumstances called him there. At Zutphen, on the 22nd of September, 1586, he received a mortal wound; and here occurred the touching incident to which, perhaps, more than to any other circumstance, Sir Philip is indebted for his heroic fame. It is thus related by his friend and biographer, Fulke Greville, Lord Brooke:—"In his sad progress, passing along by the rest of the army, where his uncle, the general, was, and being thirsty from excess of bleeding, he called for drink, which was presently brought him; but, as he was putting the bottle to his mouth, he saw a poor soldier carried along, who had been wounded at the same time, ghastly casting up his eyes at the bottle; which Sir Philip perceiving, took it from his head before he drank, and delivered to the poor man with these words: 'Thy necessity is yet greater than mine.' He lived in great pain for many days after he was wounded, and died on the 17th of October, 1586." The close of his life affords a beautiful lesson. "Calmly and steadily he awaited the approach of death. His prayers were long and fervent; his bearing was indeed that of a Christian hero." He had a noble funeral; kings

clad themselves in garments of grief: a whole people grieved for the loss of the most accomplished scholar, the most graceful courtier, the best soldier, and the worthiest man of the country and the age. He was buried in state, in the old Cathedral of St. Paul, on the 16th of February. Both Universities composed verses to his memory, and so general was the mourning for him, that, "for many months after his death, it was accounted indecent for any gentleman of quality to appear at court or in the city in any light or gaudy apparel."

We may place implicit faith in the testimony of the contemporaries of Sir Philip Sidney; and by all of them he is described as very near perfection. Their praises must have been as sincere as they were hearty; for his fortune was too poor to furnish him with the means to purchase them with other than gifts of kindly zeal, affectionate sympathy, cordial advice, and generous recommendations to more prosperous men. From Spenser himself we learn that Sidney

"First did lift my muse out of the floor."

In his dedication of the "Ruins of Time" to Sidney's sister, he speaks of her brother as "the hope of all learned men, and the patron of my young muse." "He was," writes Camden,

"the great glory of his family, the great hope of mankind, the most lively pattern of virtue, and the darling of the learned world."

Sir Philip, dying without issue, was succeeded by his brother, Sir Robert Sidney, who was created Lord Sidney of Penshurst, and afterwards Viscount Lisle and Earl of Leicester, and a Knight of the Garter, by James I. He died at Penshurst in July, 1626, and was succeeded in his title and estates by his son, Robert, as second Earl of Leicester. This nobleman was "several times ambassador to foreign courts, and in 1641 was appointed Lord-Lieutenant of Ireland, but, through some unfounded aspersions cast against his fidelity and honour, he was never permitted to seat himself in his new station, and was ultimately dispossessed of it." He retired in disgust to Penshurst, where he spent his time in literary retirement, for he was well read in the classics, and spoke Latin, French, Italian, and Spanish, and purchased most of the curious books in those languages, "and several learned men made him presents of their works." He remained in retirement at Penshurst during the domination of the Parliament and the rule of the Protector, and died there in November, 1677, in the eighty-second year of his age. His lordship, who married the Lady Dorothea Percy, had



PENSHURST: THE BARON'S COURT.

fourteen children, six sons and eight daughters. His eldest son, Philip, succeeded to the title and estates, and lived in troubled times the life of an easy gentleman. Not so the second son, Algernon, the famous scion of the Sidneys, whose name is scarcely less renowned in history than that of his great-uncle, Sir Philip. Of the daughters, Lady Dorothea became Countess of Sunderland, and was the famous Sacharissa of the poet Waller.* Algernon Sidney was born at Penshurst, in 1621. He had scarcely reached the age of manhood when he was called upon to play his part in the mighty drama then acting before the world. He joined the Parliament, and became a busy soldier—serving with repute in Ireland, where he was "some time Lieutenant-General of the Horse and Governor of Dublin," until Cromwell assumed the position of a sovereign, when Sidney retired in disgust to the family seat in Kent, and began to write his celebrated "Discourses on Government." At the Restoration he was abroad, and "being so

noted a republican," thought it unsafe to return to England; for seventeen years after this event he was a wanderer throughout Europe, suffering severe privations, "exposed (according to his own words) to all those troubles, inconveniences, and mischiefs into which they are liable who have nothing to subsist upon, in a place farre from home, where no assistance can possibly be expected, and where I am known to be of a quality which makes all lowe and meane wayes of living shameful and detestible." The school of adversity failed to subdue the proud spirit of the republican; and on his return to his native country, 1677, at the entreaty of his father, who "desired to see him before he died," the "later Sidney" became a marked man, whom the depraved Charles and his minions were resolved to sacrifice. He was accused of high treason, implicated in the notorious Rye House Plot, carried through a form of trial on the 21st of November, and beheaded on Tower Hill on the 8th of December, 1683. His execution was a judicial murder.

Philip, third earl, lived to a great age, eighty-two, and dying in 1696, was succeeded by his grandson, John, who, dying unmarried, was succeeded successively by two of his brothers: the last earl, Jocelyn, died in 1743, without any legitimate issue. He, however, left a

* The famous epitaph usually ascribed to the pen of Ben Jonson, though in reality, it appears, written by William Browne, the author of "Britannia's Pastorals," and preserved in a MS. volume of his poems in the Lansdown Collection, in the British Museum, although so well known, will bear repeating here:—

"Underneath this sable hearse
Lies the subject of all verse;
Sidney's sister! Pembroke's mother!
Death, ere thou hast slain another
Fair, and learn'd, and good as she,
Time shall throw a dart at thee!
Marble piles let no man raise
To her name for after days;
Some kind woman, born as she,
Reading this, like Nioche,
Shall turn marble, and become
Both her mourner and her tomb."

* Waller wooed her in vain; she estimated the frivolous poet at his true value. He called her "Sacharissa—a name, as he used to say pleasantly, derived from *saccharum*, sugar." Sacharissa and her lover met long after the spring of life, and on her asking him "when he would write such fine verses on her again?" the poet ungallantly replied, "Oh, madam, when you are as young again!"

natural daughter, afterwards married to Mr. Streetfield, to whom he devised the whole of his estates. His next elder brother, Colonel Thomas Sidney, who died before him, had, however, left two daughters, to whom the estate properly devolved as co-heiresses; and after a long course of litigation their right was established, and the guardians of the young lady found it necessary to consent to a compromise (sanctioned by Act of Parliament) with the husbands of the two co-heiresses. In the division of the property, Penshurst passed to the younger of the co-heiresses, Elizabeth, wife of William Perry, Esq. (who assumed the name of Sidney), of Turville Park, Buckinghamshire, who repaired the mansion, and added to its collection of pictures. He died in 1757, and his widow, Mrs. Perry-Sidney, was left in sole possession. This lady, after the death of her elder sister, Lady Sherard, purchased most of the family estates which had fallen to that lady's share. A claim to the estates and title of Earl of Leicester was made by a son of the countess of the last earl (Jocelyn), born after her separation from her husband, but was unsuccessful.

Mrs. Perry-Sidney had an only son, Algernon Perry-Sidney, who died during her lifetime, but left two daughters, his and her co-heiresses, to the elder of whom, Elizabeth, who was married to Byshe Shelley, Esq., Penshurst passed. Their son, Sir John Shelley Sidney, Bart., inherited Penshurst, and the manors and estates in Kent: he was created a baronet in 1818. He was succeeded as second baronet by his son, Sir Philip Charles Sidney, D.C.L., G.C.H., &c., who was an equerry to the king. He was born in 1800, and in 1825 married the Lady Sophia Fitzclarence, one of the daughters of his Majesty King William IV. and Mrs. Jordan, and sister to the Earl of Munster. In 1836 he was raised to the peerage by William IV., by the title of Baron de l'Isle and Dudley. By his wife, the Lady Sophia Fitzclarence (who died in 1837), his lordship had issue one son, the present peer, and three daughters, the Honourable Adelaide Augusta Wilhelmina, married to her cousin, the Honourable Frederick Charles George Fitzclarence, son of the first Earl of Munster; the Honourable Ernestine Wellington, married to Philip Percival, Esq.; and the Honourable Sophia Philippa.

The present noble owner of Penshurst, Philip Sidney, second Baron de l'Isle and Dudley, was born in 1828. He was educated at Eton, and was an officer in the Royal Horse Guards. He is a Deputy-Lieutenant of Yorkshire, and Hereditary Visitor of Sidney-Sussex College, Cambridge. His lordship, who succeeded his father in 1851, married, in 1850, Mary, only daughter of Sir William Foulis, Bart., of Ingleby Manor, and has issue living, by her, four sons, the Honourable Philip, the heir-presumptive to the title, born 1853; the Honourable Algernon, born 1854; the Honourable Henry, born 1858; and the Honourable William, born 1859; and one daughter, the Honourable Mary Sophia, born 1851.

The arms of Lord de l'Isle and Dudley are quarterly, first and fourth, *or*, a pheon, *azure*, for Sidney; second and third, *sable*, on a fesse engrailed, between three whale shells, *or*, a mullet for difference, for Shelley. Crests, first, a porcupine, and a bear and ragged staff, *statant*, *azure*, quills collar and chain, *or*, for Sidney; second, a griffin's head erased, *argent*, ducally gorged, *or*, for Shelley. Supporters, dexter, a porcupine, *azure*, quills collar and chain, *or*; sinister, a lion, queue fourchée, *vert*. Motto: "Quo Fata Vocant."

PENSHURST, *or*, as it is called, Penshurst House, *or* castle, *or* place, "the seat of the Sidneys," adjoins the village to which it gives a name. It is situated in the weald of Kent, nearly six miles south-west of Tunbridge, and about thirty miles from London. The neighbourhood is remarkably primitive. As an example of the prevailing character of the houses, we have copied a group that stands at the entrance of the churchyard—a small cluster of quiet cottages behind which repose the rude forefathers of the hamlet, with brave knights of imperishable renown, and near

which is an elm of prodigious size and age, that has seen generations after generations flourish and decay. The sluggish Medway creeps lazily round the park, which consists of about 400 acres finely wooded, and happily diversified with hill and dale. A double row of beech-trees of some extent preserves the name of "Sacharissa's Walk," and a venerable oak, called "Sidney's Oak," the trunk of which is

hollowed by time, is pointed out as the veritable tree that was planted on the day of Sir Philip's birth; of which Rare Ben Jonson thus writes:—

"That taller tree of which a nut was set,
At his great birth when all the muses met; "—
to which Waller makes reference as "the sacred mark of noble Sidney's birth;" concerning which Southey also has some lines; and from

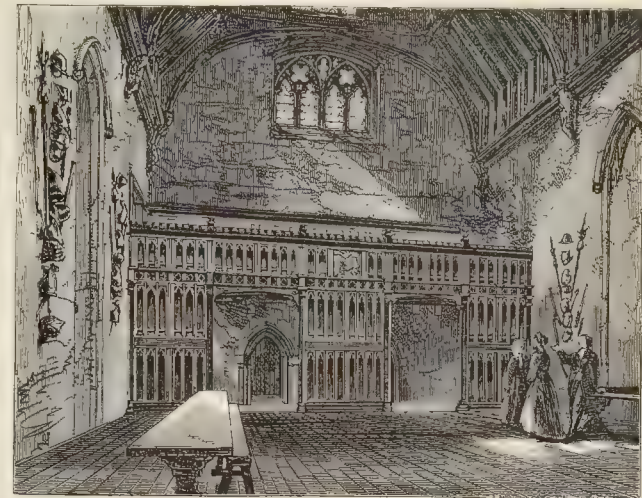


PENSHURST, FROM THE GARDEN: THE RECORD TOWER AND THE CHURCH.

which a host of lesser poets have drawn inspiration.

Until within the last thirty or forty years the house was in a sadly dilapidated state. Its utter ruin, indeed, appeared a settled thing, until Lord de l'Isle set himself to the task of its restoration, and under his admirable direc-

tion it rapidly assumed its ancient character—a combination of several styles of architecture, in which the Tudor predominated. One of our views is of the mansion, from the principal approach through the park. In another view the west front is shown, the north front being seen in short perspective; on the left



PENSHURST: THE HALL AND MINSTRELS' GALLERY.

is "Sir Henry's Tower," containing his arms, and an inscription stating that he was "Lord Deputie General of the Realm of Ireland in 1579." This tower terminates the north wing, in which is the principal entrance, by an ancient gateway, leading through one of the smaller courts to the great hall. Over this gateway is an antique slab, setting forth that

"The most religious and renowned Prince, Edward the Sixth, Kinge of England, France, and Ireland, gave this house of Pencestre with the manors, landes and appurtenances thereunto belonging to, unto his trustye and well-beloved servant, Syr William Sidney, Knight Banneret."

We cannot do better than ask our readers to

accompany Mr. Parker in his tour through the house. Ascending the staircase on one side of the hall, the company passed through the solar or lord's chamber, at one end of which Mr. Parker thought the chapel had been originally screened off, and that it was changed into a hall-room in the reign of Queen Anne. The Buckingham Building, which was next visited, was found to have been admirably restored, although it had fallen into a sad state of ruin. Fragments of one of the old windows, however, were discovered, and these enabled the architect to restore it completely. Mr. Parker considered it to be one of the most beautiful instances of restoration he had seen. It gave a most vivid idea of its original state. The company then descended into the lower chamber or parlour of the house of the time of Edward III., which was perfectly preserved, and an excellent example of a mediæval vaulted substructure. Passing to the Elizabethan house, the company entered a suite of rooms elegantly furnished, and containing many exceedingly interesting objects. The chairs were of the time of Charles II., of English manufacture, and the best specimens of that date that could be found. There were also a couch of the same period, and an Augsburg clock of the seventeenth century, some very old and valuable paintings, and choice cabinets of carved ebony. Among other curiosities was an illustration of the funeral procession of Sir Philip Sidney. Mr. Parker then drew attention to the exterior architectural style of the Buckingham Building, added in the time of Richard II., and admirably restored by the architect. The recent restoration of the Elizabethan Building had also been ably done. The windows were especially noticeable, by the skillful manner in which the work had been executed after the style of fragments of the old work. The Elizabethan front was also an object of much interest. The exterior architecture in the servants' court was a noble composition, full of interest.

Thus the "restorations" have been made in good taste and with sound judgment; and the seat of the Sidneys has regained its rank as one of the finest and most extensive edifices in the county of Kent.

Mr. Parker said the word "restoration" was odious to the ears of archaeologists, because it was so often synonymous with the entire destruction of all historical interest; but in the present instance the building had really been restored to what it was originally.

In the interior, the "Hall" is remarkably fine and interesting, with good architectural features. The pointed timber roof, upon which the slates are laid, is supported by a series of grotesque life-size corbels; and the screen of the gallery is richly carved and panelled. The gallery—"The Minstrels' Gallery"—fills the side opposite the dais, and the Gothic windows are narrow and lofty.* Every object, indeed, calls to mind and illustrates the age of feudalism. The oak tables, on which retainers

feasted, still occupy the hall, and in its centre are the huge dogs in an octagonal enclosure, beneath the louvre, or lantern, in the roof, which formerly permitted egress to the smoke.

Leaving the hall, the Ball-room is entered; it is long and narrow, the walls being covered with family portraits; some original, some copies. Queen Elizabeth's room succeeds; it contains much of the furniture, tapestry-covered, that was placed there when the virgin queen visited the mansion. In one corner is an ancient mandoline; some portraits of the chiefs of the heroic race are here; and here is a singular picture, representing Queen Elizabeth dancing with the Earl of Leicester. The family portraits are gathered in the "Picture Gallery;" it contains no others; none but a member of it has been admitted with one exception—that of Edward VI., who gave the estate to the Sidneys. Among them are several of Sir Philip and Algernon Sidney, one of Sir Philip's sister, the Countess of Pembroke, to whom he addressed the "Arcadia," and who is immortalised in the epitaph we have just given, and one by Lely of the "Sacharissa" of the muse of Waller. A small chamber in the mansion contains, however, a few treasures of rarer value than all its copies of "fair women and brave men." Among some curious family relics and records is a lock of Sir Philip Sidney's

hair; it is of a pale auburn. A lock of the hair of the ill-fated Algernon is also with it, and in tint nearly resembles that of his illustrious great-uncle.*

The church at Penshurst is dedicated to St. John the Baptist. It immediately adjoins the park, and is connected, by a private walk, with the gardens of the mansion. It is an ancient and very venerable structure, containing many monuments to the Sidneys, and to members of the families of Dragnowt, Cambridge, Egerton, Head, Darkenol, Pawle, and Yden. The most interesting and beautifully wrought of the tombs is to the memory of Sir William Sidney, Knight Banneret, Chamberlain, and Steward to Edward VI., and Lord of the Manor of Penshurst, who died in 1553. It stands in a small chapel at the west end of the chancel, and at the foot of the tomb is a very antique figure, carved in marble, supposed to be a memorial to Sir Stephen de Pencestre. Below is the vault which contains the dust of generations of the Sidneys. Sir William Sidney's monument is a fine example of Art, elaborately and delicately sculptured; it contains a long inscription, engraved on a brass tablet, the lettering in which is as clear and as sharp as if it were the work of yesterday. The roof of this chapel is peculiarly light and elegant. In both exterior and interior it is highly picturesque. The oak gallery



PENSHURST: THE VILLAGE AND ENTRANCE TO CHURCHYARD.

is one of the earliest erections of the kind that followed the Reformation. Mr. Parker, in his address to the Archaeological Society, thus spoke of the church:—"It exhibited specimens of the architecture of various periods, and is interesting as the burial-place of the ancient families that inhabited the mansion. The north side was of the time of Henry III., and was probably built by Sir Stephen Pencester; the south side in the time of Edward III. The chancel chapel at

the end of the south aisle was the burial-place of the Pulteney family. There were also two chantry chapels on the north side, one of the time of Edward I., and the other of the time of Henry VI. Amongst the other interesting monuments and tablets there is one commemorating the late illustrious Lord Hardinge."

In all respects, therefore, a visit to Penshurst—now by railroad, within an hour's distance of the metropolis—may be described as a rare intellectual treat, opening a full and brilliant page of history, abundant in sources of profitable enjoyment to the antiquary, affording a large recompense to the lover or the professor of Art, and exhibiting nature under a vast variety of aspects.†

* On each side of the hall were two tables and benches, which, if not actually contemporaneous with it, were certainly among the earliest pieces of furniture remaining in England. There was no doubt a similar—or probably a more ornamental—one on the wall at the upper end of the hall, where the Elizabethan table now stood, which was used by the lord and his more honoured guests, the side tables in the lower part of the hall being for the domestics and retainers, and guests of that class. One end of the dais had been altered, so that the original arrangement could not be seen; but there would necessarily be at one end the sideboard, or buffet, filled with plate, arranged on shelves to be well displayed, whilst it also formed a sort of cupboard, with doors which could be closed and locked. This piece of furniture was usually placed in the recess formed by a bay window in halls of the fifteenth century, but it was doubtful whether the bay window was in use as early as the fourteenth. At the opposite end of the dais was the door to the staircase of the solar or upper chamber, used as the withdrawing-room for the ladies after dinner; and by its side there was another door leading to the cellar. This was originally the lower chamber under the solar, but afterwards there was often a short passage to the cellar, which was sometimes underground, and the original cellar, or lower chamber, became the parlour. But there were always two chambers, one over the other, behind the dais, the two together often not reaching so high as the roof of the hall. The upper room was the lord's chamber, from which there was usually a look-out into the hall, as a check to the more riotous proceedings after the lord and his family or his guests had retired; or for the lord to see that the guests were assembled before descending with his family into the hall.—PARKER.

* In the centre of the hall was the original hearth or rearedo, almost the only one, he believed, remaining. By the side of it were the audirons, or firedogs, for arranging logs of wood upon the hearth, and over it was an opening in the roof, with a small ornamented turret to cover it, called a smoke-louvre, which unfortunately had been removed, after having been previously Italianised and spoilt. The custom of having a large fire of logs of wood in the hall continued long after fire-places and chimneys were used in the other chambers; and it was a mistake to suppose that they were unknown in this country until the fifteenth century. There were many fire-places and chimneys of the twelfth and thirteenth centuries in the chambers, but it was not customary to use them in the hall before the fifteenth. In spite of all the modern contrivances for warming rooms, it might be doubted whether for warming a large and lofty hall it was possible to obtain more heat from the same quantity of fuel than was obtained from the open fire, and where the space was so large and the roof so high that no practical inconveniences could be felt from the smoke, which naturally ascended and escaped by the louvre.—PARKER.

* There are many other relics of interest and value scattered throughout the mansion, but towards the close of the last century a grand collection of ancient armour, worn by generations of the Sidneys, richly emblazoned and inlaid, was sold as old iron that cumbered one of the rooms of the house; while MSS. of inestimable worth, including correspondence with the leading worthies of many centuries, mysteriously disappeared, and were probably consumed as waste paper, useful only for lighting fires.

† To the park and to the several state rooms the public are on fixed days freely, graciously, and most generously admitted; and the history of the several leading attractions is related by attentive and intelligent custodians.

CELEBRATED CHURCHES OF EUROPE.

No. V.—YORK CATHEDRAL.



FROM the earliest period of authentic British history the city of Eboracum, or York, has been a place of great distinction; and its cathedral, or minster, as it is frequently called, has occupied a most prominent position among the chief ecclesiastical edifices of the kingdom. As with the majority of our cathedrals, that of York was built on the site of a heathen temple; yet, writes Mr. King, in

his "Handbook of the Cathedrals of England," "although the Roman Eboracum can hardly have been without a Christian church, all recollection of such a building seems to have passed away when St. Paulinus visited Northumbria at the beginning of the seventh century." The first church is attributed to Eadwin, King of Northumberland, who had been converted to the Christian faith by Paulinus, one of the missionaries sent to Britain by Pope Gregory the Great. The conversion of Eadwin is said to have occurred under the following circumstances. He invited the nobles of his kingdom to consult with them about the new faith, when Paulinus

diers devastated Yorkshire. Thomas of Bayeux, the first Norman archbishop, was consecrated to the see in 1070. Finding the minster in ruins, he first partially restored, and afterwards, it is said, built a new church from the foundations, about the year 1100.

It is interesting to trace the growth of our great ecclesiastical buildings from their infancy to the grandeur of their maturity. This, however, is not so much the object of this series of papers, as it is to offer a few general remarks upon their history and vicissitudes. The church built by Archbishop Thomas remained entire no longer than half a century, when Archbishop Roger reconstructed the choir, with its crypts, on a much larger scale: the eastern portion of the crypt shows the Latin-Norman style of architecture. The north and south transepts, built by Archbishop Gray in the early part of the thirteenth century, are examples of Early English. In 1291 Archbishop Le Romeyn laid the first stone of the existing nave, and built the chapter-house: both are in the Decorated style. In the latter half of the fourteenth century the Lady Chapel and Presbytery were erected, by Archbishop Thoresby, in the Early Perpendicular style. The choir is of the same date, and is in the Perpendicular style.

Within the memory of the present generation York Cathedral, which is surpassed by few in the kingdom in dignity and massive grandeur, has suffered great injuries from fire. "In the night of February 2nd, 1829," says Mr. King, "the choir was set on fire by a certain Jonathan Martin, who had hidden himself after the evening service of the previous day behind Archbishop Greenfield's tomb in the north transept. After destroying the carved stalls and the organ, the flames reached the roof, which was entirely consumed. Considerable damage was done to the stonework of the choir, and the great east window was not saved without difficulty. Martin himself" (who was a brother of John Martin, the painter of 'Belshazzar's Feast,' and other most notable works) "escaped through a window of the transept, but was taken at Hexham a few days afterwards, and tried at the York assizes, when he was pronounced insane. He was confined in a lunatic asylum, and died in 1838." The good feeling and liberality of the public, among whom the inhabitants of Yorkshire were eminently conspicuous, aided by the Government to some extent, effected a restoration, at a cost estimated at £65,000, under the superintendence of the late Sir Robert Smirke, R.A. Teakwood, to the value of £5,000, was supplied from the royal dockyards, and "Sir Edward Vavasour, Bart., like his ancestors in the fourteenth century, gave the necessary stone from the Huddlestone quarries—the same which had been worked in the time of Archbishop Thoresby." These contributions are not included in the estimate just mentioned. The restoration had only been a few years completed, when in May, 1840, a fire broke out in the southwest tower, which contains the bells, where some workmen were engaged in repairing the clock. The tower was destroyed, the bells were melted, and the flames attacked the roof, the whole of which was consumed. Again public spirit repaired the mischief done, at a cost of upwards of £23,000; the architect employed was Mr. Sydney Smirke, R.A.

Yorkshire is wonderfully rich in the architecture of the Middle Ages, of which the cathedral is a noble example.



appeared among them, and preached with such eloquence, painting the excellence of the Christian religion in colours so vivid, that the monarch did not hesitate to seek for baptism. The ceremony was performed on Easter-day, 627, in a small wooden church hastily built while he was being instructed as a catechumen: a very large number of his nobles and inferior subjects followed his example, and were baptized in the Ouse, the Swale, the Trent, and other rivers within his dominions. After Eadwin's baptism, the king, says Bede, "set about to construct in the same place, and at the suggestion of Paulinus, a

larger and more noble basilica of stone, in the midst of which the oratory he had first built was to be included;" but before the walls were completed the king was slain, at the battle of Heathfield, in 633, and it was left to his son Oswald to finish the work. The head of Eadwin was carried to York and deposited in this basilica, in the "portions of St. Gregory the Pope, from whose disciple he had received the word of life."

From this period to the time of the Conquest the sacred edifice passed through various changes, till it was almost entirely destroyed by fire when the Norman sol-

No. VI. AMIENS CATHEDRAL.



It may fairly be assumed that no English traveller journeying from Calais or Boulogne to Paris would fail, if he had the least taste for Art of any kind, to stop at Amiens, if only for an hour or two, to take a peep at the magnificent cathedral of that city; an edifice which a modern French writer terms "the finest cathedral in France." The general plan of the edifice is admirable, and its proportions are so skilfully arranged as fully to satisfy the eye, the taste, and the judgment. The art of the builder of the Middle Ages has never imagined or executed anything so complete. The nave, especially, is without a rival. "The Cathedral of Amiens," says the distinguished French architect, M. Viollet-le-Duc, "as to plan, is the church of the pointed arch *par excellence*." It covers a space larger than that of any other French cathedral, being about one-fourth greater than those of Rheims and Bourges, and about one-third more than that of Paris.

Originally founded towards the end of the third century, it was repeatedly rebuilt after having been destroyed by fire; notably at the period when France was invaded by the Normans, about 850, and again in 1019 and 1107. Toward the end of the eleventh century the bishopric of the diocese was held by Guy de Ponthieu, a learned and enterprising man, a patron of the Arts and letters. He reconstructed the old and dilapidated monastery built on the spot where, according to the legend, St. Martin divided his cloak with the poor man; transformed it into a college; and, in 1073, placed in it a body of clergy. It was this Guy de Ponthieu who wrote a long poem celebrating the conquest of England by William the Norman. In 1218, during a violent storm, the lightning struck the spire and ignited the timber-work: the fire spread rapidly, and only stopped when the entire edifice was consumed. Everard de Fouilloy was at that time bishop, a man of good attainments, and of distinguished birth: among his near relatives was William de Joinville, Archbishop of Rheims, a prelate possessed of very considerable wealth, and zealous in the cause of the Church. He undertook to rebuild the cathedral, and selected as the architect Robert de Luzarches, "master-mason," as he was styled in the phraseology of those times. De Luzarches had studied carefully the architectural examples at Noyon, Laon, and St. Denis, and turned to profitable account these works of his predecessors. The first stone was laid in 1220; but before the outer walls were raised to any considerable height Everard de Fouilloy died, and his successor, Geoffroy d'Eu, appointed Thomas de Cormont to carry on the work, under whom and his son Regnault it was completed in 1269, except the west front, which was not finished until the end of the fourteenth century. Our own Cathedral of Salisbury was built at the same time, "but of the two," says Mr. Gwilt, "Amiens is in a more perfect and advanced state of Art than Salisbury, for the French were before us in adding to the simple beauties of the former period many graces not adopted by us until the latter." "The nave of Amiens Cathedral," continues the same writer, in another page of his "Encyclopedia of Architecture," "is usually admired for its elegant proportions, and by several eminent critics has been cited as the *beau idéal* of that style of architecture so universally practised during the Middle

Ages, or after the Romanesque had been discontinued. It is one of the most simple in its arrangement, though at first sight removing all idea of simplicity, and appearing so complicated in its variety of parts as to defy the application of any ordinary rules; the numerous arcades, the narrow and lofty compartments, the vaulted divisions, the diagonal and curved lines blending one into the other, and apparently without limit, it is some time before the eye can acquiesce in the idea that such an edifice can be brought under the same laws as a Greek temple."

In 1527 the central tower was again struck by lightning; the fire spread with great activity, and destroyed the tower,

with the elegant spire which crowned it. The rebuilding of these was commenced two years afterwards, and was completed in 1533. The exterior decoration of the present tower and spire is very fine.

Passing for the first time over the threshold of the cathedral, and entering the building, the mind of the visitor at once receives the most vivid and agreeable impression. The edifice has lost, during the last four or five centuries, little of its original character. The axe and the hammer of revolutionary destructives have respected its elegant ornamental details; and fashion, a thousand times more relentless than time and revolutions, has here introduced no important changes. Numerous tombs of fine sculp-



tured work yet cover the ashes of many illustrious dead, for fanaticism or cupidity has laid no unhallowed hand upon them. Curious pictures of the Puy-Notre-Dame, a religious society founded in honour of the Virgin Mary, decorate the walls: the choir is surrounded with a girdle, so to speak, of stone bas-reliefs, and filled with carved stalls of exquisite workmanship. The reputation of these stalls is universal; they are 120 in number. In 1508 Arnoul Boulain, "master-joiner," as he is termed, of Amiens, was commissioned to execute these works, and in the year following, in order to expedite them, Alexander Huet, also a "master-joiner," of the city, was

associated with him. A large number of bas-reliefs, representing scenes, historical and allegorical, in the life of the Virgin, form portions of these beautiful wood-carvings: all was done under the direction and superintendence of four canons of the cathedral, whom the chapter especially selected for the office. It is to these belong the honour of choosing and arranging the subjects borrowed from history or legend: their intelligence really directed the hands of the artists. The carvings are in oak, and time has given them a richness of colour that greatly enhances the beauty of the workmanship.

JAMES DAFFORNE.

EAGLE LECTERNS.

THE eagle engraved on this page was carved from a design of Mr. G. G. Scott, R.A., by the Rev. Robert Baker, Rector of Hargrave, Northamptonshire, for the purpose of aiding by its sale the restoration of his parish church. The lectern is now exhibited at the museum adjoining the rooms of the Institute of British Architects, in Conduit Street, Hanover Square; and intending purchasers are referred either to the curator or to Mr. Baker himself. It is a work of Art well fitted for a gift (memorial or otherwise) to some large church or cathedral; its size precluding its admission into a building otherwise than of ample dimensions.

Now that the naves of our cathedrals are so generally and so happily utilised for popular services, we wish we could see permanently introduced into them pulpits and lecterns befitting, in size and elaboration, the grand spaces with which they have to do; and we make this remark on ecclesiastical quite as much as on æsthetic grounds. It seems unworthy of the English Church, which professes to take her stand upon the Word of God, and has never, at all events, undervalued preaching and the reading of the Scriptures, to have to confess herself vanquished (as she undoubtedly is) by the Roman and Greek Churches in the matter of pulpits and lecterns. We presume that the reaction against the vulgar and obtrusive "three-deckers" of the last century, when the altar table and everything else were not merely hidden, but extinguished, physically and morally, by the pulpit, has led to the contrary extreme.

But is it worthy of an "august" Church like the Anglican to run into extremes? Why is it impossible not to be narrow-minded and one-sided? While duly recognising the sacramental and sacerdotal, why neglect for a moment the equally important intellectual element of Christianity? Why not make the representatives of either principle equally honoured and equally glorious objects in a church?

The architectural portion of the work before us was, as we have said, kindly designed by Mr. Scott as his contribution to Hargrave Church.

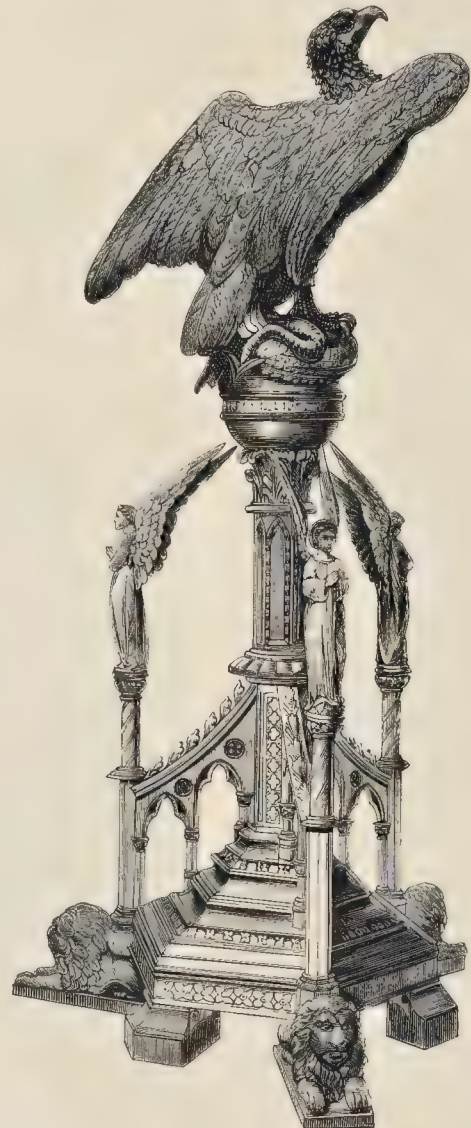
The eagle is one of many carved by Mr. Baker. One of the same dimensions, but different design, is to be seen in New College Chapel, Oxford, and others in different parts of England. These are all from the same model (as regards the bird), made from the life in 1861. A fine eagle was purchased for that purpose by Mr. Baker, and kept in his rectory garden for an object of study; that gentleman not having been able to meet with any eagle, whether mediæval or classical antique, that did not, in his opinion, more or less misrepresent the king of birds,—if "misrepresent" is not in most instances too courteous a word to use.

Ultra-mediævalists we know are opposed to *life-likeness* in church sculpture, and prefer the conventional, however absurd; they would rather see an impossible eagle, such as a Chinese carver, or a red Indian, or a journeyman of some manufacturing firm of mediæval objects would turn out; but true taste and an extended knowledge of church Art have led our great architects to take modified and more sensible views. Though they would not copy nature in minuteness of detail, still they like to see a touch of true life, as if the artist had had nature before him. Mr. Baker's aim in the model before us was to restore to the eagle some little truth and spirit; and also, by placing his eagle in a more vertical position than usual, to increase the feeling of repose and dignity that he conceives should be in the eagle of Christianity. There are eagles and eagles; and a type of savage vengeance is as much out of place in supporting the holy book as the Michaelmas goose, which we sometimes find, in brass or wood, performing the same office. M. Viollet-le-Duc says, "The eagle flies towards the highest regions; this is why it accompanies the lectern, as if to carry towards God the song of the clerks." This remark favours the idea of the eagle looking upwards, and not earthwards, as it generally does.

Mr. Baker's success as a modeller from nature has been borne witness to by Mr. Frank Buckland in *Land and Water* of May 29, 1869. Referring to the New College eagle, he says,—"The modest description of his own work," in another column of the same paper, "hardly gives an idea of the exceedingly elegant attitude which he has given to his noble bird. It is represented with its wings slightly expanded, while its grand defiant head

and telescopic eyes look upwards, as though it were about to wing its flight skywards among the clouds. The sacred volume which it carries has been placed between its wings with admirable art; for while the bird appears to allow the actual weight of the book to fall upon its wing feathers, yet it appears to bear its burden with grace, and one might almost say with will-*ingness*."

Why eagles were first adopted in churches as



lecterns is a question that does not seem capable of a satisfactory solution. In fact, it seems involved in much obscurity. The prevailing idea is that the bird came to be so utilised, as being the recognised symbol of St. John the Evangelist. But granted that St. John is the mystic eagle of Rev. iv., why is he to be more intimately associated with the Holy Scriptures than the other sacred writers? Granted that he was allowed a special intimacy with the

Living Word, and a deeper insight into divine things;—granted that, in the words of the beautiful old Latin hymn,

"Volat Avis sine retâ
Quo nec vatis nec propheta
Evolavit altius?"—

still, why should the written revelation be made, as it were, his exclusive possession?

We purpose continuing our remarks on this interesting subject in a future number.

STUDIOS OF ROME.

A VISIT to Rome enables me to give you another peep into the studios of those who from widely-distant countries assemble in thisemporium of Art. It must be a cosmopolitan glimpse; and, first, let us take a glance at the studios of the lady-artists—premisses that we note only those works which are the incipient fruits of this season. A new name appears among us—that of Vinnie Ream, a young and tiny delicate girl whom the genius of Art has wafted across the waters of the Atlantic. With her, too, have come her father and mother, who depend on Vinnie; and so, at the very outset, our kindest sympathies are engaged in her favour. Scarcely two years have passed since she was an *employé* in the Washington Post Office, where, as a pastime, she modelled the medallion head of an Indian. It excited so much attention that a member of Congress asked her to make his bust, and succeeding, she was invited to do the same for Senator Sherman, Thaddeus Stephens, Reverdy Johnson, and, lastly for Abraham Lincoln, the President of the United States. Vinnie had thus acquired a certain reputation; and she was urged to compete, on the death of Lincoln, for the sculpture of the only statue of the President which had been ordered by the Government. Her bust of Lincoln was placed in the Rotunda, and there were eight or nine competitors for the work; but a motion, drawn up by Thaddeus Stephens, to give the commission to Vinnie, passed the committee unanimously, Congress without a division, and the Senate with an overwhelming vote. She has been working on it now two years, and the model has been approved by the committee, but under the advice of some friends she is making a few alterations before she begins it in marble. This great work, for which the Government has contracted for 108,000 dollars, will, when completed, be placed in the Capitol. It stands 6 feet 5 inches in height, and is said to be an excellent likeness of the distinguished patriot. Its pose is easy and natural. Miss Ream has wonderfully surmounted the difficulties of modern costume by throwing a cloak over the left shoulder, which is grasped or held by the left hand, while in his right he holds the Charter of Emancipation. Resting against the walls of her studio are medallion likenesses of Professor Kaubach of Munich, and of Father Hyacinth. The heretical father gave Miss Ream three sittings just before leaving for America, and wrote to her that he should feel proud in being placed between Thaddeus Stephens and Abraham Lincoln. Not far from Father Hyacinth is a bust of Gustave Doré, who paid our young artist great attention when in Paris; and in very close contact, still in the clay, is a bust of Archbishop Spalding of Baltimore. Miss Lewis, a lady of colour, in whose behalf an effort was made several years since to awaken your sympathies, is now designing a monument to be erected in Montalban, Massachusetts, to the memory of the first lady-physician in America. She is executing also a Madonna for the church of S. Frances in Baltimore, by order of the archbishop. 'Clytie turned into a Sunflower' is a commission. The Americans will gain no small amount of credit if, of their superfluous wealth, they bestow a little in encouraging the two ladies just mentioned. Miss Foley is already honourably known in England by her beautifully-finished medallions; and perhaps no one of her works will do her more credit than her highly-finished likeness of S. C. Hall, the Editor of the *Art-Journal*. A bust of the Pope, a commission for America, is considered by an eminent judge of Art to be the "best likeness of his Holiness he had ever seen." It is executed, of course, entirely from memory, and it is difficult, if not impossible, for a lady to procure a sitting; but Miss Foley, by dodging round corners and attending audiences at the Vatican, has managed to secure an admirable resemblance. Since we last visited her studio, Miss Foley's magnificent medallion head of Jeremiah has grown into a bust, and unless we are greatly mistaken, a body seated, to match,

will inevitably seek its head, or at all events it ought to do so.

Miss Hosmer, who from her long residence in Rome may be regarded as the chief of the lady-sculptors, has not much to show, or that she will show at present. Closely shut up in her *sanctum* is the statue of the ex-Queen of Naples, which she is still modelling and still improving. In about a month it will be probably exhibited to visitors. So scrupulous is the fair artist in concealing this work from the public until it has received the last finishing stroke, that not even was the Empress of Austria, as the queen's own sister, permitted to see it. Miss Hosmer is also engaged in modelling the beautiful medallions representing the twelve hours of night, which are to decorate the door in bronze gilt she has designed for Earl Browlow. The door is intended for a drawing-room opening into the library, and every medallion is a treasure of Art. The beautiful fountain designed and constructed for Lady Mariana Alford, and which has so long been permitted to adorn the pretty ante-room of Miss Hosmer, will be sent off in a few months.

Simmonds, a young English sculptor, who has lately returned to Rome after an absence of several years, deserves to be better known than he is. Discarding old ideas and subjects, of which the world is full, he has struck out a new path, and in pursuing it he displays much originality of conception and delicacy of execution. He has modelled this season a Falconer of the size of life, who has just unleashed his bird. The body of the falconer rests mainly on the right foot, and is leaning forwards; the right arm is bent in front, and holds the leash and hood; while the left arm is elevated, and on the hand stands the falcon with wings outspread ready to take a swoop. The head of the falconer is thrown back, and the face, which is looking upwards, is full of expectation. The costume is Italian of the fourteenth century: a quilted doublet, a tight-fitting jacket with a pouch behind; the shoes are pointed; while the hair is matted behind, as if well rubbed with pomade. Simmonds has several other works of considerable merit in his studio, as 'Cupid and Campaspe playing at Cards for Kisses.' The idea is taken from the drama of *Alexander and Campaspe*, as quoted by Percy: the group waits for a purchaser. Every one knows Laurence Macdonald, who has gladdened many hearts by his faithfully-executed busts. His son Alexander is now putting into marble a large and classic group: 'Eneas carries off his father from Troy, and leads with his left hand Ascanus, who holds up a portion of the drapery of Eneas, which otherwise *would* fall. Anchises rests on the right arm of his son, and throws his left arm round his neck, while the hand grasps the shoulder. It struck us that the weight of Anchises was made to depend too much on the strength of an arm. The aged Trojan carries the Palladium which was long preserved in the Temple of Vesta, in Rome. Bernini has treated the same subject, and his group stands in the Borghese Villa; but Macdonald has introduced some modifications and, perhaps, improvements. He is a promising and aspiring sculptor.

A model of David, life-size, is now being put into marble for the first time by D'Epinay. The left hand, hanging down, is entwined in the hair of Goliath's head; the right hand rests on his hip, and around it are the sling and the cord. His great work is done, and Israel is delivered. The hair falls in curls on either side of his head; the expression of the face is youthful—firm, but severe; the lips are full, and the figure is draped round the waist. A Faunette, life-size, represents an *espiegle* kind of creature. The right arm, thrown across the breast, rests on the left shoulder; the left hand is fixed on the hip, and suspended from the left arm is a tiger's skin. The right leg is drawn slightly back, the foot resting on a clump of something—whatever the artist may mould his clay. A laughing face looks over the right shoulder, while slightly-pointed ears unmistakably declare the Faunette. D'Epinay is also executing a small bust of the Empress of Austria, who did him the honour to visit his studio, and also a charming little Madonna,

to increase the devotion, we believe, of the only child of her Majesty. Of Warrington Wood so much has been said heretofore that it only remains for us to add, his beautiful group of the 'Sisters of Bethany' will be probably exhibited in the rooms of the Royal Academy. Mr. Wood received the distinguished honour of being commanded to attend at the Palazzo Farnese by the Empress of Austria. Before leaving Rome, her Majesty "desired to see Mr. Wood," and showed an intimate acquaintance with his clever works. "I have had the honour," said Baron Visconti to us, "of attending from forty to fifty royal personages during their visits to Rome, but the Empress of Austria is the most *gentile* of all. Indeed, her Imperial Majesty fascinated all who had the honour of approaching her."

Mozier is modelling one of the most beautiful creations of Milton: "Sabrina fair, listen whilst thou art sitting." She is seated on a fan-shell, which has for its legs four long inverted shells. The left hand behind the ear indicates that she is listening, whilst the eyes and mouth both are expressive of attention. Rogers is fully employed in completing the details of his great works for America; and Storey has just modelled, and, by this time has sent off to Munich, a fine figure of Salome to be cast in bronze. She is seated, and her left leg is thrown across the right; the left arm reposes on the back of the chair. The face of Salome, who is of life-size, is eminently Jewish: eyes long, lips thick, and mouth long and open. Vesta, of heroic size, is a truly noble figure. She stands erect; her right arm rests on an altar which is by her side; the left arm hangs easily downwards. The expression of her fine face is serious, perhaps even to severity.

How is it that the admirable statue of Diana, by Cardwell, which was exhibited in Manchester in 1862, remains still unsold in the Royal Institute of that city? A copy for Mr. W. Laird of a similar subject, by Wyatt, is a great improvement on the original, inasmuch as, by opening the eyes and the mouth, and imparting to it more spirit and dignity, he has deprived it of that sweet and lascivious expression which was better suited to a Venus. Gibson told Cardwell never to cover it, and both he and Tenerani, masters of their art, greatly delighted in what would seem to be unappreciated in Lancashire. This, however, by the way; for we pass on to notice the work—or Cardwell's work—of the season, and it is Callisto, a nymph of Diana. The father of the gods, Jupiter, it must be confessed, was anything but a moral deity, and poor Callisto was one of his many victims. How is she to hide her fault from the chaste Diana? She flies from her; is overwhelmed by fear and shame; and here we see her seated on the trunk of a tree, her eyes fixed on the ground, and the whole face betraying an expression of the most touching melancholy. Cardwell is the first artist who has ventured to cast his own works in bronze, a happy thought in these times, when the world is so full of Fauns and Dying Gladiators. Before leaving the sculptors, the name of Reinhart, already well known, must not be omitted. Even in the opinion of artists his statue of Clytie is the most beautiful work of the season. It is still in the clay; but the last delicate touches were being given to it when we visited the studio last week, and soon it will be cast. Never was the female form more exquisitely designed or expressed.

We turn now to the painters, and by courtesy give our cousins the precedence. For poetic feeling and grace of delineation no one in Rome surpasses, or even equals, Buchanan Reid. Several of his most striking pictures have recently been described in the *Art-Journal*. His work for the season, not yet completed, is 'Abon Ben Haden,' suggested by the beautiful poem of Leigh Hunt. The artist has caught the feeling of the poet. There is an effulgence around the angel which lights up the room, and a sweet seriousness on the countenances of the figures which declares that the Spirit of the Lord is there. Heely has in his studio a most successful full-length portrait of 'Lizet at the Piano.' His head is turned somewhat to the right, whilst his eyes seem to be

seeking inspiration from above. It is a fine head for painting, to which ample justice has been done. Another portrait, that of Longfellow, has just arrived from Munich, where it had been exhibited. His daughter stands by his side, and, while hanging over him, looks into his face. It is a good likeness, and a touching representation of filial affection. Half-length likenesses of Mr. Walter and General Fox, as also a full-length likeness of General Beauregard, are highly-finished pictures, and are said to be, as can well be imagined, good resemblances. But Heely's work of the season is a 'Portrait of Pius IX.' and is acknowledged an admirable likeness. It is rather larger than life. The Holy Father wears the white *sottana*, over it the *cotta*, and an embroidered stole, while the upper part of the figure is covered with the crimson velvet tippet, trimmed with ermine. The left hand is on the bosom, and the right arm and hand are raised in the act of benediction; but is not that arm wearied? It has the appearance of being so. Lowenthal, a German artist, is already well known in England. He has now on his easel a picture representing Tasso and Eleonora of Ferrara. The poet kneels and kisses her right hand, and she yields it, but with her face half averted, and her finger on her lips enjoining caution. She still remembers her rank, while exhibiting this touch of nature. She is every inch a princess, but what a lovely face! She wears a red satin train, hooked up in front, and is ascending some marble steps, leading to a terrace decorated with vases of roses and aloes. Tasso's cap and the scroll of the "Liberata" have been thrown hastily on the ground. A visit to Muller's studio, the great water-colourist of Rome, will well repay the journey. His 'Falls of Tivoli, and Castel Gandolfo,' with its beautiful foliage, are delicious; but who that has ever visited Vertunni's studio will not return to it again and again? One basks in his sunshine, or reclines in the shade of those glorious groves of lime-trees which constitute one of the most charming features of his landscape. Six of his pictures will probably be exhibited in London this year, and the English public will have an opportunity of seeing the creations of one of the most eminent painters of the Roman school.

We shall visit now several of the English studios, and first that of Miss Blunden, an English lady not sufficiently appreciated, to whom must, however, be assigned a high rank among artists. A devoted follower of Ruskin, she has obtained from him and others the most favourable criticisms; and there are those here who do not hesitate to pronounce her to be the greatest genius in Rome. Her 'View of the Tiber and of Ponte Molle, as seen from Mount Marzio,' purchased by Mr. Odo Russell, is a charming picture, full of detail; so are some scenes of Capri and Sorrento. How delicious is that view across the Bay of Sorrento to Vesuvius in the distance! The sea is gently crisped, and a small bark is coming towards us so quietly, one can almost hear the ripple. This, together with another picture painted at Sorrento, has just been purchased by Mr. William Laird. There is great truth in all that we have seen of Miss Blunden's productions, while her colouring is most brilliant, though not too much so for this climate. Mr. Strutt is just sending off a large picture, commissioned by the late Mr. Barton, which has occupied the artist, or rather has been on his easel, for several years. It is 9 feet by 5 in size, so that there is ample space of canvas to represent the beauty and the grandeur of the 'Falls of Tivoli,' and well has Mr. Strutt completed his task. It is so full of detail that a personal visit to Tivoli is almost unnecessary after having seen this carefully-painted picture. Nature has done her utmost to assist the artist in making the lines converge, as it were, to one point, but it is only through an intimate acquaintance with Italian life, and a deep feeling for Italian scenery, that such an effective painting could have been produced. How delicate is the misty light which shines on the cascades in the morning sun, and how beautiful and how true is that purple bloom that glows on the olive-clad hills! Poingdestre, too, an old resident in Rome, most ably represents

the life and beauty of Italian scenery. On his easel is a large picture of the marble mountains of Carrara. High above the valley they rise, and on the slopes are slabs which have been blasted—down they come tumbling, and shortly will be secured, and carried off to Rome, where the sculptor's skill will discover all varieties of lovely forms. Some of the mountains are covered with wood, and a blue haze rests upon them. There are four waggons in the foreground drawn by oxen—they are laden—and from one of them a man with a goad urges on the sleepy, patient animals, while another stretches a long pole across to keep them together. Riviere has some excellent representations of Roman life, and very shortly you will see 'Some Peasantry of Subiaco entering Rome.' There is an oratory by the roadside, and an old man clothed in sheepskin halts, and stretches his hands to the Madonna; a little boy stands half subdued by his side; and a woman, who has placed her *bambino* on the ground, kneels reverently. There is another scene in which Subiaco is perceptible in the background. A young woman, unkempt, with a cradle on her head, and holding a little girl by the hand, is trotting merrily on. She has a green bodice, a blue apron with a red border, and that indispensable article of peasant finery, a red cloth or skirt hanging behind. Aloes and every species of rich vegetation fill up the picture.

Brennan is now painting for exhibition at the Royal Academy 'The Young Acolyte.' Taken from the lower ranks, the little fellow, clothed in the sacerdotal dress, is standing easily on the church steps, and is watching his quondam companions playing at nuts. There are two or three merry boys, and a girl with a basket, looking at them. How the priestling longs to join them! But he may not—and he is trying to call up a dignified look. But out comes the sacristan, censor in hand; he lifts the curtain, and summons the acolyte to his duties in the church. Another clever and characteristic picture of Brennan's is a 'Barber's Shop in Capri.' The barber in a red fez is working away at the grizzled beard of a peasant. A patient woman stands by immovable, holding a brass basin with both hands, and a couple of urchins are looking in at the door. At the back is a Madonna with an oil light burning; a sign-board tells you it is the shop of a "Barbiere Salassatore," which is illustrated by a painting of a human arm sending forth a stream of blood.

Rome.

HENRY WREIFORD.

ROYAL BIRMINGHAM SOCIETY OF ARTISTS.

THE Spring Exhibition of Water-colour Paintings, under the auspices of the above-named society, was opened to the public on the 24th of March. The magnificent suite of rooms (the best exhibition-rooms by far in the provinces) never look better than when hung with the works which characterise this early exhibition. The contents consist of 600 works in all, including some twenty sketches in oil, contributed chiefly by the members of the local society. The borrowed works are chiefly lent by local collectors: these include examples of J. M. W. Turner, D. Cox, and W. Hunt, from the gallery of Joseph Gillott, Esq.; those by Turner, 'Heidelberg' and 'Llanthony,' are instructive, as illustrating the former his best, the latter his second, mode of treatment. J. A. Frazer, Esq., sends an excellent picture by Rosa Bonheur, 'Otter Hounds,' amazingly life-like, looking as intelligent as other hounds can look. Frederick Tennins and William Kendrick, Esqs., contribute each a charming example by W. Goodall, 'The Orphan' and 'Day Dreams,' both very beautiful, and characterised by great simplicity and chaste, subdued colour. To A. S. Field, Esq., are due 'The Hay-Cart' and 'Canal Scene,' by George Frapp. To R. L. Chance, Esq., 'Coaching in the Olden Time,' by G. Gow, and 'The Haunt of the Wild Ducks,' by F. Taylor. To John Chance, Esq., a fine F. De Wint. Mr. H. Nettlefold contributes a fine

Guido Bach, and Mr. Edwin Guythers some examples of David Cox. In addition there are pictures by W. Muller, J. Crome, Stanfield, David Roberts, and Sir A. W. Calcott. The execution of J. V. Bartholomew as a flower-painter is illustrated in a very magnificent example of hollyhock and passion-flower. A. P. Newton's 'Shades of Evening among the Argyllshire Mountains' is true, solemn, and grand; and the 'Mountain Torrent,' by J. W. Whitaker, is a noble drawing. 'Derwentwater,' by J. M. Richardson, is a fine work, but partakes more of the character of oil than water-colour. William Hunt is not dead so long as his pupil, John Sherrins, lives: as, for example, in 'The Brace of Snipes,'—never were feathers painted more beautifully nor truly. The depth of oil and richness achieved in water-colour is evidenced by the 'Birds and Heather' of C. Richardson; the blooming heather is contrasted with the brilliant iridescent plumage of the pheasants which lie in close proximity to it. Our limits preclude the possibility of doing more than simply introducing the well-known names of artists who contribute, as E. Hayes, Beverley, Collingwood Smith, Kilburne, Guido Bach, Cattermole, Harry Johnson, Bouvier, Vicat Cole, P. Cornouls, Churnock, Thomas Danby, Birtles, Bond, Finnie, Foster, Nash, Rayner, Woolnoth, Warren, Elijah Walton, &c., &c. These, with the following lady-artists—Mrs. W. Oliver, Mrs. C. Rosseter, and Mrs. W. Duffield, Misses Philott, Constance Frapp—will sufficiently indicate the treat in store for those who may be disposed to visit the exhibition and the varied subjects which make up a considerable share of its attractions.

Hitherto attention has been directed to the works of contributors from a distance, but it should be known that the Royal Birmingham Society of Artists has within itself good material, nor are local amateurs wanting to help: of the 600 works exhibited, upwards of one-third are the results of local artistic talent. F. H. Henshaw contributes many examples of charming landscape-scenery, admirable, bright, and sunny: no artist does greater justice to foliage of sturdy oak or tender birchen tree. In bold, broad, true, and free treatment, with fidelity of local colour, C. T. Burt is a master. W. Hall has a few "bits" of much excellence. J. Chattock, excellent as his works usually are, never exhibited anything better than his 'Near Kinloch Ewe, Ross-shire': he therein shows his mastery over cloud-land, and the effects resulting from their shadows on the landscape below. The facile pencil of C. W. Radclyffe gives evidence of his artistic ability in numerous contributions. Progress is clearly evident in the works of S. H. Baker and his sons, Harry and Alfred, who unitedly send seventeen works for exhibition. J. Steeple sends some excellent examples of clever and carefully-manipulated landscapes: in this he is seconded by Miss Steeple, who is a creditable follower in the footsteps of her sire. Where there is a will there is a way, if we may judge by the advances made so evident in the works exhibited by C. R. Aston. The examples shown by W. H. Vernon do not demonstrate improvement over previous efforts. J. Worey, in his flower-pieces exhibited, is quite as careful and faithful in colour as ever—to this he owes his success. And if we mistake not, there is a successful future in store for Frank Hinkley, whose careful drawing and rich colour are manifested in the works, three in number, exhibited by him, all of which greet the artist with the talismanic word, "Sold."

Additional local exhibits will be found by G. Berniesconi, J. Banner, P. Deakin, G. Clare, P. M. Feeney, W. H. and E. Hall, J. J. Hughes, J. Pratt, H. Pope, E. J. Payne, J. Talbot, H. Key, J. L. Lomas, W. H. Starkey, E. J. Payne, &c., &c.; and J. L. and A. R. Carpenter, G. Shaw, and C. Wallis contribute as amateurs. The works of the following lady-exhibitors are entitled to notice; i.e., those of the Misses Aston, Davis, Perrins, Freeman, Townley, M. and F. Vernon, &c., &c.

The secretary, Mr. A. E. Everitt, shows his artistic qualifications by two very faithful transcripts of the interior of the time-honoured, hallowed fane of the church of Stratford-on-Avon, and that of Sutton Coldfield.

THE NATIONAL PORTRAIT GALLERY.

THE National Collection of Portraits is now open to the public in the long gallery of the building in Exhibition Road, South Kensington, having been removed from the dismal rooms in Great George Street.* It consists of 295 portraits, of which 86 have been "presented," the remainder being purchases.

It is still, however, but the nucleus of a collection, and will of a surety increase, although, even in this large and long gallery, with its dozen screens, double lined, but little room is left for future acquisitions and presentations; and a very few years hence an enlargement, "somehow," will be absolutely necessary.

It would be very difficult to overrate its value and importance. It must cheer the hearts and minds of its projector, Lord Stanhope, and the enlightened men by whom he was supported, to visit a gallery so full of interest and instruction. Few boons have ever been given to England so fruitful of good; for the portraits are, like the biographies of great men, teachers by example.

The men and women here represented by "the Art that can immortalise" are, in nearly all cases, those who have been useful in their lives, and whose works do follow them—legislators, statesmen, soldiers and sailors, poets, historians, men of science, philosophers, artists, voyagers, patriots,—to say nothing of kings and queens, who are present in sufficient abundance. Many of them are valuable, considered merely as works of Art; but their worth is not so to be measured. It is to a glorious assemblage of the worthies of Great Britain, from an early period to our own time, we are invited, when asked to enter these walls; we see them as they were in life; by a very slight stretch of imagination, we can hear them speak with their tongues as they will speak in their books as long as our language lasts; and it is easy to read here of the memorable deeds that make them famous for all time. The gallery is therefore a perpetual lesson; a salutary stimulus to work wisely and well, with the hope, not very remote, to be classed among those who will be remembered for good done and evil resisted, and whom, for ever and ever, the people will recall to memory with gratitude and affection.

Some of the portraits are of those who flourished centuries ago; but many are of the heroes of pen and sword, with whose faces and forms even the young among us are familiar. We renew acquaintance with them; they gladden the heart of memory: some were the personal friends of those who greet them here; others have been seen often in private or in public, in the open street, in the pulpit, in the senate, or in the deadly struggle that brought glory and supremacy to the British Islands, when half the world was in arms against us—only to bow in submission to the victors, who were triumphant in the cause of liberty and civilisation. There is ample here to make us proud and to justify pride.

The secretary has very properly avoided the need of a catalogue by having printed not only the name, but some brief "particulars," under each portrait. The humblest visitor will thus know something of the person on whose "counterpart" he looks; he will desire to learn more, and is thus led to read and think.

The descendant or representative of any great man or woman will do well and wisely to place his or her portrait here, thus continuing a work begun, but not ended, in earth-life; increasing daily a debt of gratitude for services rendered to mankind; and giving perpetual force to the divine counsel, "Go and do thou likewise."

* Admission free: but it is accessible on only three days of the week—Monday, Tuesday, and Saturday, from 10 to 6. The reduction is to be regretted. There can be no good reason why it should be closed on any day; people find it difficult, in such cases, to remember the days on which the doors are shut.

ANCIENT WALL-PAINTING IN ROME.

THE Emperor of the French, as is generally known, acquired some time since, by purchase, the ground, and all that remains upon it, of the once famous palace of Augustus Caesar on the Palatine Hill. Numerous valuable objects of Art have been recently found among the ruins, but the most important discovery is that made on the walls of three continuous apartments, assumed to have once been bath-rooms, on which some admirable pictures were painted in fresco. These pictures have been copied by a French artist, M. Layraud, and the reproductions exhibited in the *Palais des Beaux Arts*, Paris; the frescoes themselves, to the extent of five fragments, have also been taken to Paris, and will be set up in a room of the Château de St. Germain, which is also to contain other objects derived from the same source.

M. Layraud's copies occupy three large canvases and three of smaller dimensions; the subjects of the principal pictures are as follows:—The first represents a street-scene: from the door of a house a female has just gone forth, followed by a young servant carrying in her hand a fruit-basket. Above the doorway is a kind of balcony, over which a figure is bending to see what goes on below. At the balcony of an adjoining house appear two females. On the left of the composition rises a house of several stories: a colonnade supports a terrace to the height of the first story, and on this terrace we see two figures.

The second subject is taken from the mythological narrative of Polyphemus and Galatea. The scene lies near the sea-shore, and a short distance from the mouth of a river which winds its tortuous course till it is lost in the horizon: a bright sky is spread over all. The banks are strewn with Cyclopean blocks, round which the blue water surges into white foam. One of these blocks seems to have recently served for a sacrificial altar, for it appears to bear the remains of a fire; and behind it is seen the upper half of the form of Polyphemus: the deformity of the giant is skilfully dissimulated by the artist, who, while presenting the ordinary features of the figure, has, under the transparency of the skin, concealed the eye of the Cyclops. The face of Polyphemus expresses the tenderness of grief. In the rear of the giant is a cupid without wings, boond with cords or reins. Galatea, her hair dishevelled, and her person half nude, is hastening away on a marine horse: patting the neck of the noble animal, she looks at her lover with an expression half thoughtful and half alarmed. Two river-nymphs appear above the water, gazing curiously at the unwonted sight.

The third canvas introduces Io, Argus, and Mercury: the name of the deity Hermes is written in Greek characters at his feet. Io is seated at the foot of a high column, on the summit of which is a statue of Juno; on the right is Argus, armed with a sword and lance; on the left Mercury, with his caduceus, or wand, and wearing the traditional cap or bonnet. The composition is one of noble simplicity, yet fine in effect; the feeling that pervades it is that of exquisite delicacy: these three figures have an admirable and eloquent expression. Io, her left hand laid upon her heart, and her head turned a little on one side, lifts her eyes heavenward with a look of tenderness and resignation. Here, as in the Polyphemus picture, is the perception of beauty: Io is represented without horns, and Argus has not a hundred eyes; the guardian, watchful, almost threatening, has his attention fixed on Io, who appears to understand that the hour of her deliverance is come when she sees Mercury at hand.

Two of the smaller canvases show respectively a sacrificial ceremony and one of divination. The sixth is a scene in which the house of Livy, with its area of white mosaics, occupies the foreground. In the whole of these works we have most interesting examples of Roman Art as practised two thousand years ago.

OBITUARY.

*JEAN VICTOR SCHNETZ.

ONE of the oldest members of the modern French school of painting has passed away in the person of M. Schnetz, who died in Paris, on the 15th of March, at the age of eighty-three: he was born at Versailles in May, 1787. The opening of his career seems to carry the memory a long distance back in the history of French Art, for he first studied under David, and subsequently under Reynault, who died more than sixty years ago, the unfortunate Gros, and Gérard. He made his first appearance as an exhibitor at the *Salon* in 1819, but soon after left for Italy to complete his studies in that country. In 1840 he was nominated for the first time Director of the French Academy in Rome, where he resided during seven years, returning to Paris in 1847, and remaining there till 1852, in which year his appointment to Rome was renewed, and he once more assumed the direction of the French school there, and retained it till 1866.

The works of this artist present no peculiarity of style which can be called his own; they rather combine those of the masters under whom he studied. In the quality of design his compositions generally are vigorous and well sustained throughout, and his colouring is brilliant, but often is deficient in harmony—a fault not uncommon among the painters of his country. The fruits of a long life of labour include pictures of almost every kind of subject, with the exception of portraiture. Among the principal may be enumerated 'The Bohemian Gypsy predicting the future of the Young Shepherd Montalto, afterwards Pope Sixtus V.,' and 'The Inundation,' both in the gallery of the Luxembourg; 'Reapers listening to the Song of a Herdsman,' in the collection of Prince de Beaufrémont; 'Joan of Arc arming,' in the Luxembourg gallery; 'The Sacking of Rome by the Constable de Bourbon,' and 'The Constable de Montmorency wounded at the Battle of St. Denis.' Of pictures executed by command of the French Government and by different ministers are 'The Raising of the Siege of Paris in 886,' 'The March of the Crusaders towards Jerusalem,' 'The Capture of Ascalon,' 'The Battle of Cérissolles,' 'The Great Condé at the Battle of Seneff,' all in the gallery of Versailles: 'Mazarin on his Death-bed presenting Colbert to Louis XIV.,' 'Boethius, Prisoner in Pavia, taking Leave of his Family,' both in one of the saloons of the Council of State: 'St. Martin dividing his Cloak with the Traveller,' in the Cathedral of Tours; 'Sainte Geneviève distributing Provisions during the Siege of Paris,' in the church of Notre Dame de Bonne Nouvelle, Paris; 'The Distressed imploring Help from the Virgin,' in the church of St. Etienne du Mont, Paris; 'The Fight on the 29th of July before the Hôtel de Ville, Paris,' in one of the apartments of the Prefect of the Seine; with others too numerous to point out. M. Schnetz was frequently engaged on the decoration of churches in Paris, and especially on those of the Madeleine and Notre Dame de Lorette.

To the Paris International Exhibition of 1855 he sent from Rome 'Suffer the little children to come unto me' with it were exhibited two of the pictures mentioned above, 'The Bohemian Gypsy' and the 'Sainte Geneviève.' M. Schnetz received a first-class medal for historical painting in 1819, was made a Chevalier of the

Legion of Honour in 1825, Officer in 1843, and Commander in 1866. In 1837 he was elected Member of the *Académie des Beaux Arts*, to fill the vacancy caused by the death of his latest master, Baron Gérard.

FRANCESCO SANGUINETTI.

This sculptor, who had obtained very considerable reputation in Germany, died in Munich on the 17th of February. He was born at Carrara, and studied first under his father, but subsequently became the favourite pupil of Rauch, in Berlin, who, in 1829, sent him to Munich to model the colossal seated figure of Maximilian Joseph I. After a short tour in Italy Sanguinetti returned, in 1831, to the studio of his master, in which he executed several busts, and a statue of Hylas, in marble. He then settled in Munich, where he was chiefly engaged in carrying out the models prepared by Schwanthaler for the figures of Aristotle and Hippocrates, on the staircase of the state library, and the figures of St. Ottilia and Lucia, at the entrance to the Asylum of the Blind. He was much employed in Munich upon busts of distinguished individuals, as well as upon other works for the Glyptotheca and the Pinacotheca; he left unfinished a statue of Maximilian II., intended for the National Museum.

Sanguinetti's private life seems to have been particularly unfortunate. First, he lost, it has been stated, by mismanagement, a property he had bought with the savings of many years; next, his daughter was assassinated at the age of nineteen by a jealous lover; then he was swindled by a dealer out of a valuable collection of pictures; and, lastly, lost what money he had latterly accumulated by the bursting of a bubble company, and was even compelled to sell the little house in which he resided. Such a succession of disasters rarely, it is to be hoped, falls to the lot of any man. Sanguinetti must have welcomed the closing hour of a life which he could only have so long sustained with any placidity of mind by an enthusiastic love of his art.

THE "READING MAGDALEN," BY CORREGGIO.

It may interest lovers of Art to hear of the existence of a picture by Correggio hitherto but little known. All Art-critics agree that among the different subjects treated by this great painter, 'The Reading Magdalen' is the loveliest and most original of his works. That he bestowed especial care on this composition there is now an additional proof.

Until lately only two Magdalens by Correggio have been generally known.

One is in the collection of the Earl of Dudley, and this, with regard to masterly execution and perfect preservation, must take the precedence.

The other, in the gallery at Dresden, has always been acknowledged to be the precious pearl in that collection, although this picture has suffered much by so-called restoration.

But there is a third, to which we would now call attention. This, in the collection of Herr Schmitt at Heidelberg, also claims to be an original picture by Correggio. It is considered by connoisseurs to be the first conception of the other pictures, which are so well known. We have to thank a German Art-critic, Professor Dr. Schliephake, of the Heidelberg University, for his well-directed researches in the matter, published in *Die Diskuren*, Berlin, 1869, Nos. 12, 22, 23, and whose conclusions as to the authenticity of this picture have met with no opposition in Germany.

The picture at Heidelberg is said to have been brought from Italy by Duke Carl of Württemberg [b. 1728, d. 1793], and is in excellent preservation. It is painted on canvas; the size 16 by 9½ inches. Size and composition are almost the same as in the other pictures. The Magdalen is resting in a wood, on the mossy ground, supporting her head on the right arm, and holding with the left the open book before her, bending over it as though absorbed in its pages. The dark-blue drapery gracefully falling back from the head is so arranged as to leave the arms, breast, and feet uncovered. An expression of the deepest feeling, life-like, and of quiet repose, is spread over the whole in graceful simplicity; but just owing to this simplicity and the grandeur of the contour, the picture produces the effect of a full-sized figure, and the smallness of its dimensions is forgotten. The beauty of the *chiaroscuro* cannot be the least of the merits in a painting bearing clearly the impress of Correggio's hand, and indeed here the *chiaroscuro* is of masterly treatment, most transparent and delicate. The different tints of the flesh are harmonised to a fascinating effect, and the tone throughout is clear and pure. The rich and full hair is fair, and the colour of the drapery is so well toned down, that the texture appears in all its reality.

Compared with Lord Dudley's and the Dresden picture, the Magdalen at Heidelberg shows in the head, as well as in the figure, a different type of character. In the features there is something peculiar and characteristic, which proves, we think, that the artist worked direct from a living model. The head has less of the oval shape, and is taken more from the side (three-quarter face), than the others. The pose of the figure is considerably more horizontal, and a narrow piece of the drapery separates the bosom from the book, a refinement not visible in the two better-known pictures.

Another striking difference consists in the shadow which is thrown by the face upon the left shoulder and over the breast. In the known pictures this shadow falls nearly in a straight line, while in the Heidelberg Magdalen it is far more important, and of marvellous delicacy, rendering it easy to trace the profile of the face in the shadow. This picture is astonishingly impressive, and it only contains essentials. The vase in the others is not here. The whole impression bespeaks the great master, and the excellencies of this work forcibly exhibit Correggio's characteristic genius.

Professor Dr. Schliephake describes the Magdalen in the Dudley Gallery as one of the most perfect pictures that Art has produced. The beauty of the composition, united with the rarest and most solid execution, challenges enthusiastic admiration. Time has wonderfully spared it. It is, however, desirable to see it in a strong light; then alone it will unfold all its riches, and permit the eye to penetrate the luminous darkness which surrounds the resplendent figure.

The Magdalen reposes in an idyllic landscape, of which Dr. Waagen, in his "Treasures of Art in Great Britain," vol. ii., 234, says:—"The many details in the landscape forming the background testify the hand of a skilful Netherlandish painter. Neither in the Magdalen at Dresden nor in any other work by Correggio does the same character of landscape occur." The catalogue of the Dudley Gallery says of the Magdalen:—"This picture was painted over, and was bought in that state for 2s.; it was afterwards picked over with a needle, and its value was then estimated at £5,000. It was the subject of a lawsuit for seven years; but eventually Pope Gregory XVI. gave Lord Dudley permission to purchase it and to bring it away from Rome." In the Dudley picture the light which falls on the figure (on the nude part especially) forms a stronger contrast to the deep tints of the drapery and the background than in the Magdalen of Herr Schmitt, in which the sunny light falls brightest on the head; it is subdued upon the figure, and is diffused over the fore and background—both which are far more simple and sketchy than in the other pictures; the whole motive is less elaborate, but full of originality and freedom of handling.

The comparison of the three pictures induces a conviction that in the one belonging to Herr Schmitt, Correggio has rendered his first idea of 'The Reading Magdalen,' and that he did so studying from a living model. The other two are more refined; but this one is simple and natural. In this first conception of the Magdalen ideal Correggio has grasped the principal elements, and produced a composition beautiful in its total effect and grand simplicity.

In the Dresden Magdalen the master introduced many variations. The head became the general type of refined loveliness, the figure is fuller and richer in exterior attractiveness, and the background is elaborated to be in keeping, although the general motive is still much like that indicated in the picture which we take to be the first conception. The Dudley Magdalen is the most elaborate and most finished composition of the three. It is evident, therefore, that Herr Schmitt's picture must be the one first painted; for it cannot be supposed that Correggio would go back to produce such a simple work after the more elaborate paintings.

We gather from Professor Dr. Schliephake's essays instructive information, and we are, as it were, introduced into the master's studio, to see how his first idea, his most admired work, grew and ripened into maturity. The interest and merit of the picture at Heidelberg are its embodiment of Correggio's original idea, so that, on comparing it with the other two, we are initiated into the progressive working of the artist's mind, and follow it through all its phases.

SELECTED PICTURES.

THE STAG AT BAY.

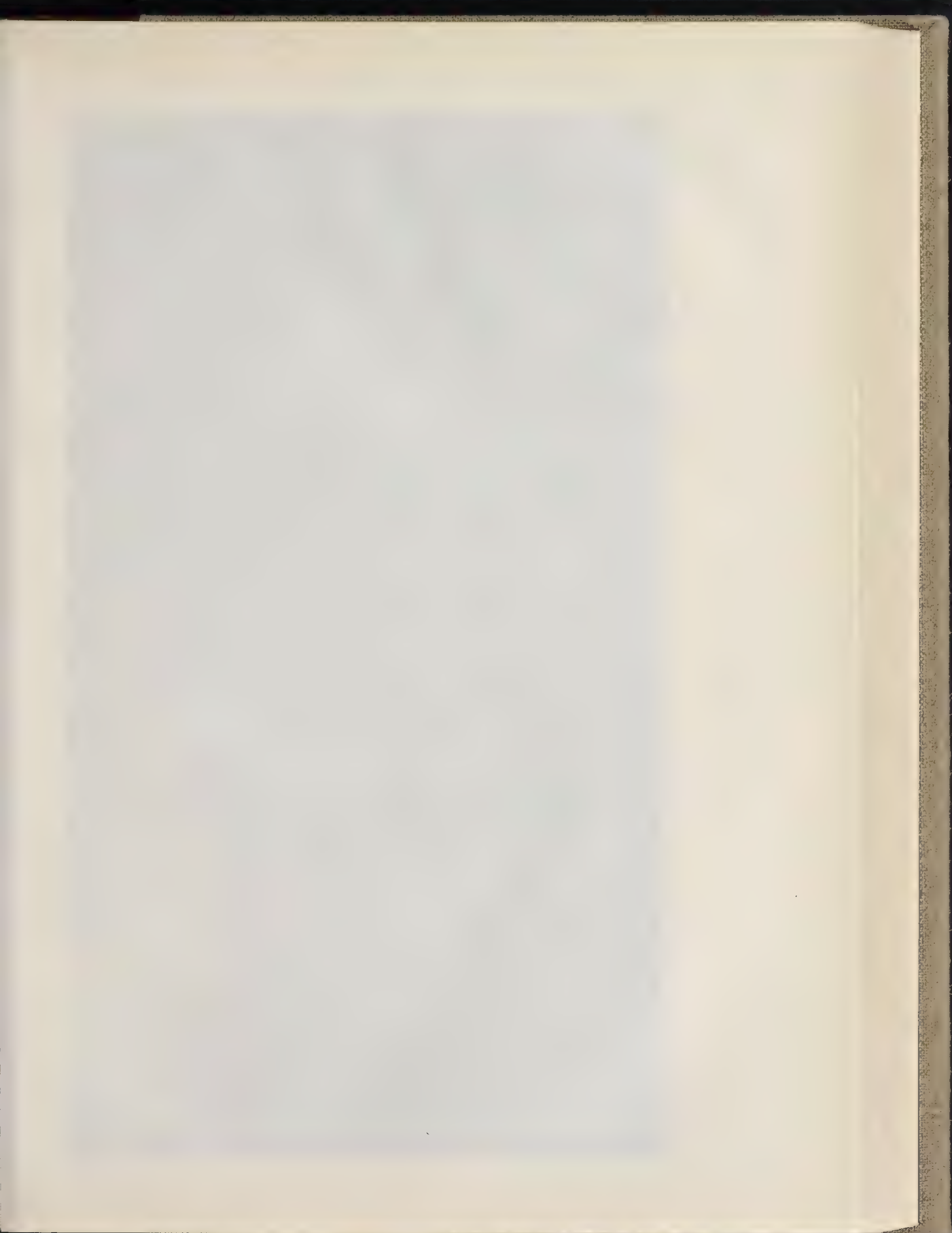
Sir E. Landseer, R.A., Painter. C. Mottram, Engraver.

THIS is a picture widely known from large engravings which have long made it familiar, but it is not the less entitled to a place in our "gallery" of prints, though diminished to a scale adapted to the pages of the Journal. The stag is as noble a specimen of the forest-herd as Sir Edwin ever delineated on his canvas, or met with when "stalking" in the Scottish Highlands, for even in this hour of his agony and peril there is a grandeur in his bearing worthy of monarch of the glen and mountain. This picture forcibly recalls to mind some stanzas of an old song—it was old in our young days, when we helped to swell the chorus of "On, on to the Chase:"—

"On, on to the chase, for the bugle is sounding,
The wild deer has started, and flies like the wind,
Over brushwood and brake with fleet foot he is bounding.
Mocking huntsman and hound, who toil pining behind.
He has cleared the dark forest: its branches still quiver
Where his wide-spreading antlers have tossed them
aside;
And the foam is yet white on the brink of the river,
Where desperate and maddened he plunged in the tide
But, alas! noble victim, thy spirit is falling,
Thy struggle for life and for freedom is vain;
Thy courage, thy swiftness, thy strength unavailing,
Thou never shalt bound through the forest again."

But the *locale* of the incident here represented does not include a river: the stag has plunged into a lake, and stands in the shallow near the shore, whither a brace of hounds have followed: one of these the gallant fellow has placed, at any rate for the present, *hors de combat*; he lies on his back howling, as if in the agony of death-throes: the other dog "gives tongue" as loudly as he can, to proclaim the whereabouts of the game. There is all that is marvellously true to nature in the action and attitudes of the animals; and if one could only get rid of the sense of suffering which the work but too forcibly suggests, it would command unmixed admiration.

The picture is a large one: it was exhibited at the Academy in 1846, and was either painted for, or bought by, Lord Godolphin, who became its possessor.

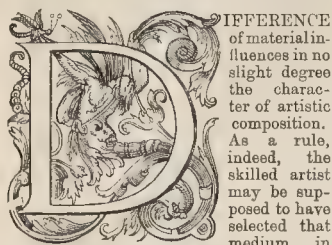






SUGGESTIVE ILLUSTRATIONS
FROM THE

OLD MASTERS IN ART-INDUSTRIES.



DIFFERENCE of material influences in no slight degree the character of artistic composition. As a rule, indeed, the skilled artist may be supposed to have selected that medium in

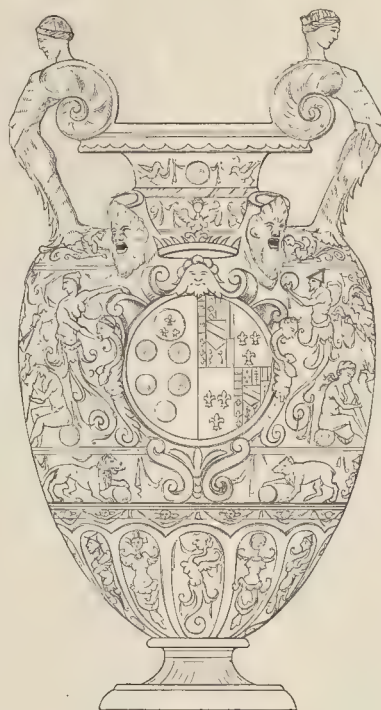
which his genius can most readily give external form to its conceptions. But the rule is far from universal. Some of the greatest masters, in the noblest periods of Art, have handled with equal facility the chisel, the brush, and the pencil. In some instances, as in the case of the immortal Leonardo da Vinci, it is hard to say whether the greatest triumph is attained in the field of architecture, of painting, or of sculpture. In other cases, as in that of the mighty Florentine artist, the bent of the original genius is discernible, whatever be the implement wielded for the moment by the master. No work of Michael Angelo, in whatever medium it may have been wrought, bears the stamp of any inspiration but that of the sculptor.

A remarkable illustration of the difference of style inseparable from working in different media may be found in the illustrations we now offer to our readers. We give examples of masterpieces of the art of the potter, which differ from each other in date by no less than two thousand years. With these the reader may compare the treatment by the goldsmith of a vessel of similar shape, and intended for similar uses. And yet in the vase of Tuscan majolica, in the painted Grecian amphora, and in the chased and beaten silver hydria, we detect the results of totally different processes, and we find ourselves passing into altogether distinct branches of Art.

Our first illustration represents a vase of Italian majolica, or enamelled earthenware, which is now in the Ceramic Gallery of the South Kensington Museum. Its height is 19½ inches, its diameter 10½ inches. The ground is white, and it is ornamented with arabesques, the principal colour of which is yellow. A circular disc displays the arms of the Medici family (or rather those of the city of Florence), as modified after the date of the French alliance of that aspiring house, impaled with the arms of Lorraine, quartered with those of France. The date thus indicated is about the year 1600. The quaint form of the handles scarcely harmonises with the elegant outline of the oviform vase.

No. 2 is a bowl, or plateau, of Urbino ware, from the same collection. It bears the signature "Gironimo Urbino, fecit, 1583." Its diameter is 15½ inches. It has a circular deep-sunk centre, in which is a cupid in *grisaille*, on a deep yellow ground. In the border are six oval sunk pools, in the manner of Palissy, grounded alternately yellow, green, and blue, and each painted with a cupid in *grisaille*. The rest of the surface is filled in with coloured grotesques on a white ground. This remarkable specimen of majolica was purchased for £40 in 1857.

Passing the elegant little design for ornamentation in *niello* work, No. 3, we present, in Fig. 4, a Greek amphora, from the museum named after the present Em-



No. 1. VASE OF ITALIAN MAJOLICA.

peror of the French. It is painted in black and crimson on a cream-coloured ground,



No. 2. PLATEAU OF ITALIAN MAJOLICA.

and bears the signature of the painter, the Greek artist, Nicosthenes.

No. 5 represents another amphora from the same museum, with a black lustrous

ground, on which is a painting of Medea in the act of murdering her children. The

a conflict with the Amazons Hippolyta and Dinomache. The figures on the opposite

side denote that this exquisite example of Etruscan Art was intended for a wedding



No. 3. TAIL-PIECE.

elongated and graceful form of this elegant vase deserves careful attention.

No. 8 is the representation of an am-



No. 4. GREEK AMPHORA.

phora found at Nola in the year 1801, which was purchased for the Pourtales collection, in the stormy year 1815, for no



No. 5. GREEK AMPHORA.

less a sum than 100,000 francs. The side of the vase displayed in our cut represents



No. 6. SPECIMEN OF BOOKBINDING.

present, and the name of the second mother of the bride. This selection of Amazon appears to have been that of the mythological illustrations in compliment



No. 7. CARVED CASSONE.

to the names of the purchasers is a rare and very curious feature of classic life.

No. 9 is a fourth amphora, with black ground varied by cream-coloured bands,

painted with figures and with conventional ornament. With these specimens of ancient Art, in which the sharp, precise touch proper to the Greek painter on earthenware may be contrasted with the free, rapid, flowing lines that denote the master of the wet surface of the Italian enamel, the reader will compare the mag-

figures, representing the training and breeding of horses. Seven of these animals are tended by eight men, in the very costume which, at the present day, is that worn by the Cossacks.

We have only room to call attention to No. 6, the typical representation of the bookbinding known by the name of Count Grollier, being that of a



No. 8. PAINTED AMPHORA.

nificent specimen of ancient silversmiths' work on this page. No. 10 is a silver-gilt hydria, 27½ inches high, and 15½ inches in diameter, which was found in the tomb of a Scythian queen in the Crimea. It is attributed to the



No. 9. PAINTED AMPHORA.

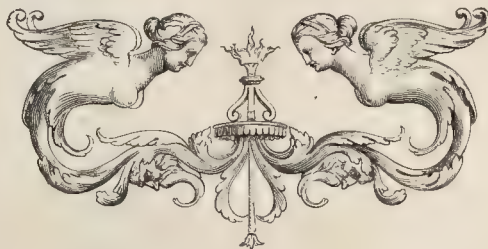
fourth century before Christ. The body of the vase is covered with arabesques in bold *repoussé* work; and it is remarkable that the birds represented (the Tetrao, or grouse), as well as the plants, so far as they can be identified, are of Crimean *habitat*. Around the upper part of the vase is an exquisite little frieze of solid silver



No. 10. SILVER HYDRIA.

copy of the *Adages* of Erasmus, and to the splendid carved cassone, or wedding chest, No. 7, which forms part of the collection of M. Thiers.

The quaint tail-piece, No. 11, represents two arabesque harpies on either side of a central ornament resembling a flaming tripod. The combination



No. 11. TAIL-PIECE.

of the scrolled foliage with the masks is ingenious; but the contrast between the flowing curves of the engraver and the more severe forms of the ancient silversmith—very probably a Greek slave in Scythian bondage—is noteworthy. Two thousand two hundred years of human history, with all their eventful changes, intervene between the dates of the two designs.

ART IN THE MIDDLE AGES.*

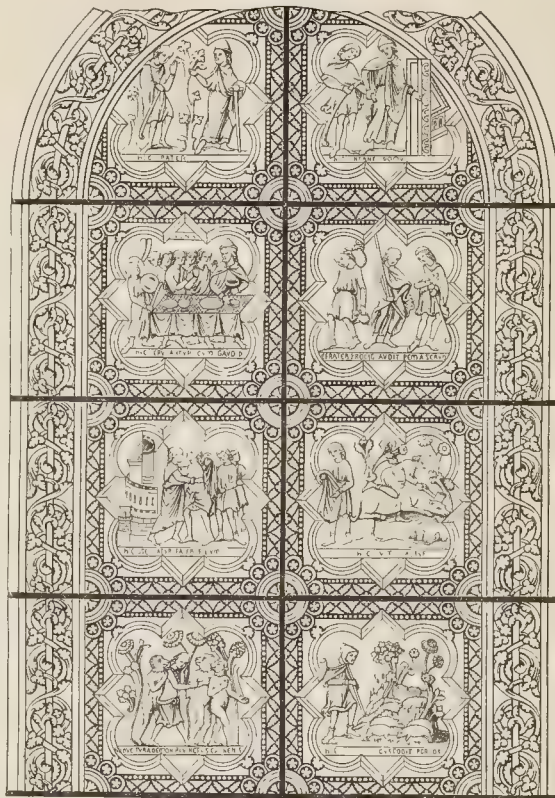
RECURRING to this richly-illustrated volume, the appearance of which was briefly alluded to in our last number, we may remark that it contains, in a somewhat condensed form, the section relating to Art published a few years since by M. Lacroix, in five large quarto volumes under a similar title, which treated in detail the manners and customs, the sciences, literature, and the Arts of the two great epochs to which the work especially refers. But the portion now republished in the translation before us is not limited to Art as the word is commonly understood, but comprises within it almost every subject to which it can be either directly or indirectly applied: a mere enumeration of the headings of the successive chapters shows how wide a field the author, best known in his own country under the *nom de plume* of "Bibliophile Jacob," has brought under observation. They are Furniture, Household and Ecclesiastical; Tapestry; Ceramic Art; Arms and Armour; Carriages and Saddlery; Gold and Silver Work; Horology; Musical Instruments; Playing-cards; Glass-painting; Fresco-painting; Painting on Wood, Canvas, &c.; Engraving; Sculpture; Architecture; Parchment and Paper; Manuscripts; Miniatures in Manuscripts; Bookbinding; and Printing. "Such, in brief," says M. Lacroix, in alluding to the contents of the book, "are some of the principal features of this splendid picture"—a review of the Arts. "One can imagine what an infinity, what variety and richness, of details it should contain. Our subject presents, at the same time, another kind of interest, more elevated, and not less alluring. Here each Art appears in its different phases and in its diversified progress. It is a history, not alone of the Arts, but of the epoch itself in which they were developed; for the Arts, regarded in their nationality, are the truest expression of society. They speak to us of tastes, of ideas, of character; they exhibit us in their works. Of all an age can leave to the future concerning itself, that which represents it most vividly is Art; the Arts of an epoch revivify it, and bring it back before our eyes."

It will be obvious that so vast a range of subject-matter as is here brought into notice, and the long period included in the review—from the fourth century to the second half of the sixteenth century—necessarily restricts the history of each to little more than an outline; and yet this outline is so faithfully and ingeniously traced, that the growth of each Art is developed step by step till we see it arrive at maturity; for it is almost universally admitted that from the time where the author leaves off, every Art not strictly mechanical or scientific—such as modern discoveries and appliances have enabled the world to produce within the last half-century—had fallen into decadence, or had become a mere repetition or adaptation of what had previously been done. The garden of Art-knowledge is now of infinitely vaster proportions than it was three centuries ago, and the labourers in it may be counted by thousands instead of by tens; yet the fruits it yields are neither richer nor rarer in quality than they were in days long since passed away.

There are reasons which will be readily understood by those of our readers into whose hands M. Lacroix's work may come why we can do little beyond speaking of its scope and object. The amount of information it contains is very great, and is presented in a most attractive form, both as regards the author's historical records and the vast number of illustrations it contains; there is scarcely a page without at least one engraving, exclusive of the exquisitely-coloured chromolithographs: of the former we introduce two examples. To the archæologist and the artist it must prove, as was said last month, a valuable book of reference; to the seeker after knowledge, of its kind, it will be

found most useful. "Information about objects of antiquity," the author remarks, "is necessary

to every instructed person. It ought to be studied so far as to enable us to appreciate, or



Fragment of a Church-window, representing the "Prodigal Son." Thirteenth Century. (Presented to the Cathedral of Bourges by the Guild of Tanners.)

at least to recognise the examples of olden time | in architecture, painting, &c., that present



Bas-relief of the Hôtel du Bourghesoulde, Rouen, representing a Scene in the Interview between Francis I. and Henry VIII. on the Field of the Cloth of Gold.

themselves to our notice. . . . The perusal of this book will be for such an attractive intro-

duction to that knowledge which for too long a time was the exclusive domain of the learned."

* "THE ARTS IN THE MIDDLE AGES, AND AT THE PERIOD OF THE RENAISSANCE. BY PAUL LACROIX (Bibliophile Jacob), Curator of the Imperial Library of the Arsenal, Paris. Illustrated with Nineteen Chromolithographs. Prints and engravings of Fou. Hurdied Engravings on Wood." Published by Chapman and Hall

THE FRENCH GALLERY.

SEVENTEENTH EXHIBITION.

THIS gallery, always select, is becoming more diversified. Commencing seventeen years ago as nominally French, it soon became Flemish also; latterly Dutch pictures have been intermingled in fair proportion, and now the German schools are added, to swell the volume of collected nationalities. Also may be noted a slight sprinkling of Italian, Spanish, and Norwegian pictures. Still the prevailing character of the exhibition remains as heretofore; the French, Belgian, and Dutch schools maintaining preponderance. The chief difference this year arises out of greater care in the selection; indeed, for high average quality and nicely-kept balance, perhaps the present exhibition has never been surpassed. From floor to ceiling there is scarcely an indifferent work to be met with. Many are the studios and collections which have been laid under contribution. Her Majesty the Queen and the King of the Belgians are lenders of choice works. We trust that for years to come the standard now reached may be maintained.

The French school, the strongest in Europe, is also stronger than any other in Pall Mall; there are nearly thirty French painters who would call for notice did our space permit. Perhaps we cannot commence better than with Ary Scheffer, whose influence on the mind is always for good. 'Christ Weeping over Jerusalem' (17), was painted nearly twenty years ago, and so wide apart is this spiritual Art from the realistic styles now practised, that not twenty but two hundred years might have elapsed. Not an artist is now left in Europe who trods in this lofty path. Yet Scheffer was proverbially better in intention than in execution; and this figure of the Saviour, though holy and pure, is feeble in form and in colour poor. The picture, which occupies a central position, is in contrast with every work around. Opposite to it hangs a tragic, or rather a romantic figure, 'Virginia Drowned' (143), by J. Bertrand. Upon the shore she lies, in the placidity of sleep rather than of death. The figure is lovely, yet painful; the appeal to sympathy strong: the sentiment of the piece is in excess of its Art-merit. This is a replica of the picture, belonging to the French Government, which obtained much notice in the Munich International Exhibition of last autumn. The style of this artist seems the reverse of settled: the young Garibaldians, seen in this gallery almost in the place now occupied by 'The Serenaders' (48), also by J. Bertrand, were scarcely antecedents in keeping with 'Virginia Drowned.' The future of an artist thus versatile will be watched with curiosity. M. Jacquet, by a most artistic figure, 'Narcissa' (81), is another painter who excites interest and raises expectation. The French school is, indeed, of genius prolific almost beyond precedent in the history of Art. Jacquet, a pupil of Bouguereau, is a name comparatively new: the beauty, style, and delicacy of this figure, subtle in drawing, quiet in colour, show an artist of rare and well-trained talent. M. Bouguereau, the master of this artist, and a favourite in the gallery, paints 'A Day-dream at the Well' (96): the work is careful, refined, and far removed from common nature. Another artist, of more delicacy than dash, of more painstaking than genius, is M. Perrault. The painter introduces us in 'Going to Market' (182), to impossible peasants, clean and good. The picture is spelt out timidly. The English, it is to be feared, appreciate this phase of the French school more than vigour and dash. C. Landelle favours us with 'Haidée' (13): this artist pleases the uninformed public by smoothness and waxiness. A. Jourdain's 'Infant Hopes' (7) is pale and delicate, feeble yet delightful. These Frenchmen throw figures in relief from light backgrounds with admirable effect, and in all that they do are eminently tasteful.

In a style of greater vigour and naturalism appears Jules Breton, of European renown. 'Going to Mass' (82) is a figure marked by originality; the face and costume, the colour,

and the touch, have amazing character. Breton is one of the few artists we can never see too much of, and that by reason of the life and truth he is ever gaining afresh from nature. Henriette Browne also sustains an interest which never flags, though her ideas and treatment suffer occasionally from monotony. For example, 'Egyptian Boys chanting the Coran' (3) wants variety in the figures and faces; each boy is identical with the other, except in the colour of the clothes he wears. The artist in seeking simplicity should not fall into sameness. Near at hand hangs a little picture by the famous M. Fromentin, Chevalier of the Legion of Honour, and the holder of a first-class medal in the Universal Exhibition of 1867. This 'Halt of the Caravan—Smyrna' (11) is remarkable for action, character, and atmosphere: the way in which the result has been gained by a pencil somewhat loose, yet guided by intention, is worthy of note. The works of Fromentin have not been made very familiar to exhibition-goers in England.

Little can be said of Heilbuth, Vibert, J. Goupil, and L. Goupil, save that the works before us are just what might be looked for from the antecedents of the several artists. Heilbuth, however, in 'The Promenade at Rome' (198), grows increasingly careless; the figures here introduced he has used before to better purpose. Of Vibert we have only to say that his present picture shows accustomed impertinence: 'The Fountain' (100), in fact, is not only impertinent, but improper, yet redeemed from grossness, as usual in French Art, by disguise. Assuredly the very last weakness which a French painter is likely to suffer from is false shame.

The room, as heretofore, sparkles with some brilliant gems. The two little cabinet pictures by Meissonier, 'Qui va là?' (47) and 'Halberdier on Guard' (55), are remarkable chiefly for less than usual elaboration, and for touch of increased spirit and force. For our part we care little for a finish which needs a magnifying glass for its full appreciation. The success of Meissonier has induced imitators, some of whom are readily recognised in the room. Among artists who addict themselves to the painting on a small scale the best known are Frère, Plasseau, Duverger, Seignac, and Aufray. Edward Frère, is regaining what latterly he has been losing; 'Helping Himself' (63) shows, moreover, sense of humour, and 'The Family Scrap-book' (24) aims at decorative use of colour of the artist's habitual key. Nothing new remains to be said of Plasseau and Duverger.

French landscape has not of late found much favour in this gallery, and perhaps English patrons are scarcely as yet reconciled to its low monotony of tone. Lambert, however, has long been a favourite, and some of the artist's most successful works have from time to time made their appearance in this room. 'The River Scene' (36), though small, is a characteristic example of the painter: it is a cheerful, yet quiet, pastoral; the atmosphere is liquid and the light sparkling. J. Maris, if not a Frenchman, has the French manner. We have with pleasure watched the artist's works, and one of the best is the present contribution, 'By the River-side' (6). The picture is grey, and yet colour is present in the shade; the treatment is broad and bold, and the tone is kept low, in order to give greater value to the high light reflected from the surface of the dark water. French landscapes augment their power of attraction when inanimate nature is enlivened by the presence even of a sheep. J. B. Ton, who by frequent exhibition in English galleries has almost led us to forget from what country he may have originally come, has evidently been improving his style by study of Rosa Bonheur: 'Sheep on the Hills' (30) is the artist's best work. 'The Twins' (106), by Peyrol Bonheur, is after the artist's usual style. 'A quiet Spot in the Forest of Fontainebleau' (48), for composition, free play of touch, and study of grass foreground and tree background, ranks as the happiest effort of Rosa Bonheur we have for some time met with. The frail timid fawn, dosing in the quiet shade of the forest, is a true and simple transcript of nature, which passes unconsciously into poetry. We conclude this review of the French portion of the collection

with commendation of A. Schreyer: 'A Wallachian Team' (61) of wild horses, loosely harnessed, has the artist's free touch, with greater care and finish.

The Belgian school is fairly represented under the accustomed names; but the loss of Baron Leys is felt, and not one of his mediaevalist followers is present in recompense. The Belgian department in the collection cannot be said to be afflicted with severity; on the contrary, decorative treatment and costume painting are in the ascendant. De Jonghe and Alfred Stevens once more display rich and radiant draperies, all but inimitable in their way; yet such Art wears the mind by its frivolity. H. J. Scholten, in 'The Butterfly's Bower' (70), may be said to represent the *atelier* of Willem, the unrivalled painter of satins. Alfred Stevens, however, who in some respects is Willem's superior, makes his brilliant talents felt by a couple of first-rate examples of his style: 'Nonchalance' (75) and 'La Visite' (76), the latter lent by the King of the Belgians, exhibit the varied surface textures, the nice distinction of materials, and the skilful cast of draperies, we are all accustomed to admire in this clever and adroit painter. De Jonghe is not very far behind Stevens in such mastery, though somewhat mannered, works as 'Playing from Memory' (42). This artist casts, with a light cunning hand, black crape over black silk, making nice distinctions between the two in texture and tone. His compositions he subduces and brings together by quiet neutrals; the wall decoration in this boudoir is rightly of retiring hue: it is strange that the painter cannot complete his composition without the inevitable mass of yellow drapery, quite as indispensable as was the brown autumnal tree to the prescriptive landscapes of last century. J. Portaels whose range, as our readers know, is wide and high, contributes a pleasing figure, 'The Normandy Flower-girl' (28). Louis Gallait also forsakes the high walks of historic Art in 'Le Sentiment de la Maternité,' a rustic group powerfully painted. The picture is lent by the Queen. In landscape, W. Roelofs contributes studies which exemplify the several manners which now prevail in Belgium. In marine subjects, Clays, like Vandervelde, is unapproached for calm; but 'Making Signals' (207), though of unusual force, has not the artist's accustomed light and atmosphere. The recent exhibition of deceased British artists in the Academy confirmed the conviction that Clarkson Stanfield was the greatest marine-painter in the world. How vast for example is the interval between our own master and the Dutchmen Koekkoek, father and son, both seen in Pall Mall, pretty much the same as they may be seen at home in the galleries of the Hague and Amsterdam. Among Dutch painters most worthy of notice here, as in the Universal Exhibition of Paris, are Israels, Alma Tadema, and Bisschop. The last, however, is not at his best, and it will be evidently a turning-point in his future prospects, whether he can master more than the one effect he constantly reproduces—an effect which, as in the pictures of Rembrandt, involves too absolute a surrender of light to shade, of joy to gloom. On a dark day two-thirds of the painter's subject are invisible, and the points he chooses to illumine are seldom recommended by beauty. These remarks expressly apply to 'The Burgomaster's Daughter' (69). Bisschop has a special gift, a specific talent, which is all the more worth cultivating because it stands alone in modern Art. But he will surely tire the public if he cannot evoke from his adopted key more varied harmonies. Alma Tadema also, though original, has long been mannered: 'Ancient Roman Wine-Merchants' (2) is the picture, however, of a man, if of eccentric, yet of extraordinary talents. The scene before us might be laid in Pompeii; it has, indeed, archaeological accuracy, as well as truth to ancient physiognomies: the artist, judging from his whole career, must have studied in museums of antiquities; and these heads of Roman wine-merchants look from out the canvas as animated classic busts. But the most noteworthy work among the Dutch masters is the sick-bed, by M. Israels—the daughter administering 'The Remedy' (184)

to a dying mother. The colour is dreary, for desolation is within the house; the picture is shadowy, for a soul is about to enter the shadowed vale of death. Rugged and ragged is the painter's touch, for this is the abode of poverty, and smooth animated execution would ill befit the humble dwelling with inmates of plain attire; and yet the picture leaves the impression, that if the inmates are poor, they are good; at death's approach they are sustained by hopes which reach beyond the grave. The child amusing itself upon the ground is a touching and true incident: children know not of death. To our mind this is the most impressive picture in the room: wholly different from Ary Scheffer's 'Weeping over Jerusalem,' it arouses emotions scarcely less profound. It is strange how few among modern artists care to take a serious view of life, whereas the old masters were uniformly solemn. One reason for the difference may be that melancholy pictures with difficulty find a market.

The German pictures are neither very numerous nor very remarkable. T. Flüggen, in a large pretentious composition, 'The Princess Elizabeth and her Children' (183), displays the style of Piloti to disadvantage. Another specimen of the Munich school, 'The Separation of Madame Elizabeth from her Niece, Maria Theresa' (192), by E. Meissel, is distinguished by tragic sentiment and situation, accompanied by a fine cast of drapery and other accordant accessories. This, though scarcely a picture of mark, may be taken as a fair example of the treatment of history which now obtains in Munich. The gallery contains other gatherings from the same Art capital: 'A Willow Stream' (45), for example, by H. Baisch, serves to illustrate the distinction between German and French landscape-treatments. Also from Bavaria we observe a couple of clever nature-studies by Mrs. Folsingby. A Braith is likewise of Munich, and 'Opening the Sheepfold' (133) we fancy to have seen last autumn in the International Exhibition of that city. Herr Braith, though a name somewhat new in England, has, on the Continent, become identified with good work. In our catalogue of the Munich Exhibition we made against one of Braith's contributions the note, "such a picture of cattle would create a sensation in London: the execution may want sharpness, but the effect gained is artistic: a painter thus skilled cannot wait long for reward." The picture, which has reached London, justifies this encomium. We are glad to encounter another of the spirited sea-pieces of T. Weber, 'Fishing Vessels off Treport' (197). C. Schrandolph, the son of the famed religious painter who decorated, in the days of King Ludwig, the Cathedral of Spire, has, under a reaction not unusual in human nature, taken to *genre*: 'The Ruined Gambler' (179) is not unworthy of the Dutchman, Brower. Lier is yet another artist whose acquaintance we made in Munich, and the landscapes now in London are after the painter's accustomed manner. The quiet tones, the floating mists, and the cloudy skies, grey in morning dawn or calm in poetic eve, which we associate with this painter, we once again, in this gallery, recognise with delight.

The few works which represent the Italian, Spanish, and Norwegian schools are scarcely of an importance to call for individual criticism. The most worthy of note is 'Eleanor d'Este touched at the recital of the fate of Tasso' (144), by Jerome Induno, of Milan, an artist who appeared with credit in the international galleries of Paris and Munich. In Paris he assumed a Faed-like character; in Munich he displayed a versatility which led us to believe he was ready to assail whatever subject fell in his way—certainly Induno has a right to be ranked among the cleverest painters of modern degenerate Italy. The picture selected for the Pall Mall Gallery took a good position in Munich; among Italian works it stood out favourably for quiet purpose and finished completeness. The preceding criticisms will indicate that this gallery is rich in gleanings from many schools, and yet so large is the annual harvest of the Arts on the continent of Europe that these gatherings are not a tithe of the produce.

SOCIETY OF BRITISH ARTISTS.

FOURTY-SEVENTH EXHIBITION.

AGAIN these ample rooms are filled to overflowing, and once more the 1,004 works collected excite astonishment rather by their number than by their merit. And yet a society which in all probability will survive to see soon the fiftieth anniversary of its birth, must, doubtless, have met some public want, though the precise good it may now be conferring upon Art in her best interests is on the survey of the gallery not very apparent. We are led, however, to hope that the benefit is more appreciable by the members of the society than by the public at large. Painters, in common with other professional men, have a right to live, and considering that the Royal Academy cannot find space for one half of the works seeking a market, the necessity arises for other associations which shall hold out to artists who elsewhere may have suffered disappointment, such consolation and recompense as may, under the circumstances of the case, be practicable. This line of argument constitutes, perhaps, the best apology for a low standard, which has often been matter of complaint. The fact is that so long as Piccadilly has the choice of the best works, Suffolk Street must rest content with the second-best. And we are bound to say that below this humble position it does not now fall; indeed, there are here some few pictures which would be an ornament and an honour to any gallery of the metropolis.

A leading feature in the present exhibition are eleven principal works collected as a tribute "to the memory and talents of the late Frederick Yeates Hurlstone, Esq., who for the last thirty years occupied the president's chair." These pictures have been lent by the Marquis of Lansdowne, the Marquis of Westminster, the Earl of Craven, and others—a fact which substantiates the statement that the works of Mr. Hurlstone have found places in some of the chief private galleries of the country. This retrospect, or synopsis, of the artist's career need not, in our opinion, materially alter that long entertained of his merits and position. Yet 'Columbus asking Alms at the Convent' (229) might be quoted to prove that Mr. Hurlstone when at his best was not very far from the standard of high historic Art. 'Eros' (226), from the collection of the Marquis of Lansdowne, also shows that the artist, though sometimes falling into blackness and dirtiness of pigment, had yet at one time a fairly good eye for colour. It is possible that Murillo did him no good: he came from Spain with the title of the 'English Murillo,' but even such favourable specimens as 'Italian Peasant Boys,' here exhibited, show that his palette was laid with liquorice, and that, instead of catching bright reflections from the blue sky of Naples or Seville, his canvas was clouded by London smoke and fog. Yet in the survey of these collected works we again incline to the opinion that Hurlstone was created for a greatness he somehow failed to reach. A posthumous 'Portrait of the late President' (378) by A. Miles, though it sacrifices vigorous character to a dresy brushed-up spruceness to which the original never condescended, finds an appropriate place in this memorial collection.

At least one artistic work is on these walls, 'A Study' (112), by F. Leighton, R.A. The painter seems intent on rectifying his defects; this head has more than usual texture and transparency, and the colour is almost Titianesque. Close by hangs another highly-coloured, or rather discoloured, production, 'A Mission Sermon in Rome' (113), which concentrates within one frame all the known faults of A. B. Donaldson. We are happy to turn to a head in which are no less apparent the painter's merits; 'Gretchen' (502) is a success; the colour, always a redeeming trait in this artist, is little short of Venetian. The pictures of Mr. Heaphy, as usual, present much to approve, and yet they disappoint: the artist gives two illustrations of the life of Goldsmith, in which he attempts a naturalism, and even a bravura, we are not accustomed to expect at his hand. Several artists amuse themselves at the ex-

pense of "Shakespeare." Mr. Mann, in a poor study of a head, 'Juliet' (474), overdoes the character. A. Ludovisi, "a member," gives a poetic reading to the face of 'Ophelia' (74). T. Roberts, also "member," attempts more than he can attain in 'Juliet and Friar Laurence' (107). Another genuine example of the Suffolk Street school is furnished by J. Gow, likewise a member of the body. 'Huguenot Refugees in the Crypt of Canterbury Cathedral' (176) is better in intention than in painting; the execution is clumsy, and the colour lacks purity. Also of the regular Suffolk Street stamp is 'The Ride' (360), by W. Bromley, yet another member; the same artist is showy, clever, but incomplete in a certain scene where 'Thomas Garway, in Exchange Alley, about 1860, first sold Tea' (187). Two more Bromleys figure in the catalogue, of whom, Valentine, known in the 'Institute,' gives renewed assurance of his distinguished, yet eccentric, talents. 'All Gone' (373) and 'The Right of Way' (495), have amazing point and character, cleverness and completeness. If we mistake not, this artist has a brilliant career before him.

Messrs. Baxter, Barnes, Hill, Cobbett, King, and Woolmer, are all at home in this gallery, and the several styles of these artists have become familiar on its walls. Mr. Baxter's 'Terrace' (294) suggests, of course, a charming lady, and in like manner Mr. Dicksee's figure (367) has romance of sentiment: the lines in the catalogue, "Then I might make a tender feeling," seem appropriate to the painter as to his subject. Experience seems to teach that this sort of sentiment cannot rise beyond an art of pleasing conventionalism. E. C. Barnes, a painter of avowed ability, does not take the advice given him; had he but stopped to study and to think, he could never have produced a work so showy and meretricious as 'Hard Labour' (119). Mr. Hill, under cover of the quotation, "She looks, and looks, and still with new delight" (153), paints another buxom mother and bouncing baby. Such pictures, we believe, are very popular in rural and agricultural districts—they move the bucolic mind. Mr. Cobbett is taking to a new line of subjects: his 'Midsummer-Night's Dream' (288) is a somewhat heavy affair. 'On the Cliff' (543) is more successful: the artist has brought to the delineation of these ladies seated by the seashore, more refinement than we had looked for. Mr. Haynes King has a pleasing, painstaking picture (375). Mr. Woolmer finds in poetic reverie substitute for close study: 'A Vision of the Night' (182) is lighted by stars, and animated with half-nude figures ill-drawn. 'Behind the Scenes' (339), by J. A. Fitzgerald, a subject which comprises a clown, a horse, and a curtain, is supremely clever. 'The Welcome Letter' (344), by W. M. Egle, is made unwelcome by black shadows and a smooth surface. 'The Corsair' (330), by P. Levin, a member, be it remembered, of the British Artists' Society, is something tremendous, and would be altogether incredible unless beheld. The painter, of course, quotes Byron, and the picture may be accounted a parody on the poet. 'The Captive' (431), by J. C. Waite, is a pleasing picture; and 'A Scene from Twelfth Night' (444) indicates that E. S. Kennedy might do good things if he would take the pains.

The small *genre* pictures strike us as better than the more ambitious works—in fact, ambition is the bane of 'British Artists.' We note some capital cabinet compositions of the simple rustic sort, by W. Hemsley, Edwin Roberts, C. Hunt, E. Holmes, and A. Provia. 'The Cat Finger' (29), by Mr. Hemsley, does not from an Art-point of view materially differ from other of the painter's well-known productions. 'The Amateur' (236), by Mr. Roberts, is a capital idea well carried out: a little urchin is sketching on a slate a doll stuck up as a model. The picture has much humour. 'The Gypsies' Tent' (535), by C. Hunt, also inclines to comedy; the work, technically speaking, lacks none of the qualities required in Dutch Art. 'Haymaking, Capel Curig' (76), may be commended for care. 'A Little Interior' (28), by A. Provia; 'Primroses' (65), by T. Worsey; and 'Fruit' (460), by W. Hughes, are likewise commendable.

The landscapes are neither better nor worse than heretofore; in other words, some are better, others worse. Mr. Clint, who is president in place of the late Mr. Hurlstone, produces a grand effect of 'Sunset after Rain' (277); the composition is fine, but the idea is not carried out into sufficient detail, and the colour has no purity; the muddy shadows want clarifying. Another painter who has long studied nature with foregone conclusions is J. B. Pyne: 'Lyme Regis' (146), if not like the spot, is, at least, like Turner. T. F. Wainwright also eschews definition and literal detail in the brilliant 'Morning on the Thames' (17). E. N. Downard's 'Midsummer'—amid the lingering Light' (200) is likewise poetic and effective; while 'Summer' (359), painted by A. W. Williams, will be admired for carefulness and neatness.

Suffolk Street numbers some few students of nature who are worthy of observation: a true student does not repeat himself more than he can help; he goes to nature for new ideas, and thus each recurrent year it becomes interesting to inquire what the real student-painter has discovered, what new fact or phenomenon, what unacknowledged thought he has made his own. An artist is spoiled as soon as he falls into routine; and we scarcely understand how a painter can have joy in his own work when incessantly grinding in the mill the same grist. We might almost fancy that even Mr. Moore when he joined the 'British Artists' determined to open a manufactory. His pictures are painted to pattern, we identify at a glance the easel whence has come 'Ploughing—a Summer fallow' (257). And yet we do not surrender the cherished hope that Mr. Henry Moore, will ever remain a studious, truth-seeking artist. 'Barley Harvest' (131), by W. W. Gosling, has less conventionalism than many of its neighbours; but there is a sameness of touch throughout which indicates that the rapid executive hand did not stop to be informed by the intellect; the detail, too, is scattered as in many of the painter's prior works. Mr. Luker throws flickering sparkle over 'Burnham Beeches in Autumn' (165); and unpretending, painstaking Mr. Peel paints a quiet faithful picture, 'On the Lledr' (114). Mr. Gale's 'Nazareth—view from a house-top' (383), we can testify as true. This literal sketch is much to be preferred to the artist's artificial and highly-wrought pictures. Mr. George Cole has seized upon a fine sky in 'Showery Weather' (91), the play of sunlight and shade among the clouds is highly effective. It is indeed a landscape that cannot fail to take rank among the best examples of the English school. There are three other excellent pictures by this artist, each of which is entitled to marked commendation; they are varied in style and subject, and bear evidence of careful study of nature and sufficient labour to achieve finish. One, of comparatively small size and of much beauty, is a distant view of Arundel Castle.

Some half dozen artists, Hayes, Walters, Wyllie, Danby, Wilson, Henry, divide among them all that is worthy of note in the way of coast and sea-painting. There is much dash and movement in the 'Dutch Boat beating to windward off Plymouth Harbour' (243), by Mr. Hayes. Also to be commended are 'Oyster Boats off the Mumbles Head' (104), by Mr. Walters; likewise 'The Ebbing Tide' (145), by W. L. Wyllie, an artist confessedly of abundant talent, though his efforts, being often beyond his power, prove how much he has yet to learn. J. Danby has long taught us not to expect anything more novel than a conventional sunset, yet this particular 'Sunset after a Storm' (350) is the best of its species, and the poetic vision has been saved from grand vagueness by some little detail. Nothing new can be reported of J. J. Wilson; the sea and the sky may change, but this artist never; yet Wilson's waves are of water, and their crests are buffeted by wind. Amid prevailing sameness and repetition we might have had an exception in favour of C. N. Henry had not 'The Pier-head, St. Ives' (461), been borrowed, at least as to style, from Mr. Hook: yet wherever the manner came from, the work is masterly,—admirable for drawing, colour, character.

PICTURE SALES.

So far as the present season has advanced, Paris appears to have taken precedence of London in the number and importance of the works of Art submitted to public competition; and, certainly, looking at the prices paid for them, the opportunity of "realising" seems to have proved unusually favourable. We have already given an account of the famous San Donato pictures, which, including drawings of all kinds, reached the sum of about £100,000: of the porcelain and other objects of *virtu* we offer a brief statement elsewhere: the prices paid for some of these equal, if they do not exceed, the sums given for their owner's pictures. Two or three days after the sale of the latter, namely, on the 7th of March, the collection of modern paintings belonging to a Mr. Edwards—the name suggests him to be an Englishman, though we do not know him as a collector, was brought to the hammer, and realised £21,918. We record the principal works, to show what the feeling for the acquisition of Art is in Paris.

'Sunset,' Corot, £120; 'Christ and the Centurion,' Decamps, £1,008. The following are by E. Delacroix—'L'Amende Honorable,' £1,880; 'King John at the Battle of Poitiers,' £1,706; 'Les Convulsionnaires de Tanger,' £1,960; 'Christ sleeping in the Ship on the Lake of Gennesaret,' £1,120; 'The Departure of Rebecca,' £1,050; 'Hamlet and Horatio,' £840; 'Horses going to Water,' £580; 'Horses leaving the Water-place,' £572; 'Combat of Goetz of Berlichingen,' £740; 'Hamlet and Polonius,' £568; 'Arab Horse and his Rider,' £238. 'Eastern Landscape,' Diaz, £128. The next nine works are by Jules Dupré—'Cattle passing over a Bridge in Le Berry,' £1,224; 'A Road in the Landes,' £364; 'A Path in the Forest of Compiègne,' £372; 'Pasture in La Creuse,' £356; 'The Boat,' £144; 'Environs of L'Isle Adam,' £144; 'A Herd of Cattle on the Skirts of a Wood,' £252; 'The Pool,' £148; 'A Valley at the Foot of the Pyrenees,' £116. 'The Ambuscade,' E. Fromentin, £168. The following five are by Goya—'Charlotte Corday,' £584; 'Goya's Mistress,' £444; 'Don Pedro Mocarte,' £360; 'Julio, pupil of Goya,' £260; 'A Lady with a Fan,' £142. 'A Countrywoman making Bread,' J. F. Millet, £160. The remainder of this list are by Theodore Rousseau—'After Rain—a landscape in Le Berry,' £1,560; 'Coming out of the Forest at Sunset—a scene in Bas-Brean,' £716; 'The Border of Clair Bois,' £540; 'Wood-cutters,' £544; 'A Valley, with Cows,' £368.

The sale of the collection of Baron Henri de Meeklenbourg—a name well known on the Continent for many years among amateurs—took place on the 12th of March. In 1854 the collection formed by his elder brother was dispersed, when several of the best works were purchased by Baron Henri, who died at Berlin in 1861. Among the pictures lately disposed of in Paris the following may be noted:—'Fête on the Grand Canal, Venice,' Caneletto, £178; 'The Roadstead,' Van Goyen, £200; 'A Dutch Interior,' A. Van Ostade, £640; 'A Village Shop,' J. Van Ostade, £106; 'Horses at the door of an Inn,' P. Potter, £174; 'Landscape, with figures,' S. Ruysdael, £320; 'An Arm of the River Meuse,' S. Ruysdael, £122.

Of a collection of about 120 pictures by old masters, the property of the late Marquis du Blaisel, which were sold in Paris on the 16th and 17th of March, the most important were:—'Portrait of Bianca Capello,' Bronzino, £145; 'The Education of the Infant Jesus,' Borgognone, £185; 'The Sleep of Venus,' Boucher, £204. The following are by Greuze:—'Portrait of the Painter,' £180; 'Portrait of his Daughter,' £152; 'Head of a Young Peasant Girl,' £284; 'Head of a Young Villager,' £244; 'The Little Countrywoman,' £250; 'St. Mark's, Venice,' Guardi, £388; 'Visit of the Young St. John to the Infant Jesus,' Jordaens, £168; 'A Triptych,' ascribed to Lucas de Leyden, £248; 'The Virgin and Infant Jesus,' Luini, £120; 'The Immaculate Conception,' Murillo,

£140; 'An Amateur in his Cabinet,' Netscher, £220; 'A Mythological Allegory,' N. Poussin, £140; 'Portrait of a Young Female,' Sir J. Reynolds, £290; 'The Triumph of Religion,' Rubens, £112; 'Portrait of the King of Tunis,' Rubens, after Sir A. More, £240.

Out of a considerable number of oil-pictures and water-colour drawings belonging to the late Mr. T. S. Cafe, which were sold by Messrs. Christie, Manson, and Co., on the 28th of March, the following drawings should be noted:—'Moonlight on the Thames,' E. Duncan, 185 gs.; 'Sea-weed Gathering, Guernsey,' E. Duncan, 122 gs.; 'A Roman Flower-girl,' Carl Haag, 195 gs.; 'A Tyrolean Huntsman and Mountain-girl,' Carl Haag, 400 gs.

On the 2nd of April Messrs. Christie, Manson, and Woods, sold the celebrated drawings of the Holy Land, by David Roberts, R.A. They were the property of the late Francis, first Earl of Ellesmere, and were in number 122. It is unnecessary that we should record *seriatim* the prices given for each: it must suffice to say that the whole realised £7,337 10s., ranging from about 50 gs. each, to 200 gs.; only one, however, 'The Chapel of the Annunciation, Nazareth,' reached the latter sum: it was bought by Messrs. Colnaghi, who, with Messrs. Agnew, and Messrs. Vokins, were the principal competitors. Ary Scheffer's notable picture, 'Francesca da Rimini,' was knocked down to Messrs. Agnew for the sum of 1,830 gs.

At the conclusion of the above sale, Messrs. Christie proceeded to dispose of the following pictures among others:—'Karnac, the Hall of Columns,' D. Roberts, R.A., 155 gs. (Agnew); 'Snowdon, with Sheep,' T. S. Cooper, R.A., 200 gs. (Lucas); 'View in Devon,' T. Creswick, R.A., 180 gs. (Lesser); 'Defoe having his Manuscript of *Robinson Crusoe* rejected by the Bookseller,' E. M. Ward, R.A., 145 gs. (Gibbs); 'Lake Como,' G. E. Hering, 95 gs. (Tooth); 'Imogen before the Cave of Beliarinus,' P. F. Poole, R.A., 510 gs. (Gibbs); 'Beatrice,' E. M. Ward, R.A., 100 gs. (Gilbert); 'Portrait of Miss Anne Ford, daughter of Dr. Ford, a physician of Bath, and wife of Governor Thicknesse, of Landguard Fort, one of the painter's earliest friends and patrons, Gainsborough, 500 gs. (Agnew); 'Diana and Endymion,' W. Hilton, R.A., 115 gs. (Lucas).

The following, the property of the late Mr. Henry Bradley, concluded the day's sale:—'Salmon-Trap in Glen Lledr, North Wales,' W. Müller, one of the finest works of this artist, 1,270 gs. (Agnew); 'Boys of the Abruzzi Playing at the Game of Morra,' F. J. Hurlstone, 490 gs. (Colnaghi); 'A Regatta on Lake Windermere,' J. B. Pyne, 250 gs. (Agnew); 'View of Keswick, &c.; the companion picture, J. B. Pyne, 160 gs. (Waters); 'The Grand Canal, Venice, with the Doge's palace, &c., &c., and a procession in mediæval costume, W. Müller, 550 gs. (Colnaghi); 'Storm in Harvest,' J. Linnell, painted for Mr. Bradley, and never publicly exhibited, 1,350 gs. (Agnew).

Messrs. Christie, Manson, and Woods, sold, on the 9th of April, a collection of water-colour drawings, of which the principal examples were:—'Off the Great Tor,' E. Duncan, 110 gs. (Bourne); 'View on the Coast of South Wales—Morning, after a Storm,' E. Duncan, 186 gs. (Armstrong); 'A Barge with Hay—Sunset,' Birket Foster, 145 gs. (McLean); 'Taking Coots' Eggs,' Birket Foster, 136 gs. (Bourne); 'A Rough Sea,' Copley Fielding, 131 gs. (Bourne); 'Christopher Sly and the Page,' J. Gilbert, 115 gs. (Worrell); 'Le Gros Horloge, Rouen,' S. Prout, 260 gs. (McLean); 'The Porch of Louviers Cathedral,' S. Prout, 195 gs. (Worrell); 'The Well sinkers,' F. Walker, 155 gs. (Armstrong); 'A Spanish Girl,' F. W. Topham, 100 gs. (Armstrong); 'A Scottish Peasant and his Dog,' F. Tayler, 108 gs. (Armstrong); 'A Hunting Morning—Passing the Gypsies' Tent,' F. Tayler, 175 gs. (Armstrong); 'Highland Girl with Cattle,' F. Tayler, 175 gs. (Armstrong); 'Summer Evening—Cows in a Stream,' T. S. Cooper, R.A., 100 gs. (Armstrong); 'An African Chief,' Carl Haag, 165 gs. (McLean). The whole produced nearly £5,000.

ORIENTAL ART.

THE Burlington Fine Arts Club has held an exhibition of Oriental Art, which from its rare excellence claims especial notice. The objects have been contributed for the most part by members of the Club, among whom are some of the best known collectors in the kingdom. The exhibition thus bears the select character of a private collection, and being held in the small temporary premises of the Club, is choice rather than extensive. Of Oriental Ceramic Art, the Burlington Club opened an exhibition during the previous season: the prominent features of the present collection, are metal-work and arms, jade, enamels, and Oriental books and pictures; also certain rich embroideries. We will, in few words, indicate some of the most noteworthy objects, although, where all deserve individual remark, it is difficult to select.

The collection of jade is remarkable for variety of colour, scale, and workmanship. All the known shades are here exemplified, from creamy white to deep green and malachite. Mr. Addington contributes a dark olive green cup, having a golden embossed pattern, also a tazza in a lighter shade, of elegant proportions, with delicately jewelled handles. A shell-like cup, in a creamy white of exquisite tone, comes likewise from the collection of Mr. Addington. The Hon. T. Bruce, Mr. Desvignes, Mr. Bowman, and Col. Guthrie send fine specimens: especially must be noticed a cup, encircled by leaves and flowers carved in sharp relief, belonging to Mr. Desvignes. For size are to be remarked a set of bowls, also lent by Mr. Desvignes, and a white sceptre contributed by the Hon. T. Bruce. Agates and crystals find a place beside the jade: we noted a striking group of figures in *aqua marina*, cut from the solid, the property of Mr. Desvignes. The principal contributors of metal-work, are Mr. Morrison, Mr. Hamilton, Sir Digby Wyatt, and Mr. Henderson. The last named gentleman shows Persian and Indian arms, shields, helmets, daggers, &c., of truly Oriental design and enrichment. The silver filigree Cingalese knife and sheath and the gold filigree bowls, sent by Mr. Morrison, attract by their delicate workmanship. A silver cup, both chased and embossed, lent by Mr. Haden, is also of great artistic beauty. These objects gain force in many instances from a richly coloured background of Persian or Chinese embroideries, contributed by Mr. Morrison, Mr. Tebbs, and others. The specimens of old Turkish needlework, lent by Sir Digby Wyatt, are especially interesting; one piece, having a semi-geometric design in shades of violet on a ground of creamy white, is remarkably effective. We now come to the enamels, which for scale, colour, and execution, are of rare value. For size, the enormous Chinese bottles, lent by Mr. Morrison, are conspicuous; also a huge jar of enamel, partially unglazed, belonging to Mr. Bale. For richness of colour, and for extent, we noted two Chinese enamel vases, lent respectively by Mr. Martin and Mr. Bale; likewise a Burmese jar, heavily mounted with quaint figures and ornaments, from the collection of the Hon. T. Bruce. The enamelled dishes of Mr. Burges and Mr. Franks are fine specimens; that of Mr. Franks is particularly rich in those brilliantly harmonized colours, and subtle, yet free, designs which are associated with Oriental Art. For delicacy of workmanship and transparent splendour, we noted a Japanese enamel tray, lent by Mr. Johnson; a dish of Persian enamel with green ground, belonging to Sir Digby Wyatt; and a green Persian rose-water sprinkler contributed by Mr. Morrison.

The Oriental books are of considerable interest, notably, a Persian koran with fine illuminations, lent by Mr. Henderson; also illustrated books from Mr. Franks and Sir Charles Dilke.

We must add, that Professor Maskelyne, of the British Museum, devoted an evening to an explanation of the collection of jade, an example which might be followed with advantage in our public galleries.

THE DEMIDOFF GALLERY.

IN noticing last month the sale of Prince Demidoff's pictures, &c., allusion was made to a valuable collection of porcelain, bronzes, lustres, furniture, &c., belonging to the prince, which were also to be sold. This was effected at the end of March, and the following objects may be regarded as the principal:—a pair of Chinese vases, of baluster form, £1,100; another pair of similar form, £844; another pair, also of the same form, £300; a pair of fine Chinese *jardinières*, £1,160; a Chinese *jardinière*, £186; a pair of vases, of flat baluster form, £180; a pair of Japanese porcelain vases, £132; a pair of vases, cornet-shaped, and of sea-green colour, £120; a pair of cylindrical vases, sea-green and turquoise blue, £200; a similar pair, £204; a pair of bowls, of the time of Louis XV., £200; a pair of vases, of *cachepot* form, Chinese blue, £140; a similar pair, £144; another similar pair, £124; a pair of vases, baluster form, blue, £320; a medallion, representing the Virgin, the infant Jesus, and St. John, of Lucca della Robbia ware of the sixteenth century, £130; a large oval *plaque*, with masks and ornaments in relief, of the ware known as Urbino *faience*, of the fifteenth century, £446; a dozen plates, painted, in coloured enamel, with subjects taken from the *Æneid*, attributed to Colin Noyler, £335.

'The Apotheosis of Jupiter,' and 'The Apotheosis of Juno,' two groups in white marble, attributed to Coysevox, £265; 'The Toilet of Venus,' group in marble, attributed to Falconnet, £160; 'The Apotheosis of Jupiter,' and 'The Apotheosis of Juno,' two fine groups in bronze, of the time of Louis XIV., £1,640; 'Prometheus Bound,' a bronze of the same period, £120; 'Love seated,' a life-size figure, in bronze, by Falconnet, £344; four marble bas-reliefs representing respectively Venus, Diana, Jupiter, and Vulcan, by J. Goujon, £316; two fine groups in ivory, one representing a Bacchante and a Satyr, the other a Nymph and a Triton, richly ornamented with gold, enamelled, set with precious stones; the whole executed in the *atelier* of the eminent French goldsmith, Froment Meurice, £876; two brass knockers, attributed to Jean de Bologna, £140; a clock of the time of Louis XVI., in bronze, chased and gilt, by Gouthière, £560; a pair of candelabra of the same period, in bronze, enamelled blue, and gilt, by Gouthière, £1,400; a pair of *chenets*, of the same period, enamelled blue, and gilt, by Gouthière, £360; a chandelier of eight lights, of the same date, and similarly ornamented by Gouthière, £1,160; a *cuvet*, in bronze gilt, of the time of Louis XVI., £244; a chandelier of twenty-four lights, of wrought iron, gilt, and ornamented with rock-crystals—a splendid Italian work of the sixteenth century, £2,440; a chandelier of twenty-four lights, of bronze, gilt and ornamented with rock-crystals, £1,960; a similar lustre, of the period of Louis XVI., £920.

A pair of magnificent cabinets, richly ornamented with marquetry, of the time of Louis XIV., £4,400; a bookcase, similarly ornamented, and of the same epoch, £104; a jewel-case, also inlaid with marquetry, of Louis XIV. date, £120; a chimney clock, of the same date, representing Venus with a shell, £1,620; a pair of inlaid cabinets, of the time of Louis XV., £840; an oblong coffer, with its supporting stand ornamented with marquetry, of Louis XIV. date, £180; a splendid wardrobe, black lacquer ornamented with metal chasings by Gouthière, £1,840; a *secrétaire*, similarly ornamented, £1,260; a pair of 'corner-pieces,' also ornamented by Gouthière, £1,160; a rose-wood bureau, with brass ornaments, of the time of Louis XVI., £360; a folding-screen of twelve leaves, of Coromandel lacquer, £404; a table inlaid, and engraved with designs on mother-of-pearl, a Florentine work of the seventeenth century, £1,940; a pair of stands of a similar kind, and of the same period, £388; a glass in a frame richly inlaid, also of the same Florentine time, £1,280; a cabinet of ebony inlaid with mosaics, Florentine, of the sixteenth century, £708; an ebony cabinet ornamented with mosaics, Florentine, of the sixteenth cen-

tury, £408; a similar cabinet, Florentine, of the seventeenth century, £428; an ebony cabinet, richly mounted with silver, Italian work, of the seventeenth century, £806; a pair of coffers, sculptured wood and gilt, the panels ornamented with paintings, Venetian, of the fifteenth century, £264; a pair of tables, sculptured wood and gilt, inlaid with malachite, Italian, of the seventeenth century, £320; another similar pair, £274; two columns, decorated with malachite, the tops bearing the lion of Venice in gilt, £704; a Roman mosaic, by Barbieri, representing the Place St. Peter, £440; another, by the same, of the Roman Forum, £440; another, by Rinaldi, representing the ruins of Prestum, £440; a table in Florentine mosaics, £660; a malachite console table, ornamented with three large medallions in mosaic, £364.

Among the numerous objects of ancient goldsmith's work the following are noteworthy:—a *drageoir*, or sweetmeat box, in the form of a shell, mounted on a stand of silver-gilt, chased, a work of the sixteenth century, £724; a vase and cover in silver-gilt *repoussé*, a German work of the sixteenth century, £194; another vase and cover, in the form of a cornucopia, German, of the seventeenth century, £122; a large vase or cup, of oval form, in silver *repoussé*, German, of the seventeenth century, £228.

The collection of warlike weapons exhibited some very beautiful examples, many of them realising almost extravagant prices; as, for instance,—a shield of iron *repoussé*, damaskened with gold and silver, the work of Georgius Ghisi, of Mantua, signed with his name, and the date 1504, was knocked down for the sum of £5,400, to a member of the Rothschild family; a sword of the Templars, richly ornamented with gilt-work and *niello*, fell to Count Basilewski for £800; a poignard which belonged to Tippoo Saib, £240, bought by the Marquis of Hertford; a brass culverin of Venetian work, £484; two processional maces, of silver-gilt *repoussé*, £192; an Italian sword of the sixteenth century, £162; a pair of pistols, Italian work, of the same period, £708.

PERDITA AND FLORIZEL.

FROM THE GROUP BY J. DURHAM, A.R.A.

PERDITA and Florizel we have repeatedly seen on the canvas of the painter, but we do not remember to have made their acquaintance in the work of the sculptor; but Mr. Durham has here shown that Shakspeare's ideal characters may be as successfully adapted to his art as the deities and nymphs of mythology. The readers of the *Winter's Tale* will doubtless remember the meeting of the two lovers in the shepherd's cottage just before the sheep-shearing feast, when Perdita expresses her apprehension that Florizel's resolution cannot hold when opposed by the power of the king:—

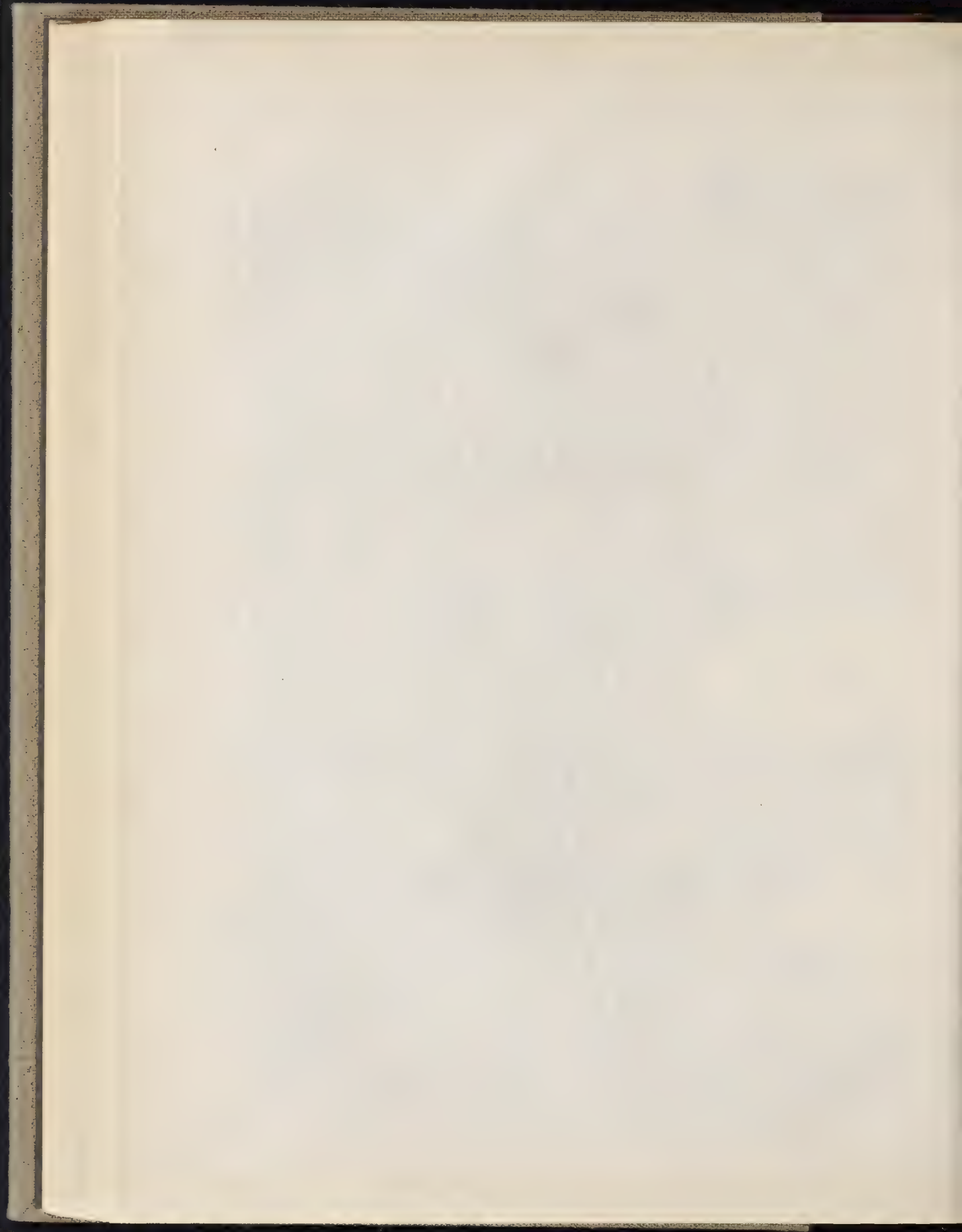
"One of these two must be necessities,
Which then will speak; that you must change this posture.
Or I my life?"

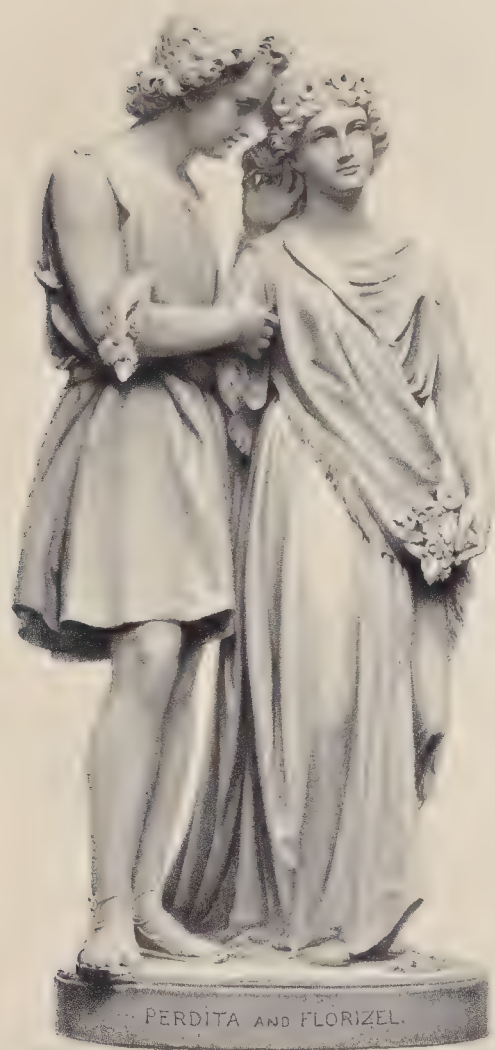
To which Florizel replies:—

"Thou dearest Perdita,
With these forced thoughts, I prythee, darken not
The mirth of the feast:—I'll be true, my fair,
Or not my father's; for I cannot be
Mine own, nor anything to any, if
I be not thine."

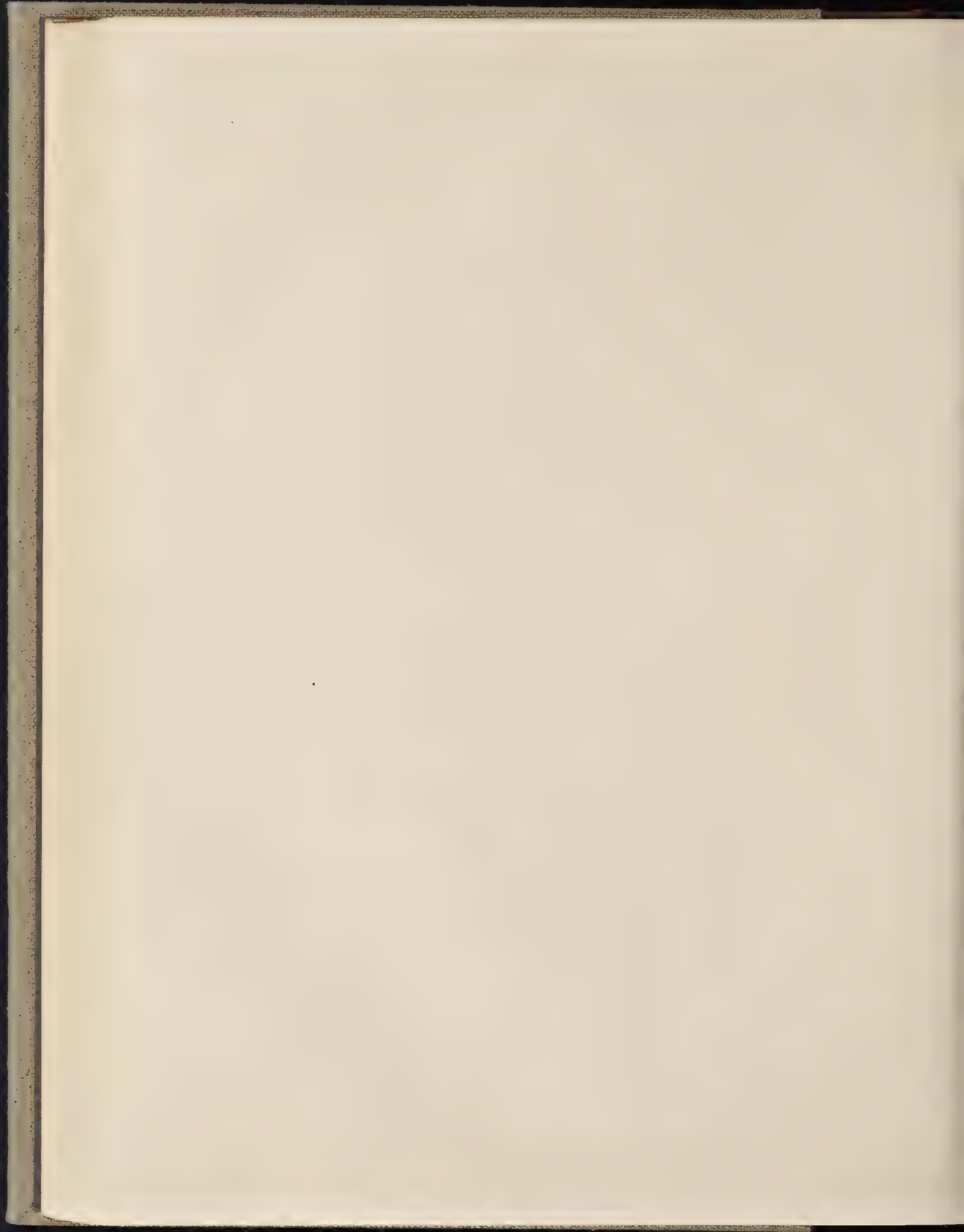
With one hand laid gently on her arm, which has crossed his, and the other playing with her crisply-curling locks, Florizel thus whispers words of advice, encouragement, and hope, into the ears of the maiden. The position of the two figures is remarkably natural and easy, and the composition has altogether an air of originality about it, while the lines of the draperies fall gracefully and pleasantly on the eye of the spectator.







PERDITA AND FLORIZEL.



ART IN CONTINENTAL STATES.

PARIS.—The great *Raphael* now in the market. To this noble and wondrously preserved work is, for the present, awarded the special honour of a residence, for the purpose of exhibition and sale, in the Louvre. There stands the "illustrious stranger" in the centre of the *Le Brun* saloon, receiving the homage of all zealous in the cause of Art who may be at hand, and is waiting such a purchaser as may harmonize with its proprietor, the Count Bermudez de Castro, who only throws around it the aureole of a valuation of £40,000 sterling. There can be no doubt of the authenticity of this picture, and it presents a perfect specimen of the great painter's earliest style. Its theme is the Virgin seated on a canopied throne, or chair of state; in her arms the infant Christ bends lovingly to the young St. John. On the one side stand the figures of St. Paul, and S. Dorothy; on the other, St. Peter, and S. Catherine. In a separate panel above appears the figure of God the Father looking down—a winged cherub on each side. The strong and deeply-sincere expression which characterised the pre-Raphael school, and which was the especial idiosyncrasy of 'Il Divino' himself, is here vividly exemplified, and commands the sympathy of the spectator. In point of colour, there is extraordinary force and brilliancy—more especially in the draperies; but not, need it be said, that grand *chiaro-oscuro*, those contrasted masses of light and shade, which characterise the greater works of the same hand and the greater subsequent period of Art which he and his contemporaries illustrated. This picture was painted in 1504–5 for the chief altar in a monastic Church of St. Anthony of Padua. It was sold in 1678 to Count Gio Antonio Bigazzini; subsequently it took its place in the Colonna Gallery, whence it was transferred, in 1802, to that of Ferdinand IV. of Naples. It descended to the present king, by whom it has lately been bestowed on Count Bermudez de Castro. A French writer, whose pen is zealously devoted to Fine Art, thus touchingly exclaims in reference to this important picture:—"This work, so variously precious, is now on sale, and all men among us who are impassioned in their love of Art, ask of themselves, 'Will the Louvre hold it for its own, or will it be permitted, like 'The Madonna' of the Duke d'Orleans, to pass away from France, to do and take its place in the National Gallery?' Alas! our impression on all sides tends to the apprehension that we shall not retain this *chef-d'œuvre*."—*The Académie des Beaux Arts* has elected M. Gallait, of Brussels, a Foreign Associate, in the room of the late distinguished German painter, Overbeck; M. Schwind, of Munich, to occupy the place of Corresponding Member in the section of painting, vacated by the promotion of M. Gallait; and M. Vela, of Milan, to succeed, in the section of sculpture, M. Drake, of Berlin, advanced to the rank of Foreign Associate—M. Aimé Millet is appointed Professor of Sculpture to the *École de Médecine*.

The New Picture Gallery in the Louvre.—At length the *La Caze* saloon—that so munificently bequeathed to the Louvre—has been thrown open to the public, and, by the public, has been crowdedly inspected. It contains 274 canvases. Of these 111 are French, of the last century, and 160 from the Dutch, Flemish, and, partially, the German schools. It occupies one of the noblest saloons for symmetry and arrangement in the whole museum, and covers its walls from line to ceiling. The general merits of this collection are fairly above an average, and it includes some highly masterly works. The French department is rich in relics of their era. A life-size Watteau, in which appears the familiar Italian pantomime group, with its smock-frock clown occupying the full foreground, is quite a *chef-d'œuvre*. There are six of Greuze's creations, among which a female head is conspicuous. With many illustrative elegances of Chardin, Fragonard, and of Lancret, is one pretty little landscape attributed to Claude Lorraine, but a freshness in its colour might raise the suspicion

of a more recent palette. Le Nain is represented by a group, marked by great delicacy of expression. Beyond the French circle Rembrandt is seen, in one of his first-class works: 'A Woman at her Bath.' In the general contour of this figure, grace seems to have been wholly unstudied, but for rich, pure, gipsy tone of flesh, it could not readily be equalled. The canvas is of large size. Near it, and well sustaining the dangerous contrast, is a very remarkable work of Spanish Ribera, a club-footed beggar-boy. Here we have none of the master's characteristic severity of effect, rigidity of extreme light and shade, but a mellowness quite akin to that of Murillo. The expression of the cheery mendicant sympathises, also without any vice of imitation, with the unsophisticated mirth of the latter's corps of beggar-boys.

There are several of the works of Rubens in the collection, but none of a high class. The small original sketches for those singular ceiling compositions for Whitehall and the Jesuits' church at Antwerp, dashed with all the temerity of accomplished genius into the most trying perspectives, are the most remarkable selections. Velasquez is represented by duplicates of two familiar portrait-heads: that of Philip IV. of Spain, and the Infanta, Maria Theresa. Murillo is not in force. There are two vast still-life pictures from Snyder's vigorous pencil, and quite a regiment of small works by D. Teniers, for the most part with the impress of authenticity. The Ostades, also, bring in a strong detachment. Two very powerful portrait-pictures by Philippe de Champaigne, at once attract the eye amid this crowded collection—the life-size seated figure of President Jean-Antoine de Mesme, and a group representing a meeting of Parisian civic dignitaries: these are extremely brilliant and masterly, but finished with an over-rigid pencil. There is a charming landscape by Fynaker. In fact there are to be found here *menes* from most of the Dutch, Belgic, and French artists of renown of the sixteenth and seventeenth centuries; and the donor's country have much reason to be grateful to him for them. He gives an example which cannot be too freely followed by all ardent amateurs, who, during their life-times, have had the reputation for good taste and free hands in accumulating collections. Monsieur La Caze appears to have been a good man, in the fullest sense of the word. He was medical by profession, and by the same testament which bequeaths his pictures, he liberally endows the Academy of Science and the *École de Médecine*. At the centre of one end of this new Louvre saloon, his portrait, a head from his own pencil, is appropriately placed. It is well painted, and represents the physiognomy of a man of unaffected intelligence and firm resolve.

BOSTON, UNITED STATES.—Mr. Ernest Longfellow, son of the American poet, has established himself here as a portrait-painter.

CASSEL.—Notice has been given by the committee of the forthcoming "International Exhibition of Articles of Domestic Economy and Household Furniture," that the time for receiving such articles has been extended to the 20th of May; and that all goods remaining unsold at the close of the exhibition will be sent back by the Prussian railways, carriage free. All information concerning the exhibition may be obtained in London at the office of the Consul-General of the North-German Confederation, 4, New London Street, E.C.

MELBOURNE.—It is proposed to hold, in this far-off yet worthy city, an exhibition of the works of British artists, who are invited to send contributions: it is anticipated that the Victorian Government will grant the use of the International Exhibition building for the purpose. The London agents, from whom information may be obtained, are Messrs. Richardson and Morris, 4, Ectoloph Lane; and we understand that Mr. J. Bourlet, 17, Nassau Street, Middlesex Hospital, will receive any works intended for exhibition on the 18th and 19th of the present month (May). A committee of London artists has been formed with the purpose of aiding the project.

VISITS TO PRIVATE GALLERIES.

THE GALLERY OF S. MENDEL, ESQ.,
MANLEY HALL, MANCHESTER.

THE variety and value of this gallery would give it an important rank even among public collections. The selection has been made generally without any declared preference for this or that master; but it presents characteristic examples of nearly all the painters of our own school who have flourished during the present century. Year by year the announcements of the distribution of valuable Fine-Art collections and the catalogues of picture-sales offer works which, in any gallery, would be considered gems of price; but this is not all that is necessary in a collection proposing to represent a school. Mr. Mendel may not have bought his acquisitions with any such ambitious view; indeed, it is most probable that the extensive and precious gathering has been made for private enjoyment; but when we meet with an assemblage of Fine Art so various and comprehensive, it suggests at once comparison with public collections; not so much those which have become the property of the public by bequest or donation, as those selected and formed by gradual acquisition. So judiciously chosen has it been from a certain point, whether with the intention of forming a representative and historical gallery or not, that it suggests at once its own shortcomings in the way of rendering it a perfect epitome of the story of English painting. Hence, we are unreasonable enough to ask for examples of Hogarth, Wilson, Morland, and a few others—works always difficult of acquisition, without considering the increased value given to a certain class of pictures by the recent exhibitions at South Kensington.

Mr. Mendel's gallery contains 252 pictures in oil; 142 drawings; nearly, we believe, all the engravings that have been made from Turner's works; with a copy of the "Liber Studiorum," and a variety of other engravings, all of the first class; and a collection of drawings made in India in 1857 and 1858 by Mr. Lindingen, who accompanied the army under Lord Clyde through the campaign in Oudh. These drawings are contained in five volumes and seven folios. Among the oil-pictures are specimens which take us back to the last century, and thence we find a succession of our best Art down to the styles and fashions of the present day. Thus the broad view taken in the formation of this gallery has led us to consider it chronologically rather than under any form of classification. The pictures themselves suggest a brief retrospect, with a few words of remark on those men who have influenced for the better the Art of their time.

Many of the pictures here may be estimated at an exorbitant value, but those to which we now refer are the works of artists extremely difficult of acquisition, and the specimens are happily illustrative of the genius of their authors, and frequently at different periods of their respective careers. For the reproach of imperfect design continually cast upon us by foreign artists there has been ample reason. The one elegant model of a hand given by "that Antonio Vandyke" to all his sitters, did not in any wise help to correct the vulgarities of English painters down to the time of Reynolds. It was enough for them that they drew extremities equal in symmetry to the pulpy fingers of Titian's "Flora." They were voluptuaries in colour, and they overlooked in their intoxication the bone and muscle of their Art, and hence remained from first to last sketchers; but not without certain splendid results which rendered more conspicuous the faulty framework of their design, and drew upon them those reproaches, the echoes of which we hear even to-day. Thus among the early examples we have here are pictures by Turner, Mulready, and Wilkie, but, since we have become familiar with the best and latest pictures of those men, it will be soon that all these works are not of their most important time. Yet they are historically valuable, as showing the versatility of genius, and the earliest essays whence have been matured paramount reputations.

While these men remained students the world was charmed with their productions; but two of them become theorists, and so their natural impulses had no longer a voice in their counsels. Who would turn from 'Crossing the Brook' to the 'Polyphemus' picture, both by Turner, and say that they were the work of the same hand? We may instance also Wilkie's 'Napoleon and the Pope' and his 'Blind Fiddler,' and ask what moral or executive affinity exists between the works! Mulready was from the beginning to the end of his career a student. Within a few months of his death he sat down to draw from the figure with all the enthusiasm of youthful years tempered by the humility of profitable experience. He was ever true to himself throughout a long and brilliant career; each successive work, to the end, showing some advance on those which went before. In the 'Wolf and the Lamb,' in the royal collection, a picture painted more than half a century ago, we trace a similarity of sentiment with works produced very many years afterwards, as, for instance, notably, 'The Fight Interrupted.' Mulready was one of a small knot of students, all of whom have shone as bright stars in their respective spheres. The others are John Varley, Linnell, and Callcott. Of Varley as a water-colour painter no example is necessary here, but the others are amply, and in some instances even curiously, represented. Callcott had determined to pursue his profession as a portrait-painter; but, in a sketching expedition to Hampstead Heath, he showed so much feeling for landscape that his friends were unanimous in deciding for him against portrait-painting, and the result has shown the correctness of their judgment, verified here by admirable examples. Some of Mulready's earliest pictures are studies of houses at Kensington and elsewhere, painted with a feeling surprising in material so commonplace. Many men who enjoyed a conventional distinction in the days to which we refer, have passed away, and left no mark in the Art-records of their time, whereas the names we now mention will ever be illustrious in the pages of our Art-history. To a certain class of the students of that day their theatres of achievement were limited. They culled their materials from Hampstead, Kensington Gravel Pits, and the then open fields near the site of Russell Square. These early essays are curious and valuable in contrast with the productions of the mature period of the men, and are necessary to the perfect history of our "school," as exhibiting curiosities of transition which do not mark the practice of other schools. The examples of Reynolds, Romney, Crome, and Nasmyth, show, in a limited degree, the state of English Art at the end of the last, and the beginning of this, century; and with the small knot of students we have mentioned was Constable, who, with the others named, was equally distinguished by originality. Wilkie came before the public already an accomplished painter; and we have always regarded it as a misfortune to him, that he had nothing more to learn in the particular class of Art in the practice of which he captivated all hearts. So highly was Constable appreciated in France, that two of his pictures were purchased by a French collector, and so much were they admired that French artists desired they should be purchased by their Government as models of landscape-Art; and it is curious that we still discover the influence of these pictures in the landscape-painting of our neighbours. The collection is abundantly rich in interesting reminiscences of the most original members of our school; thus we turn to three men who, in their time, enjoyed a large share of public regard, and whose works, now that they have departed, are always cynosures in the best collections: by Sir A. W. Callcott are a 'Landscape in Holland,' 'Launce and his Dog,' and a 'View near Sorrento'; by Müller, 'Carnarvon Castle,' 'Stapenhill, near Bristol,' and 'Ancient Tombs in Lycia, Asia Minor,' and by Creswick 'The Fallen Tree'—the figures by W. P. Frith, R.A., and 'View on the River Tees at Wycliffe.'

Sir A. W. Callcott's 'Landscape in Holland' seems to have been painted according to inspira-

tions from the Dutch school. In the Italian subject we are moved, by a touching reminiscence of the past, with that sense of oppression which every thinking visitor to Italy has more or less felt; and herein lies the magic of his Art: his local detail is precise, and his moral illustrations eloquent and appropriate. Müller's landscapes, even those worked out from simple home-scenery, impress us with the dramatic force of their manner, which removes the most ordinary subject-matter out of the pale of commonplace. Of the works by him in this collection, the simplicity is so fascinating that we ask, with surprise, why the gifts that produce such works should be so sparingly diffused? The subjects named above possess characteristics widely different; it would be difficult to select themes so well calculated to call forth that versatility which has invested each with a sentiment so appropriate. 'Carnarvon Castle' reminds us at once both of Turner and Claude, but without any marked predilection for either. Besides the three works noted, there is a 'View in North Wales,' a simple subject—a small river-bed with rocks and trees—but it is dignified by a remarkable earnestness and firmness of purpose which give an interest to the material far beyond its merits as a piece of scenery. So excellent were Müller's essays, both in figure and landscape, that his premature death left us more to regret than we have usually in the decease of rising artists. His undeveloped genius left us almost in doubt whether he would give his best energies to figure or landscape-painting; but a careful comparison of his figure and landscape pictures decides the question that his serious efforts were given to his landscape productions, while his figure-subjects, as essays of effect and colour, appear to us only serious when we regard them as sketches for large works indefinitely postponed. The sketches themselves suggest this idea as they grow into imposing proportions under the eye. From Callcott and Müller, Creswick differed greatly in the spirit of his works, a conviction brought home to us simply by his 'View on the Tees,' had we never seen any other work by this painter. Without the gifts of either of the above artists, Creswick exercised a more marked influence on the thinking and practice of the rising school of landscape-painters than either of them. He won a proportion of his early reputation by a series of pictures painted not very far from the locality which he here paints, and his local truth, neatness of execution, and judiciously chosen subjects, were novel as he introduced them, and were precisely features to impress students. He was much easier to follow than Constable or Turner, being in his early time easier of imitation than either. The Tees view shows that delicate feeling for composition which more or less characterises all Creswick's works. By a small sacrifice, perhaps, of pictorial quality a greater historical interest might have been given to the locality, as it was here that may be said to have arisen the Morning Star of the Reformation, for we believe the parish church near the river was that in which Wickliffe preached. In close proximity to which Rokeby, the scene of Sir Walter Scott's poem. In 'The Fallen Tree' the figures are, as we have said, by Mr. Frith, and the niceties of their execution are fully supported by the careful painting of the rest of the picture. 'The First Glimpse of the Sea' is also by Creswick, as is also 'Pont-y-Pant Mill, North Wales.' Creswick confined himself almost entirely to representations of home-scenery; indeed, it is easy to understand that an artist so thoroughly penetrated with a sense of the sylvan picturesque, as we have it at home, would feel but little disposition for woodland scenery as it is presented to us in other lands. By Turner are two pictures: 'A View on the Thames, near Mortlake,' and 'The Grand Canal, Venice,' representing two widely remote periods of the painter's Art. The 'View on the Thames' was formerly, we think, called Chiswick Mill. It shows a terrace on the river with houses and trees under a sunny effect. When we say that the grand canal is one of Turner's penultimate Italian series, its beauties and its merits will be understood. These two pictures

standing in curious contrast, as showing, we may say, the beginning and the end of the practice and thought of a spirit which in its devotion to Art was enthusiastic to the last hour of a long life. The representation of Turner is amply supplemented in the collection of prints by a copy of the "Liber Studiorum" and admirable impressions of all his engraved works.

'Spearing the Otter,' by Sir E. Landseer, is the well-known picture painted for Lord Aberdeen, and which, when exhibited years ago, created as much interest as any production of its author. Another work by Sir Edwin is the not less famous 'Introducing Puppies,' the wondrous burlesque of which has never been reached by any other similar work of Art. There is an example of Etty, described as a 'Hobbe,' but as she is watering flowers, her introduction as Flora had been more appropriate: as a single figure it illustrates very happily Etty's power. In the same department we have, by W. E. Frost, the only surviving follower of Etty, 'Aurora and Zephyr,' as remarkable for the curious mechanism of its finish as Etty's picture is for its masterly sketchiness, which looks to the unpractised eye like loose and careless execution. 'Mars and Venus—an Attendant preparing her Mistress for the Bath,' also by Etty, is a brilliant example of his manner. Remembering the devotion with which he was followed in his life-time, we cannot help expressing some surprise that he should have lapsed so suddenly into oblivion, notwithstanding the rapid rise in popularity of draped composition and everyday incident as subject-matter. We were much charmed by meeting with Wilkie's 'Letter of Introduction,' which hangs here in all its force and transparency. This is the only one of Wilkie's works we had not seen. It is one of those left in its purity without that fatal coat of asphalt which has destroyed so many of his pictures. It was painted in 1813; the subject was suggested by an incident that occurred to the painter himself,—the delivery of a letter of introduction to Caleb Whiteford, a person who in that day enjoyed the reputation of connoisseurship. 'Sheep-washing in Fife-shire,' also by Wilkie, is, we believe, the only landscape he ever produced. 'Napoleon commanding Pope Pius VII. to sign the Concordat' is one of Wilkie's large works: it was painted in 1836. As we know the whereabouts of all the pictures on which Wilkie's reputation is founded, and as they are placed so that they are not likely to be removed, we may congratulate Mr. Mendel on his acquisition of these examples, and the more so that they show Wilkie's earliest and latest manners. Shortly after he painted the Napoleon picture he went to the East, where he made a great variety of sketches, from which he purposed painting pictures that, it is probable, would have induced a return to somewhat of his former finish.

Among other earlier examples of our school, there is one of those 'Landscape' compositions by Mulready with a charming adjustment of *chiaro-oscuro* that leads us almost to regret he should not have adhered to this branch of Art; and yet when we think of 'Bob Cherry' and 'The Wedding Gown,' we must rank him among the greatest masters of colour and composition. By Nasmyth is a 'Landscape,' which even Mindert Hobbema would have given his ears to have painted. It may be realism, but it speaks to us as one of the living identities of the most famous of the Dutch masters. 'A Woodland Scene,' by old Crome, refers also to the second period of our landscape-school, and when we consider this and other works by this artist we are naturally at a loss to know where he picked up his Art-lore, for at no time of his career can we discover any marked deference to a popular master. A grand 'View in Sussex,' by John Constable, is a picture showing a waggon and team crossing a river, with a group of trees on the left. There is much of the feeling of the 'Cornfield' in the composition, with a showery sky which suggests remembrance of Mr. Rogers and his umbrella. There is another very dark landscape, also by Constable; the material of the composition is almost good enough to have been studied at Hampstead. 'A View on a Suffolk River' is

one of those studies made by Constable near his early home.

We must not, by the way, omit to mention a very remarkable work by Müller, a production which he may be regarded as a playful study, yet which now cannot be regarded otherwise than quasi-historical. It is called 'The Encampment,' and is "the result of his last tour in the unexplored country of Lycia, being a combination of all his sketches of tents, costumes, and domestic utensils, with the river and valley of the Xanthus to the sea, taken from the site of the Chimera tomb, now in the British Museum, brought over by Sir Charles Fellows in 1844." Those who know with what conscientious truth Müller worked will receive this record as authentic in all its details.

'The Hill-side Farm, Isle of Wight,' by J. Linnell, is a scene somewhat removed from the fields of Surrey, whence this painter has gathered such an abundant harvest of laurels. The picture was painted in 1849, and presents a piece of very rugged road running into the picture, with groups of trees painted as minutely as he worked twenty years ago. The road and other ground passages are wonderfully described. In 'Haymaking' we have, beyond the immediate sites of the place, a view of a far expanse of country laid out with a masterly command of the means of retiring gradations. We look always with great interest at the skies painted by this artist. Here the sky is an extraordinary piece of painting; indeed, in some of his works, it would almost appear that he leaves his landscape weak, in order to force his sky upon the observation as the principal point in his picture. A 'Landscape, with a Flock of Sheep,' is a small picture in which, perhaps, he has been less studious of his great characteristics than in his larger works. In 'The Gleaner's Return,' however, we have a sunset of extraordinary power, with the immediate and surrounding scenery presented to us in a manner which ordinary observers might deem untrue; yet if it were painted in any other way, it would be utterly false. The examples of this painter are more numerous in the gallery than those of any other artist, as, besides those mentioned, there are a 'Grand Landscape—Welsh Scenery,' an 'Autumn Evening,' 'The Reapers,' painted about the same time as the 'Gleaner's Return,' a charming pastoral from the text—

"Gives not the hawthorn tree a sweeter shade
To shepherds piping to their silly sheep
Than doth a rich embroidered canopy
To kings that fear their subjects' treachery?"

'Landscape, with Flock of Sheep,' 'Dollyddylan Valley, North Wales,' 'Chalk—Surrey,' 'An English Landscape,' 'The Journey to Emmaus,' 'Oxfordshire,' 'The Hog Bridge,' and 'The Tramps.'

From the outset of Linnell's career we do not know that he ever introduced us to foreign scenery. Although he painted portraits for many years, he did not take this direction by preference; landscape was always his predilection. It is only necessary to look at a few of his works to see that he has studied sky and atmospheric effects with greater success than perhaps any other living artist; indeed in a great many of his works the landscape looks simply like a base whereon to paint a sky; hence it will be understood and seen, that he did not generally seek picturesque combinations; but, being a master of composition, he has commonly found his materials near home.

Like others of our marine students, Stanfield painted the Adriatic, the Mediterranean, and the North Sea; but it is the last which conventionally is always associated with the storm-cloud and the hurricane. We have, however, here, in a view of Terracina, a sea moderately rough, boats on the beach, picturesque old buildings and figures, the whole admirably put together; and, as a contrast to this, 'A View on the Coast near Whitby,' which brings us home at once to our rugged sandbanks and our plain undramatic fishermen. 'On the Zuyder-Zee,' is a subject taken from a field in which Stanfield won many successes. The objects here are of the simplest kind, such as we see everywhere on the Dutch coasts, and nowhere else—a windmill with a piece of charm-

ingly painted foreshore, and water rendered with much liquid transparency. 'Wind against Tide,' is from the same source. It is a small picture of striking brilliancy, showing a dogger coming out of port to encounter a somewhat wild sea and a stiff breeze. On the left there is a spire, with other indications of a town. As Stanfield has painted these North Sea incidents and properties, they carry us far into the nature of the Dutchman; and his essays may be said to be the most perfect examples of domestic marine-painting; for, by closely questioning these productions, we learn that the seafaring Dutch spend their lives in coarse frieze and salt water, and their seas sweep up to the doors of their dwellings. The bright and breezy spirit of these pictures is very exhilarating. While we contemplate them, they are suggestive of many things; not the least of which, is their breadth of daylight, and expression of wind. Stanfield stood alone in painting a bright windy day, with clouds in forms that describe their rapid movement athwart the sky. Turner, Cox, and other masters of the phenomena of the heavens, have most frequently accompanied wind with a sombre sky, inasmuch that the felicity of the representation does not prevent our feeling cold and damp. 'Chasse Marées off the Gull Light—the Downs in the Distance,' is essentially a sea-view with objects as mentioned in the title. Lastly, we are transported, in 'Roveredo,' to another region, in which the artist has distinguished himself as signally as in the North. This work is so well known that we need not describe it. It is the best example that could be adduced of that other and separate power which Stanfield possessed of what may be called landscape-painting pure and simple, in contradistinction to his coast and sea-pictures. The natural grandeur and historical episodes of his Italian pictures are so peculiar, and impress us so differently from the comparatively grey memories we may cherish of his North Sea pictures, that it is difficult to believe accomplishments so varied should be the acquisitions of one man; but the solution to any question arising on this subject is to be found in his long and successful practice as a scene-painter. On contemplating one of his marine-subjects, we arrive at once at the conviction that he ought to have painted nothing else; but we have here some Italian subjects, and notably 'The Battle of Roveredo' (painted in 1851), which would favour contrary conclusions. The other subjects by this distinguished painter, are 'On the Tixel,' 'Terracina,' and 'On the Coast of Calabria.' By David Roberts, are 'The Interior of the Cathedral at Seville' called La Giralda, 'The Church of the Holy Nativity,' 'Venice—on the Grand Canal,' and 'The Piazza San Marco.' It is in his church interiors we recognise the power of Roberts. He, like Stanfield, was a scene-painter, and his practice in this direction gave him a command of *chiaro-scuro* and that largeness of realisation which strike the observer, especially in his interiors, and render them unlike everything of their kind that has preceded them. In considering the two first mentioned of these works, we are at once penetrated with a full sense of that mystery with which Roberts above all other painters has invested such subjects. It has been asked why such magnificent material has been left for an English (or rather, a Scottish) artist to paint; and the only answer that can be given is the common one, that the picturesque character of the combinations in these edifices impressed Roberts more profoundly than any who had gone before him; and, what was of greater importance, that he possessed the power of translating them into pictures.

'A Scheveling Trawler preparing for Sea' and the 'Lobster-catcher' are two subjects open to many different forms of interpretation, but especially susceptible of the feeling which E. W. Cooke gives to his material. The Scheveling trawler is a large and heavy boat, sufficiently eccentric to be picturesque, and the coast itself—we all know Scheveling—is nothing but a sand-bank. Out of, however, these unpromising ingredients, the artist has composed a charming picture. Backhuysen, and others of the old schools, painted Scheveling

with its spire looking precisely as it does now; and it is matter of surprise that so much should have escaped them that others have picked up. 'The Lobster-catcher' is in a boat, leaning over the side, taking up the lobster-traps which had been set some time. Of a single, rickety old boat, and a couple of figures, an interesting picture might be made by an ordinary artist; but to make a valuable picture of data so meagre requires even more than a skilful hand. Another subject by E. W. Cooke, is a 'Landscape.'

'La Loteria Nacional,' is essentially the title of both the grand pictures which Phillip painted not very long before his decease, describing on the one hand the hope of a prize entertained by each individual of the eager crowd who are buying the tickets; and, on the other, the disappointment of those who have drawn blanks, and the exultation of others who have gained prizes. Phillip was so conscientious that we may accept the motive of these two fine pictures as thoroughly genuine. Other artists who have visited Spain have made capital out of every-day situations which to the parties represented have no interest, because they do not see themselves as others see them. Here the priest who carefully folds his ticket in his pocket-book is a prominent character. In this figure we may suspect a little satire; but the chattering examples of Spanish commonality around him are simply natural, and show the pleasure we all feel in the anticipation of being cheated. The more we see of Phillip's latter works the more they suggest that he looked studiously at Diego Velasquez, as before him have done, according to Sir David Wilkie, the best of our portrait-painters. But these works are equal to anything Velasquez ever did; and, in force, substance, and variety of character, show us how difficult is simplicity in Art. To say they are among the very best that Phillip ever painted, is to speak of merit of a degree which takes rank with that of the famous masters of past times, and of a value represented by thousands of pounds.

The other works by Phillip in this collection are 'The Church Porch,' 'Winnowing Corn,' 'A Spanish Flower-girl,' 'Asking a Blessing,' 'A Scene from Old Mortality,' 'A Grape-seller,' and 'Seville,' all of which are distinguished by that firmness of manner, to which tendencies are observable even in some of his works before he went to Spain.

Daniel Maclise, in consequence of his prolonged occupation in the Houses of Parliament, has painted of late years but few oil-pictures. Mr. Mendel is, however, fortunate in possessing one admirable and characteristic example, painted in 1859, entitled 'The Departure of Pierre de Terrail Bayard for the Wars,' a subject that in other hands could scarce have possessed the interest with which we find it invested here. The mere incident has little to commend it, but the marvellous inventive resource of the artist, and his finesse of execution, have given to the composition a charm which, added to the sentiment of the narrative, constitutes a result that only rare skill and refined taste could accomplish.

J. R. Herbert is another artist who has been for many years occupied in the decorations of the Houses of Parliament. There are, however, by him, two pictures in the collection: 'Christ and the Woman of Samaria' and 'Mary Magdalene.' The former of these works is very simple in arrangement, but in the face of the Saviour is a glowing intensity wherein is legible the utterance of the sacred text. The subject has been painted under every form of arrangement, but never with greater power or more undemonstrative distinctness of detail. The landscape portion is, in aspect and colour, a suggestion from the presumed scene of the incident; and the general treatment of the subject may be regarded as approaching as nearly as possible the truth. The Mary Magdalene we may pronounce *presque unique* in its success, as competing in simplicity with even certain of the stars of the famous old schools.

'A Scene from Henry VIII., Act i., Scene 4,' by Leslie, is one of those difficult and complex themes chosen by him in order to illus-

trate them by beauties of which they might be thought unsusceptible, and to show a masterly power in the disposal of difficulties. The occasion is the entertainment given by Cardinal Wolsey at York Place; and the particular incident, the Cardinal's discovery of the King among the maskers, as saying

"By all your good leaves, gentlemen,
Here I'll make my choice."

whereon the King unmasks. 'The Miniature,' is another example of Leslie; and as the works of this artist are not often obtainable, Mr. Mendel is fortunate in having secured not fewer than three, all of Leslie's best period. 'The Miniature' is a single figure, a girl leaning forward and contemplating a portrait, and suggests to the observer, Juliet with the bottle of poison. The beauty of the artist, who would accept as a creation of the face we may rarely paint the natural combinations of the human face without modifications of his own, which were always refinements. An examination of this picture shows a mastery of expression and executive facility which could result only from assiduous study and lengthened experience.

'The Cherry-seller,' W. Collins, was painted in 1824. It is one of the simple subjects to which this artist devoted himself during his long and successful career. No painter, either before or since his time, described coast and rustic incident with greater sweetness than Collins.*

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The engravers on wood practising in the city have formed themselves into a society to advance the art. The first meeting was held on the 7th of February. The following gentlemen were elected the first officers:—J. M. Corner, President; R. Paterson, Vice-President; J. Robertson, Secretary; and G. Morrison, Treasurer.

STIRLING.—The late Mr. Thomas Smith, of Glassingall, who died somewhat recently at Avignon, has bequeathed the sum of £5,000 for building a museum and gallery of Art, with artisans' reading-room and library, in this city. He has also left a large number of pictures, drawings, and objects of *virtu*, to be placed in the edifice, with the sum of £14,000 to endow it.

BRADFORD.—An Art-society has been formed in this large and industrial Yorkshire town: its meetings are regularly held in the Chamber of Commerce, in the Exchange. The objects of the society are chiefly to bring local artists into closer companionship with each other, to discuss matters pertaining to Art, and to promote an autumnal exhibition of the works of local artists. The prospects of the institution are said to be most encouraging.

BIRMINGHAM.—The Town Council of Birmingham having decided to recognise the noble gift of Josiah Mason, Esq., in erecting and endowing an Orphanage at Erdington, at a cost of not less than £250,000, determined to erect a memorial statue. For this purpose a general invitation was issued, requesting sculptors to send in models for selection; but that many of the leading sculptors were unwilling to compete for the work, is proved by Messrs. Foley, Durham, Noble, Weekes, and others, declining the questionable honour: seven models were, however, sent in by Messrs. Peter Hollins (of Birmingham), Phillip, Williamson, Papworth, Marshall Wood, and Junck, respectively. Of these models the best that can be said is, that we should be sorry if the present position of the sculptor's Art in England were tested by the result of this competition; while it is to be regretted that time, labour, and thought have been wasted by five out of the six who accepted the invitation. The memorial afforded a fine opportunity for the exercise of the sculptor's Art; unquestionably that opportunity has been lost; and should the result prove a failure, the august local body,

* To be continued.

who thought by a competition to secure a fitting public memorial, may blame themselves for marring what it very properly intended as a compliment. The estimation in which competition and decision is held in the town may be gathered from the brief and pithy lines in a local print, as follows:—"We sincerely wish we could congratulate the town or Mr. Mason on the selection." The result is that Mr. Mason, in a letter addressed to the Town Council, writes,—"I deeply regret that the committee have arrived at this decision before taking the opinion of some artist of eminence on the design. As I feel that this particular model, whatever may be its relative merits, is not one which will fulfil the important purpose of being an ornament to the town as a work of Art, I must respectfully decline to sit to Mr. Papworth." So at present stands this pretty little dabbling in Art in Birmingham.—It is certain that Mr. Mason, the gentleman principally concerned, does not like the design chosen, and objects to it; yet that, notwithstanding, the commission has been given to Mr. Papworth. This case will only be one more added to the long list of "competitions" that have been failures—satisfactory to no one. A short time ago, in a famous manufacturing town, seven or eight models were sent in answer to invitations to "compete." The committee, before they saw any of them, passed a resolution to accept "the lowest tender," and, of course, got the worst work. Some painful statements have been made to us relative to the competition for the statue of the Rev. Dr. Cooke of Belfast, and with regard to the statue of Prince Albert to be placed there, to which at present we do not refer. It is not surprising that all the leading sculptors decline to enter into "competitions;" and they are right, although Art and the public suffer. With this topic we shall deal ere long.

LIVERPOOL.—The statue of Mr. Gladstone, by Mr. Adams Acton, has been offered to the corporation of this town in order that it may be placed in St. George's Hall. The work is, we believe, the result of a public subscription made in Liverpool and its immediate vicinity.

MANCHESTER.—The annual meeting of the board of governors of the Royal Institution was held in the month of March. The report for the past year was read by the honorary secretary, Mr. Ormerod, in which it was stated that the financial result of the autumn exhibition had been satisfactory. Notwithstanding the severe test of adverse criticism, the Council believed that although the exhibition included few works of the highest class, it would yet bear a fair comparison with the exhibitions of previous years. There was a growing difficulty in obtaining the works of leading artists. After much consideration the prize of 50 guineas had been awarded to Mr. Keeley Halswelle, for his picture of 'Roba di Roma, a Scene on the Piazza Navona, Rome.' In connection with the exhibition 856 season-tickets had been sold, and 7,400 catalogues. More than 20,000 persons had paid for admission, independent of governors and the privileged members of their families, and the admission given to the inmates of various institutions. The Council had laid out a considerable sum of money during the year in beautifying and improving the lecture theatre and rooms adjoining, and in various other alterations and improvements. The accounts of the treasurer, Mr. D. R. Davies, showed that the balance in favour of the Institution, in the bank, at the beginning of the year, was £856 18s. 9d.; the ordinary receipts during the past year had been £762 19s., and the receipts from the exhibition and the sale of pictures, £2,218 16s. 7d.; the total amount of disbursements during the year had been £3,387 12s. 4d.; leaving a balance in the bank, on the 11th of March last, of £451 2s.

RIPON.—An exhibition of Fine Art, &c., was opened in this town on Easter Monday by Earl De Grey, under the auspices of the Ripon Scientific Society and the Mechanics' Institute. The objects contributed include an excellent collection of oil and water-colour pictures, engravings, geological, antiquarian, and ornithological specimens, with European and Oriental porcelain, &c.

THE EMBANKMENT LAMPS.

THREE candelabra—for we can hardly apply the ignominious name of lamp-post to works of such artistic merit—have been erected, as mute competitors for public favour, on the parapet piers of the Thames Embankment, close by the river stairs immediately eastward of the Charing-Cross Station of the Metropolitan Railway. Varying, to a considerable extent, in the nature of their claims to public favour, each of them possesses features of merit which are worthy of congratulation.

The first, or westernmost, of these candelabra, can scarcely be fairly judged by a close inspection. It consists of a fluted and foliated shaft, standing on a coffer-shaped base, and enriched by spiral wreaths of foliage. But the main feature of the design is a pair of dolphins that twine around the shaft. The effect, viewed from a distance, is admirable; and the contour of the curved lines is very graceful and appropriate to the scene. The work, however, is a mere sketch, and requires a far more careful rendering to do justice to the idea of the artist. Foliage and decorations are rough and poor. The heads of the dolphins lack the effective and impossible ugliness of the classical models; and the lantern, with its pagoda top, is both poor and tawdry. But the sketch is that of a fine design.

The second pillar, on the contrary, is carefully and faithfully finished. A reeded shaft is supported by four bent lion's legs and paws, recalling the idea of a classic tripod. It is a matter of curiosity to inquire why that more graceful arrangement should have been exchanged for the heavier quadrilateral form. The outline of the work is chaste and elegant, the junction of the neck of the lamp with the shaft is very well arranged; and this candelabrum, when viewed closely, is the most elegant of the three. At a distance, however, it looks poor by the side of Mr. Vulliamy's dolphins. It may be remarked that some of the success of the second competitor is due to the freshness of the two distinct tints of bronze with which it is coloured, a beauty that will be but brief in the London atmosphere unless the process of washing be regularly resorted to.

The third of these works of Art has an altar-like support, and a fusiform shaft, the base and capital of which are wreathed, or rather *thatched*, with oak leaves. A conventional cornucopia to the right balances a conventional cornucopia to the left. Inelegance of design, and heaviness of detail, characterise the lamp-post proper. But on this unpromising object hang and cling two boys, so charmingly modelled as to take the observer by storm. They are not disposed according to any decorative law; they are original—daring—anomalous—what you will, but they are instinct with high and living Art, and are a credit, in no ordinary degree, to the Coalbrookdale Company and their sculptor. If the solid flame cast on the end of the torch were replaced by a ring of gas jets, the little lamp-lighters would be universal favourites.

In each of the cases it strikes us that the lanterns are too high above the ground—occasioning an unnecessary loss of light to the foot-way.

There can be no reason for the exclusive adoption of either of the designs. The grand line of the Embankment causeway is broken into such distinct sections by the river bridges, that variety of ornamentation is not only permissible, but desirable. Let Mr. Basalgette's conventionalised classic standard occupy one range of quay wall. Let Mr. Vulliamy's sketch be translated into metal, with the same workmanlike conscientiousness that is so admirable in the rival candelabrum, and be repeated in another division. There is yet room for further effect; and on the heavy blocks which over-weight the river stairs on each sweep of the granite quays, let us have our charming black-country vagabonds—only let them climb over something which, however plain or even coarse, is not a positive abomination. An opportunity is now afforded for the graceful embellishment of a feature of our metropolis to which no other European capital presents a rival.

SOUTH KENSINGTON MUSEUM.

THE TOWNSEND GEMS.

PROFESSOR TENNANT has drawn up a clear and instructive catalogue of the gems and precious stones bequeathed to the South Kensington Museum by the Rev. Chauncy Hare Townsend, M.A.; which have been recently added to the national treasures. The will, dated August 6, 1863, bequeathed to the President of her Majesty's Council on Education for the time being, such of the testator's pictures and water-colour drawings, and engravings and books containing engravings, as that officer might think fit to select; as well as his collection of Swiss coins, his box of precious stones, and the ancient gold watch, formerly belonging to his father, "which, being stolen by the celebrated Barrington, was the cause of his transportation;" also, the looking-glass and frame carved by Grinling Gibbons: on condition that the articles named be never sold nor exchanged, but be deposited in the South Kensington Museum, and exhibited to the public with the other works of Art which are or may be therein.

The collection is one, not only of extreme interest, but of great commercial value, comprising 164 gems and precious stones, all mounted in gold rings, or furnished with ring-like handles. Many of the specimens formed part of the well-known "Hope Collection," and are described in the "catalogue of the collection of pearls and precious stones, formed by H. P. Hope, described by Herz, 1839," a copy of which is in the Art Library at South Kensington.

The collection comprises eight large diamonds—brilliant, black, green, lively yellow, pale puce coloured, and blue—several of which are set with smaller brilliants or rose diamonds. There are thirteen specimens of the precious corundum group, the next in hardness and in value to the diamond, comprising pale blue, dark blue, and violet sapphires; pale and star rubies; white, yellow, and wine coloured coriellians. Of emeralds, beryls, and aqua marines, there are eight specimens; of carbuncle, almandine, garnet, and cinnamon stone, fourteen. There are seventeen opals, including precious opal, fire opal, and hydrophane; forty specimens of silica, including amethysts, cairngorms, agates, onyx, chalcedony, and rock crystal; ten topazes; six specimens of turquoise; and other gems of less familiar names.

The contents are arranged in fourteen natural families, according to the chief elementary constituents. It has not been attempted to indicate the quantitative analysis of any of the compound gems; nor is the nomenclature of the chemico-crystallographical system of Professor Gustav Rose, of Berlin, which has been adopted at the British Museum, made use of by Mr. Tennant. It is quite true that the greater number of visitors to South Kensington might be disposed to open their eyes very wide, on being told that "Rammelsbergite is the nickelous diarsenide, and Smaltine the cobaltous diarsenide;" but when the principles of this sesquipedalian nomenclature are once mastered, it will be seen that the new language may effect as much for mineralogy as the introduction of the arrangement of genus and species, by Linnaeus, did for botany and zoology. The general scientific character of the groups illustrated by the Townsend gems is, however, clearly indicated by Professor Tennant, thus:—"Topaz is a silicate of alumina, with fluorine, crystallising in prisms, with perfect cleavage along the long axis." For Oriental topaz, yellow topaz, Brazilian ruby, Brazilian sapphire, and the mode of distinguishing yellow topaz from the closely resembling cairngorm, we refer to the catalogue itself.

EXHIBITION OF FANS.

The admiration which was so generally bestowed on the modern French fans purchased by the South Kensington Museum in the Paris Exhibition of 1867, suggested the suitability of these graceful trifles as subjects for competitive designs by the female students of the various schools of Art in the kingdom. Hence, we have had two winter exhibitions at South Kensington

of these competitive designs. It is now proposed to hold a Loan Exhibition of fans, of all dates and countries, remarkable for artistic decoration; and an influential committee of ladies of rank have promised their hearty co-operation, in searching out owners, and inducing them to contribute their treasures. The exhibition will open in the course of the present month (May), and will be held in the room now occupied by water-colour drawings, and which was first used for the "Miniature" Exhibition of 1865.

DRAWING MODELS.

We hear with regret of the recent death, at the early age of thirty-six, of Frère Victoris, the author and designer of many of the admirable text-books, diagrams, and models, issued by the Society of the Christian Brothers of France, for teaching geometrical drawing and perspective in their schools at home and abroad. Many of his works, modestly distinguished only by the initial V, were shown by the Society in the Paris Exhibition of 1867.

SHILLING ART-UNIONS.

We have received, in consequence of our former article on this subject, the copy of the advertising sheet of one of these cheap ventures, which assumes the imposing title of the "Art-Union of Great Britain," and which boasts to have extracted from the public, in what are appropriately called "previous drawings," nearly £85,000. The fly-sheet, though headed "under the sanction of her Majesty's most Honourable Privy Council," bears no printer's name. The names of eleven members of a committee of management, and a secretary, none of whom are in any way known to us, are appended. The object is stated to be "by a low rate of subscription (the whole of which, after deducting the necessary working expenses, are devoted (sic) to the purchase of prizes), to extend and popularise the advantages of the Art-Union system, so that all classes may have, and feel, an interest in these distributions of paintings and other works of Art, which periodically take place." It is evident that the art, or rather the habit, of writing the English language, as it is spoken by educated men, is not one of those accomplishments which have been mastered by the members of the committee of management.

The drawing announced in this bill is said to contain a total of 1,000 prizes. At the rate stated as that of the proportion between the subscriptions and the number of prizes, this figure indicates a subscription of 81,000 tickets, or £4,050 during the last year. 150 choice pictures are promised, and a list of 111 as "already selected," is appended; the articles in question being valued from £200 to £4, and the total "value" amounting to £2,150. This leaves the balance of £1,900 to purchase 850 other "prizes," and to pay expenses. Of the pictures, of course, it is not in our power to speak from personal inspection. The names of some ten or a dozen known artists are cited, together with those of others unknown to fame. Seventeen of these paintings, including "Shrimpers on the Beach," by F. Underhill, are said to be unclaimed prizes of 1867. The price allotted to the above-named lucky prize is fixed at £120, which may, perhaps, enable some of our readers to appreciate the liberality with which other values have been meted out. The whole paper, which would be taken at first sight for the advertisement of a quack medicine, bears a close family likeness to that on which we previously commented.

Do the Council of the Art-Union of London intend to call the attention of the Government to these mischievous parodies of their own organisation? If they fail to do so, they will at least be responsible for a silence that will be pleaded as an assent to the tacit sanction by the Privy Council of an association, or rather of an enterprise, far outside the intent of the Act of Parliament for legalising Art-unions. The matter cannot be allowed to sleep, and we hope to see it taken up by the right persons.

THE ANNUAL INTERNATIONAL EXHIBITIONS.

On the 6th of April a meeting took place in the Lecture Hall of the Society of Arts, at which his Royal Highness Prince Christian presided, to hear from Colonel Scott and others explanations concerning the proposed first of a series of International Exhibitions, to be held, in 1871, in galleries now erecting at South Kensington, on the ground that appertains to her Majesty's Commissioners of 1851. There were present several artists, many leading manufacturers, and others interested in the important issue. The result was entirely satisfactory; the statements of the Secretary, Colonel Scott, were clear, minute, and comprehensive; and it may be safely said that the appeal of the Prince was cordially responded to. It will be followed, no doubt, by corresponding exertions on the part of all British Art-producers, in the several classes to which the exhibition is limited, and by zealous efforts to maintain supremacy among those of the Continent, a large proportion of whom have already signified their intention to contribute.*

Mr. Cole made comments, and indeed asked for "objections;" the consequence of which was a lengthened conversation that explained away many difficulties. The expenses will be met by the 1861 commission: they will be returned by the "receipts at the doors;" contributors will not be required to incur any cost for space or fittings: judges will be appointed; but the selections have not yet been made; there will be no "prizes" of any kind. "The jurors would not be required to make distinction as to their estimate of one work with another, but would only point out excellence in works, so that the invidiousness of comparison would be avoided." The objects exhibited will not be arranged by countries, but by classes.

"The exhibitions would differ in many respects from all other exhibitions which had gone before, for whereas other exhibitions had endeavoured to obtain as many objects as possible to exhibit, and had so increased that it had become a toil and confusion to visit them, these exhibitions would only contain selected works—that is to say, works which had been adjudged by competent jurors, at home and abroad, to be worthy of exhibition. There would be a division of space for exhibited objects: British produce would have two-thirds of the space, in conjunction with such foreign objects as should be sent to be approved by judges appointed; while one-third the space would be set apart for those exhibitors who

* A general committee has been appointed in Paris under the presidency of the ministers of the *Beaux Arts*, commerce and agriculture, to consider and conclude as to all measures that may be expedient to enable France to take her part in the proposed International Exhibitions, in London, for 1871 and the subsequent years. The following names of its members will indicate the importance in which it is held:—

M. Amé, Director General of Customs.
M. Andre, Member of the Corps Législatif.
M. Arago, Head of the Division of *Beaux Arts*.
M. Beaugrand, Member of the "Commission des Valeurs."
M. De Cardallac, Director of Civil Structures.
The Count de Chambon, Deputy.
M. Cornudet, Sectional President in the Council of State.
M. Delarbre, Director General of Accounts in the Ministry of Marine.
M. Denière, President of the Chamber of Commerce in Paris.
M. Drouin, President of the Tribunal of Commerce.
M. Drouyn de Lhuys, Senator, &c.
M. Du Sommerard, Director of the Museum de Thermes and Cluny.
M. Gauster, Councillor of State, Secretary General of the Ministry of the Imperial Household.
MM. Gérôme and Guillaume, Members of the Institute.
M. Guillot, Intendant General, Councillor of State, &c.
M. Lefuel and Meissonier, Members of the Institute.
M. De Montagnac, Deputy.
Count De Nieuwerkerke, Senator, Member of the Institute.
M. Ozanne, Councillor of State, Secretary to the Ministry of Agriculture and Commerce, &c.
M. Rolle, Deputy.
Baron Armand de Rothschild.
M. Sieber, Member of Consulting Committee of Arts and Manufactures.
M. Viollet Le Duc, Architect.
M. Weiss, Councillor of State, Secretary General to the Ministry des *Beaux Arts*.

should obtain certificates for the admission of their objects from their respective Governments."

In reply to a question put by one of the gentlemen present, it was explained by Sir Francis Sandford, that although Art-manufactures were limited to two classes—pottery and works in wool—these classes would in reality include many other branches: for example, furniture into which tapestry was introduced, and painted or engraved vases and other works in glass: such matters coming either under the head of Art-manufacture or works of Art. In brief, "every work in which Fine Art is a dominant feature will find proper provision made for its display. Painting, on whatever surface or in any method, sculpture in every description of material, engravings of all kinds, architectural design as a Fine Art, every description of textile fabric of which Fine Art is a characteristic feature; in short, every work, whether of utility or pleasure, which is entitled to be considered a work of excellence from an artistic point of view, may be displayed in the exhibitions under the division of Fine Art. While the Arts and manufactures which fall within Division II. will have been brought under review in a series of seven years, the Fine Art Division will recur annually, so that the greatest possible encouragement may be given to progress in the application of Art to objects of utility. Every artist-workman, moreover, will be able to exhibit a work of merit as his own production, and every manufacturer may distinguish himself as a patron of Art by his alliance with the artistic talent of the country. In the Fine Art Section the artist may exhibit a vase for its beauty of painting, or form, or artistic invention; while a similar vase may appear in its appropriate place among manufactures on account of its cheapness or the novelty of its material."

At the close, Mr. Westmacott, R.A., moved, and Mr. S. C. Hall seconded, a resolution pledging the meeting to a cordial support of the proposed exhibition: it was passed unanimously.

It will be, no doubt, our duty fully to represent this International Exhibition—as we have represented all the exhibitions that have been held in England and France, since the year 1844 inclusive—by such details and engraved illustrations as may appear desirable, so as to extend as far as possible the great object of increasing knowledge of Art, by enlarging the influence of the exhibition in rendering it emphatically a teacher by example. To what length our "Illustrated report" will extend it would be premature to say; but our subscribers and readers will accept assurance that it shall be in all respects worthy.

ART IN A COURT OF LAW.

It is so long since our attention has been drawn to a case of wholesale picture-manufacture, that we thought the business had almost, if not quite, died out. Certain proceedings, however, in the Liverpool Court of Passage, on the 6th of April, show that the trade is not yet among the things of the past.

It appears from the reports of several Liverpool papers which have come into our hands, that on the day in question, one Thomas Spinks, "an artist, about twenty-two years of age," sought to recover the sum of £19, being the value of certain oil-paintings, water-colour sketches, and painting-materials, alleged to be detained from him by the defendant, George Trowbridge, carver and gilder and picture-dealer, in Liverpool. From the evidence brought forward, it seems that in January, 1868, the plaintiff entered the service of the defendant, for a term of five years, as an artist and a painter of pictures; the latter to provide canvases and all necessities for the work, and to pay the plaintiff £2 5s. a week for the first year, and £3 a week for the second year. The agreement also provided that Vernon, the name assumed by Spinks, should not paint for anybody else without the permission of Trow-

bridge, under a penalty of £20 for each picture or part of each picture he should so paint, and that he was bound to the true performance of the agreement under a penalty of £100. In July of last year, Trowbridge was in difficulties, and in fact became bankrupt, but the connection between the parties was still kept up, though they appear to have had frequent quarrels. Towards the end of 1869 the plaintiff went to Calais, where he remained some time; and in January of the present year, he wrote from that place, telling the defendant that he was distressed for money, that he had some sketches to "utilise," and asking him to send a remittance to meet him on a certain day in London. On his arrival he went to the post-office for his letter, got it, and while reading the contents, was arrested by a detective employed by the defendant, his lodgings were searched, and he himself taken to Liverpool, and finally brought before a magistrate, where he pleaded guilty to *stealing his own drawings*, and was sentenced to six months' imprisonment with hard labour. It was stated by plaintiff's counsel, Mr. Charles Russell, that on the journey to Liverpool, Vernon, or Spinks, was met by the defendant, who so worked upon his fears as to induce him to commit this act of self-condemnation. As might reasonably be expected, the sentence astounded the poor artist no less than his friends, some of whom forwarded a memorial of the facts of the case to the Home Secretary, who ordered the prisoner to be released, commuting the rest of the sentence. After Vernon had been convicted, it appears that the defendant went to the police-office and carried away a number of things belonging to the former, including also a water-colour drawing by another artist, though warned at the time that he had no possible claim upon many of them; and not the slightest stop had been taken by the defendant since to make reparation or restitution. It was under these circumstances that the action was brought; the articles detained, Mr. Russell said, were worth considerably more than £19, but the plaintiff had restricted his claim to that amount in order to prevent the action being removed elsewhere.

Such is a brief outline of the case as presented by the plaintiff's counsel, but the examination and cross examination on both sides elicited some facts by no means "curiosities of picture-manufacturing." Spinks admitted, that with the knowledge of the defendant, though he would not say by his direction, he placed on his pictures—whether copies or not, did not appear in evidence—the names of T. Faed, Creswick, Frith, Dobson, Shalders, and others. One can scarcely imagine that Liverpool collectors, at least, have hung their galleries with pictures purchased from the gallery of Mr. Trowbridge.

The judge, Mr. Attorney-General Pickering, Q.C., in summing up, said the case was certainly a very curious and remarkable one. Even if there had been any doubt as to whom the property in question rightly belonged, he could not conceive more inhuman feeling or more disgraceful conduct than to charge the plaintiff with robbery under the circumstances in which he had gone away. That the defendant should have made a charge of stealing these, and tried to damn the young man's character for life, was the most disgraceful conduct he had ever known. The jury at once found a verdict for the plaintiff for the full amount.

However richly deserved was the censure passed by the judge on the defendant, it is quite clear that both he and his victim were in a conspiracy to deceive the public; the moral guilt may be equally apportioned to each; and it is a pity that the law cannot in such cases reach all parties concerned in them. Spinks is undoubtedly a young man of weak mind, whatever he may be as an artist; but he must have had sense enough to know that when putting the name of another artist upon a canvas of his own painting, he committed an unequivocal act of forgery; quite as much so as if he endorsed the signature of the drawer upon the back of a bill of exchange, and presented it for payment.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY is said to have determined to institute practical scholarships for the benefit of the abler students, to endow the posts for a limited period, and employ the holders, who will be required to compete for their honours, in decorative works of the higher and pictorial order on the walls of public buildings. The authorities at South Kensington have invited the Royal Academicians to use the walls of part of the new buildings of the Museum for this purpose, and the invitation has been accepted.

PICTURES FOR THE NATION.—It is stated that the late Mr. John Meeson Parsons, formerly of Raymond Buildings, London, has bequeathed to the nation 100 pictures, to be selected from the "well-known valuable and choice collection which he made during his lifetime." In addition to this he has directed that the South Kensington Museum shall be placed in possession of a number of valuable water-colour pictures. We must profess our ignorance of Mr. Parsons as a collector, and consequently can form no idea of the value of his bequest.

SIR M. DIGBY WYATT, Slade Professor of the Arts in the University of Cambridge, has had the honorary degree of Master of Arts conferred upon him.

THE QUEEN.—At 114, New Bond Street, there is now exhibiting a half-length portrait in oils of her Majesty the Queen; and the artist, Mr. Lowes Dickinson, may be congratulated on having produced a very truthful and pleasing likeness. The Queen is represented sitting in an arm-chair, in state attire, coroneted and richly decked with diamonds, among which, in a brooch on her bosom, blazes the celebrated Koh-i-noor; the sash over her left shoulder, and from which depends the jewel of the Order of the Garter, agreeably relieves the prevailing blackness of the dress. Set in a bracelet on her right wrist we observe a coloured medallion portrait of her lamented consort. The picture is to be engraved, and the name of Couzens will be sufficient guarantee for a powerful and artistic reproduction of a work which in its *quiet*, if perhaps rather commonplace honesty of execution, will supply the long felt want for a reliable portrait of her Majesty. It may be mentioned that the statement which appeared in sundry of our contemporaries to the effect that the work has been "touched up," by H.R.H. the Princess Louise is a fallacy: the picture can, we think, stand upon its own merits, and needs no adventitious aid of this description.

ARTISTS' AND AMATEURS' SOCIETY.—The third *Conversations* of the season was held at Willis's Rooms, on the 7th of last month, with a collection of works of Art such as we rarely see on these occasions, though there is always much to interest and admire. The drawings from the valuable collection of Mr. Quilter were the great points of attraction, especially seven first-class examples of W. Hunt, including the 'Too Hot,' for which we believe the owner paid no less a sum than 600 guineas; several beautiful drawings by D. Cox, and two or three by Dewint, with two charming female heads by E. Taylor. Sketches by Guido Bach were numerous, and all of great merit; and F. Goodall, R.A., W. A. Beverley, T. M. Richardson, H. A. Harpur—a name new to us, but one that can scarcely fail of becoming known in landscape—Harry Johnson, E. Duncan,

and others, were well represented in water-colours. Two small drawings by Turner, 'Rokeby Castle,' and another, were among the gems claiming notice. The display of oil-pictures was not large, but it included 'The Baptism of Christ' and 'The Good Shepherd,' by J. Linnell; 'L'Aspirant,' by E. Girardet; 'A Midsummer Night,' P. F. Poole, R.A.; 'A Mother's Cares,' J. A. Vinter, with examples of Duverger, Willems, H. Moore, &c., &c.

MR. ARTHUR TOOTH'S EXHIBITION in the Haymarket is of drawings in water-colours. It consists of 140 works, many of which are of great excellence, by popular and eminent artists. There are several by Birket Foster—large, and costly in proportion: five of them being valued at nearly £2,000; and probably they are not overvalued—at least, it is certain they will find purchasers. Others bear the well-known names of David Cox, Stanfield, Copley Fielding, Roberts, Cattermole, Vicat Cole, Duncan, F. W. Topham, Frederick Tayler, John Faed, T. M. Richardson, J. Varley, F. Goodall, Carl Haag, W. S. Coleman, J. H. Mole, and others, with, of course, a sprinkling of specimens by foreign masters, among whom figures Rosa Bonheur. It is obvious that this collection will take high rank among the many exhibitions of the season: it will largely recompense a visit; for Mr. Tooth has been successful in bringing together many admirable examples of modern Art.

"CHEVY."—That is the title of a picture about to be engraved by Messrs. Agnew, and recently exhibited at their gallery in Waterloo Place. It is one of the best works of Sir Edwin Landseer, a fine poetic composition in the truest order of Art. A sturdy hound reclines at ease beside the dead deer; his duty is to continue there until the hunters come, and he knows it. As easy would it be to move one of the snow-clad rocks from its base as that well-trained animal from the place where it is his business to be. A trail of blood marks the last steps of the deer, and there the ravens are gathering. It is a poem in a picture, and Sir Edwin has rarely painted one that is better calculated for the Art of the engraver.

JOSEPH DURHAM, A.R.A., although he is not a large contributor to the exhibition, has many works in preparation in his studio; the most remarkable of them is yet in the clay. It will, however, be classed among the very best of his productions; for it has a higher aim than that which sculpture usually seeks to accomplish, and is certainly an original, though very simple, "thought"—if thought it may be termed, that had its birth in observation. The artist saw, by chance, a youth raising his little brother on his shoulders to see some distant object of attraction. With these materials the sculptor has so dealt as to produce a great work; the attitudes of the figures are so natural, and therefore so graceful, that fancy could have added nothing to their worth.

THE COLLECTION OF M. EVERARD.—We direct attention to the advertisement of this eminent dealer in foreign pictures: his collection will be sold at Christie's on the 14th of May. It consists of paintings by the principal artists of Belgium, Holland, and France: the printed list will show that few of the great masters are absent. It is needless to state that they may be accepted as guaranteed works of the painters, selected by a sound and liberal judge, who has established and aims to maintain a high position in England; where, indeed, his connection is

already very extensive. In many cases, the productions to be sold will rank among the best of their respective artists; they will bring large prices, no doubt; but the opportunity of acquiring will not be lost upon those who are adding to their galleries examples of the greater continental artists.

A SMALL WORK IN MARBLE—designed as only the ornament of a library—has been recently executed by Mr. Durham for W. J. Evelyn, Esq., of Wotton. It is merely a copy from the dual monument to Sir John and Lady Evelyn, of Godstone, ancestors of Mr. Evelyn, which stands in the neighbouring church. It is somewhat strange that so good an idea should have been so little acted on; there are hundreds of persons who are not a little proud of the monuments that yet endure of worthies from whom they have their descent; they are, most probably, broken and defaced: and restoration may be either impossible or unadvisable; but such miniature restorations as that to which we refer, are easy and not costly; and, apart from the pleasant associations they call up, may make graceful and honourable acquisitions for either the libraries or the drawing-rooms of their descendants.

"MORS JANUA VITÆ."—A line-engraving by W. H. Simmons, after the picture by Sir Noel Paton, R.S.A., bearing the above title, is shortly to be published. Although this work was fully noticed in these pages on the occasion of its exhibition a few years since in the rooms of the Royal Academy, it may justify description now. The Christian knight is here represented as in full view of the glories of immortality, having just passed through the valley of the Shadow of Death; his footsteps have been arrested by Azrael, who on the side nearest to him presents the appearance of the conventional fleshless figure of Death, the shoulder and knee forming sharp angles beneath the drapery, and with skeleton fingers grasping his wrist; but the other side presents a lovely angel of light. The effect is very finely and judiciously managed, for, while the skeleton portion of the angel is but dimly discerned in the gloom pervading that side of the composition, full prominence is given to the beatific radiance. The face appears perhaps too softly human, more girlish than befits the harbinger of death and usherer-in of immortality, but is most delicately and tenderly wrought. The knight's countenance, in its mingled emotions of physical pain, resignation, and hope, is indescribably beautiful and impressive, and equals anything that the artist has hitherto done. In this, as in other works by Sir Noel Paton, we must not look for grand effects of light and shade or for much breadth of colouring, but, as a compensation, there is to be observed throughout the entire picture a wonderful suggestiveness in even the most trivial detail; such, for example, as the moss-covered tombstone, *in form of a cross*, before which the kneeling knight is yielding up his spirit; and again, the cast-off helmet with its peacock's plume (emblem of vanity and pride); these and many other ingenious scholarly touches combine to give the work considerable literary as well as artistic merit. The picture is now exhibiting at Mr. Thompson's Gallery, in Pall Mall.

STATUETTE OF LIVINGSTONE.—Whether we shall again see the great and good traveller and discoverer, who shall say? His return would create a jubilee throughout the dominions of the Crown, and be a source of joy to the whole civilised world. He will not be forgotten by his country if his mortal part

be mingled with the sands of Africa. In any case this portrait of him will be a welcome boon to all who either love or honour the man. The statue was exhibited at the Royal Academy last year, and had been previously seen in Edinburgh. The accomplished sculptor, Mrs. D. O. Hill, one of a family of artists (she is the sister of Sir Noel and Walter Paton, her father is eminent in Art, and her husband is the renowned landscape-painter), produced a work of singular merit; as a portrait-statue it may take rank among the best of our country. As a likeness it is good; and as a work of Art, in *pose*, expression, and character, it has been surpassed by few of its order; while the minor accessories of dress are in excellent keeping. When exhibited in London it attracted the attention and admiration of many—all who knew the true hero, and thousands to whom his name was a sound of fame. It is this statue of which a small copy has been produced and issued by Messrs. Minton, of Stoke-upon-Trent. It is as good as a reduction can be; preserving with accuracy all the salient points of the larger work, and being in all respects entirely satisfactory.

THE EXHIBITION AT ST. PETERSBURG will be opened by the Emperor on the Russian 15th of May (which is, according to our calendar, the 27th). Our readers are aware that it is not "International," yet all the Art-wealth of Russia will be there assembled; and those who remember the Russian "Court" at Paris, in 1867, will anticipate a very brilliant display of Art and Art-manufacture. The building is progressing, and will be completed "in time." If we may trust the photographs that have been transmitted to us, however, it was not in a very advanced state at the commencement of April. We have made arrangements for a series of papers describing the exhibition, and its leading objects, but whether we shall illustrate them by engravings we cannot at present say.

THE COLLECTION OF THE LATE EDWIN BULLOCK, Esq., of Birmingham, will be sold at Christie's on the 21st and 23rd of May. It consists mainly of English pictures; and among the artists are nearly all the "leaders" of the British school.

THE LATE T. CRESWICK, R.A.—Creswick was a patron of English Art, in so far that he frequently purchased pictures by his brother artists; small generally, but, of course, selected with sound judgment and taste; other specimens were obtained by exchanges, a practice much in vogue of late years, and which ought to be more frequent: these will be sold at Christie's on the 6th of May, together with about 100 sketches from the artist's own pencil.

"BEHIND THE SCENES."—A picture under that title has been exhibited at the German Gallery, in New Bond Street. It is painted by Matt. Morgan, an artist much esteemed as a book-illustrator. He has essayed a grand subject, in so far as size and matter are concerned, representing the green room of a theatre during the "pantomime time;" an odd, ungainly, and very confused mass of persons is seen in all sorts of draperies and dresses, ready to "go on," while mixed up with the actors are sundry "gents" who have no business there. The painting shows great ability, and displays a vast variety of character: no doubt it will please hundreds who like "that sort of thing."

MR. E. M. WIMPERIS was elected last month a member of the Society of British Artists, Suffolk Street.

REVIEWS.

DER CICERONE. EINE ANLEITUNG ZUM GENUSS DER KUNSTWERKE ITALIENS. VON JACOB BURCKHARDT. D. NUTT, London; E. A. SEMMANN, Leipzig.

This is the second part of the Cicerone (of which the first part has been already noticed), consisting of instructive notes on sculpture from the Etruscan period to the sixteenth century and the late Florentine. Thus it will be understood that a work professing to be little more than a hand-book, presenting a *résumé* of the history of sculpture from the Etruscan period to almost our own day, must of necessity be short and pointed in remark, and present to its readers the few descriptive and historical facts not contained in the conventional hand-book.

The brief notes (Part I.) on Roman domestic architecture are fresh, interesting, and put together with the knowledge of the subject. Roman houses, villas, and palaces present a remarkable contrast to modern buildings of the same classes. The Palazzo Vecchio, at Florence, is mentioned as a mediæval example with certain relations to the earlier buildings of the same description. The peculiarities of some of the Pompeian house are instanced—as that of the Faun, that of the Tragic Poet, the house of the Labyrinth, the house of Nero, that of Pansa, and others. Of country houses that of Diomedes is mentioned as containing numerous apartments devoted to every purpose, and an outshot semi-circular *trichinium* with windows.

The ruins of the marine residences at Puzzuoli and Baiae are noticed, and afterwards a brief review is taken of the Roman houses and the palaces of the emperors, as those of the Cæsars, with other remarkable edifices.

When Christian Art pressed ancient sculpture into its service, the latter, it need scarcely be said, had suffered a marked decline. Since the end of the second century the reproduction of the earlier types was characterised by imitations lifeless, and in every way degenerate. The preference for the colossal superseded the highest ends of Art, and the extinction of Paganism did the rest. The sculpture of the period of Constantine has produced no Christian type which would bear comparison with the grandeur of the Greek sculptures.

We are surprised at the extent and variety of the information contained in this book. No subject in connection with Art is overlooked: thus we accompany the writer in his inquiries—to begin only with the thirteenth century—relative to Pisano, Orcagna, the schools of Bologna, Ferrara, Venice, Genoa, and Naples; to Ghiberti, Robbia, and Donatello, and so on to the sculpture of the sixteenth century. The work deals with the subject which it professes to treat more completely than any similar book that has ever passed through our hands.

THE CONSERVATION OF PICTURES. By MANFRED HOLYOAKE. Published by DALTON AND LUCY.

The object of this little treatise is not so much to give directions for the restoration of pictures as it is to show the causes which lead to their deterioration, and how these may often be effectually guarded against; whether, in fact, it is not in the power of good sense, precaution, and Art, to arrest or mitigate the vicissitudes to which the productions of the painter are exposed. The question discussed, therefore, is sufficiently distinct from that of the work of the restorer, and includes in it, as the primary element, the work of the painter himself; for it is the manner in which a picture is painted, the medium, and the durability of the colours employed, that must determine the endurance of the work: if the materials are unsound, there is no more chance of a picture reaching a ripe old age and yet retaining its beauty, than there is of a house of pasteboard surviving the storms of winter. It is to be feared that too many artists of modern days pay but little heed to this: they are not "painters for eter-

nity," but seem to be desirous of only "ruling the hour." Where can we find a work of the last hundred years that will bear comparison with scores that hang in the National Gallery whose ages may be counted by centuries? Mr. Holyoake says, "the cleaning of pictures previous to the time of Sir Joshua Reynolds can be conducted with comparative safety," but he intimates that the final glazings of modern painters, unknown till the time of Reynolds, would render such a process extremely hazardous.

They who are fortunate enough to possess a collection of oil-pictures, be it large or small, may obtain some useful information in the pages of Mr. Holyoake's book; and artists might find it good to give it a reading.

ERNEST GEORGE'S SKETCHES, GERMAN AND SWISS. Published by W. M. THOMPSON.

This very beautifully "got up" volume contains between sixty and seventy "pen-and-ink drawings transferred by Cowell's anastatic process;" they are the productions of an architect who has travelled much in search of the time-worn beauties of ancient towns in narrow rugged streets with "overhanging eaves and crazy weather-stained gables." His principal places of study have been Aix-la-Chapelle, Cologne, Würzburg, Nuremberg, and Prague. He has, therefore, as our readers will readily believe, filled his note-book with subject-matter of a deeply interesting character; they may be practically useful to "the profession," but they will also gratify the curious, and instruct the student. A hundred pens have written concerning each one of these "views," but the theme is by no means exhausted, and it unquestionably receives a new charm under the treatment to which it is here subjected. The sketches are singularly faithful, and withal comprehensive; they seem to convey more knowledge by the simple style adopted than could have been given by engravings infinitely more "finished." They do so much with apparently little effort; and that is ever a triumph of Art. The book may not be, in a wide sense, popular; but it will delight all who really estimate the rare, curious, original, and truly valuable in Art.

PLASTISCH - ANATOMISCHER ATLAS ZUM STUDIUM FÜR NATUR UND ANTIKE. By CH. BOYH. Published by D. NUTT, London; ERMER AND SEUBERT, Stuttgart.

A series of anatomical drawings, admirable in all their details and in execution, intended for the use of artists. The plan of instruction shown in these plates by the gradual development of the construction of the human frame is singularly clear, and the artistic ability displayed in their production is most commendable. The atlas commences with a representation of the skeleton, accompanied by a "key-plate" on which is indexed the names of all the bones, &c. We then proceed to study the muscles of the body as they appear on the removal of the cuticle (the knowledge of the minor muscles not being absolutely necessary to the artist); this has also a "key-plate" indexed. The remainder of the subjects are studies of the details of the body, head, hands, feet, &c.

So far as the English Art-student is concerned it is much to be regretted that the explanatory text is in a language few comparatively can read: a translation into English would render the work truly valuable to him.

A COLLECTION OF CURIOUS AND INTERESTING EPITAPHS, copied from the Monuments of Distinguished and Noted Characters in the Ancient Church and Burial Grounds of St. Pancras, Middlesex. By FREDERICK TEAGUE CANSICK. Published by J. RUSSELL SMITH.

To rescue from entire oblivion the memorials of the dead which time, and the necessities of the age, as they are sometimes called, are removing with ruthless hands from the churchyard of old St. Pancras Church, Mr. Cansick has devoted himself for several years during

his leisure hours. The result is a collection of epitaphs which in variety, at least, could scarcely be gleaned from any "God's Acre" in or round about the metropolis. To these he has added a few to be met with in other places of interment in the same parish. Whitfield's Chapel, where lie the remains of John Bacon, the sculptor; St. John's, Kentish Town; and St. Katherine's, Regent's Park, &c. There is a strange association of names throughout the book: Jonathan Wild and George Whitfield; Governor Wall, hanged in 1802, for murder committed twenty years before on the African Coast; the Earl of Rosse, and Paoli, the Corsican; Dr. Grabe, a distinguished Prussian divine, who embraced the doctrines of the Church of England, and earned for himself a monument in Westminster Abbey; Mary Wolstoncraft Godwin, and her husband, William Godwin, the grandparents of Shelley; with a host of others whose memories have not passed away with their lives. Mr. Cansick might have found far less profitable occupation for his leisure hours, even so far as the public is concerned, than in preserving the inscriptions placed over the resting-places of the sleepers in St. Pancras.

A GENERAL GUIDE TO THE ISLE OF WIGHT: containing a Circuit Itinerary and Circumnavigation of the Island; and the History and Topography of the Isle of Wight. By CHARLES S. M. LOCKHART, M.B.A.A. Illustrated with six Steel Engravings and a Map. Published by VIRTUE & Co.

A pedestrian tour round the Isle of Wight is as pleasant a little trip as a man can take; a week is ample for its accomplishment, "taking it easily, with now and then a slight deviation inland from the circuit to see some noteworthy object within reach." When the outside ground has been traversed over, the traveller should pass two or three days in examining the interior towns, &c., and finally take the steamer from Ryde or Cowes, and look at the island from the sea. To enable him to do this thoroughly and pleasantly, irrespective of the weather, with which he may have to contend, he should take with him Mr. Lockhart's guide-book, which will supply him with information of every kind and on all subjects. It is capably arranged, and with just as much historic, archaeological, topographical, botanical, and geological explanation as will add interest to the beautiful scenery which everywhere greets the eye of the visitor. This "General Guide" makes its appearance when people are beginning to think, at least, about country trips: it may aid some in determining the question, "Where shall we go this summer?"

ILLUSTRATED TRAVELS: a Record of Discovery, Geography, and Adventure. Edited by H. W. BATES, Assistant-Secretary of the Royal Geographical Society. With Engravings from Original Drawings by Celebrated Artists. Published by CASSELL, PETER, AND GALPIN.

In a large quarto volume we have here a series of interesting narratives of travel, compiled from the writings, or the records, of numerous enterprising travellers in all parts of the world, whose names are, for the most part, given, to guarantee the authenticity of the several reports. The countries referred to are chiefly those but rarely visited, and mostly those out of Europe; yet the selection is judiciously made, and is also very varied, so that a large amount of instruction is afforded to the reader. The several narratives are accompanied by a profusion of wood-cuts, figures, and natural scenery; the majority of them capably executed by French engravers, we presume, from their style. Among the artist-designers appears frequently the name of Gustave Doré. These illustrations have probably done duty in other publications, but they are none the less acceptable in their present form on that account. It is rarely we have seen a book so likely to prove attractive to intelligent young people desirous of information as Mr. Bates's volume, which is in every way well-produced.

THE ART-JOURNAL.



LONDON, JUNE 1, 1870.

THE ROYAL ACADEMY.

ONE HUNDRED AND SECOND EXHIBITION.



HE handsome new dwelling in Piccadilly is open a second time for the annual exhibition of modern Art; and again it is hard to determine whether more is due to the admirable architecture of the rooms or to the excellence of the works displayed. Perhaps it is safe to infer that the imposing effect gained is the result of combined causes. As to the pictures, the general impression seems to be that the collection barely reaches average merit. And yet, after detailed examination, it becomes apparent that the falling away is not among the many, but among the few; not among the miscellaneous multitude of outsiders, but among the elect of the Academy. The absence of leading and striking pictures is this year a distinguishing feature of the exhibition; and, what is worse, works which are large and ought to be leading prove disappointing in Art-quality: an example in point being SIR EDWIN LANDSEER'S picture of 'Queen Victoria meeting the Prince Consort on his return from Deer Stalking in the year 1850.' Indeed, scarcely an Academician or Associate rises above the level of earlier achievements. And it so mischances that a recent measure, the creation of honorary foreign Academicians does not bring the accession of strength anticipated. It is almost incredible that the total result gained by the election of six of the most distinguished artists on the Continent of Europe is the addition to the exhibition of two pictures and no more. And these two by M. GÉNOË are already too well known to be accepted as novelties. Strange is it that neither M. GALLAIT nor M. MEISSONIER, though at this moment present in another gallery, has made any response to the overtures of the Academy. It follows as a consequence of these misadventures that the exhibition owes much—even more than in former years—to the '*Labor et Ingenium*' of outsiders. It cannot but strike the world, indeed, that this motto, adopted for the catalogue, is peculiarly inappropriate at a moment when the fruits of labour and of talent are more than commonly inconspicuous in the ranks of the Academy. Fortunately, however, weak forces may be recruited by volunteers arrayed within these rooms. The pictures exhibited by Mr. Hodgson, Mr. Marks, Mr. Frederick Walker, and Mr. Peter Graham, sufficiently indicate that the forty Academicians and

the twenty Associates do not quite monopolise or exhaust the available talents of the country. It is, in fact, the new comers who bring year by year to this annual gathering its chief novelty and interest; and, indeed, such accession of vitality may be accounted as in the ordering of providence; for when we find the leaders are stricken, when we have to mourn even since last these rooms were thrown open, the loss of two honoured chiefs borne to their rest, we may be permitted in sadness, yet in hope, to turn from the dead to the living, from the aged to the young. It is then a consolation to discover, notwithstanding losses from time to time sustained, that English Art, as here seen in its great annual gathering, maintains its freshness and healthiness, its variety and its vigour.

GALLERY No. I.

This first room is as a prelude or introduction to the collection, it strikes the keynote to the whole performance. On entering, the eye is pleased by the general aspect of things. The room is handsome and well-proportioned—as, indeed, are all the rooms. The walls are of a warm russet, the floor is in parquetry, the ceiling is vaulted in construction, and tastefully decorated. We incline to think that the gallery would wear a more furnished appearance if a greater number of pictures had gained admission. The walls are really scantily clothed, in some parts the pictures being only two deep, yet the hanging is judicious; the works are well-balanced in size, subject, and colour. In this first gallery four Academicians contribute five works; three Associates, three works; fifty-nine outsiders, sixty-five works. Total number of pictures seventy-three.

The principal picture of W. F. YEAMES, A.R.A., deservedly commands a conspicuous position in this first room. 'Maundy Thursday' (17) is marked by the known merits of the master. On Holy Thursday, in many a castle hall, it used to be the custom for the noble mistress, assisted by her hand-maidens, to wash the feet of poor women, wait on them at table, and afterwards send them home comforted with food, raiment, and other good things. Such is the olden custom of feet-washing which forms the subject of this impressive picture. And the poor women—studies worthy of Van Eyck—here seated, evidently believe that feet-washing is the right sort of thing. They are attentive and reverently expectant, as though, indeed, some sacred rite was about to be performed upon their person; and in this strength and individuality of expression the artist allies himself with the old German masters; an earnest school to which he has already shown himself inclined. The picture would have borne more study and detail in the draperies; and the highest lights, that is, the whites, would be more agreeable if they had been warmed with yellow tones, rather than left cold as now in crude bluish hues. Altogether, however, this honest work will advance the painter's reputation. Mr. STOREY has some points of contact with Mr. Yeames: both are, in what is termed the St. John's Wood school. Mr. Storey exercises a quiet humour and a sly satire, even in the 'Duet' (11), which is painted up to the sentiment, "If music be the food of love, play on." In this unobtrusively simple composition, wherein the incidents fall out easily, the spectator is amused at the expense of the performers, especially of the old fellow who strums on the piano. Once more, in the management of greys and in the general diffusion of light we see a

similitude to the Dutch masters, more particularly to De Hooghe. Light streaming in at an open door—a happy effect here treated skilfully—is characteristic of the Dutch school. The pictures of Mr. Storey are seldom wanting in sensitive subtlety. Close at hand, we observe 'A Capri Mother' (20), somewhat French, and yet near to nature, by W. MACLAREN. Also, by the same artist, from whom we shall look for sequence to the promise here made, is a remarkable 'Head of a Capri Girl' (71); very fine are the turn of the head and throat, and the general treatment. N. TAYLER is, if we mistake not, another new comer; and his contribution, 'Contadini returning from Rome' (66), has obtained, as it deserves, a place on the line; the figures are painted with firmness and with force; the style bids fair to be a little out of the common. Under the existing facilities for foreign travel, and for study on the Continent, it can scarcely, indeed, be a matter of astonishment that each year brings to the Academy new modes of treatment. The four artists named in this paragraph Yeames, Storey, MacLaren, and Tayler, whether they have studied abroad or at home, have certainly not borrowed much from their English contemporaries. The last mentioned we presume to be son of Mr. Frederick Tayler, President of the Water-Colour Society.

MR. VALENTINE PRINSEP is certainly improving: 'The Death of Cleopatra' (16), a bold attempt, is not obnoxious to refined taste. The scene is described in Plutarch's Lives. Cleopatra is found lying stone dead before the tomb of Antony on a throne of gold, set out in royal ornaments. Iras, one of the women, lies dying at her feet; and Charmion, who has been adjusting her mistress's diadem, scarcely able to hold up her head, is ready to fall. This terrible drama Mr. Prinsep has enacted with some power and no small pomp. An Egyptian temple forms a stately background to the figures. The colour is gorgeous, yet scarcely overdone: the artist has, in fact, an eye almost Oriental in its love for richest harmonies; sometimes, though scarcely here, he indulges in an excess of colour needing mitigation. We could still desire more delicacy of touch, more completeness in execution. That the artist has a manner peculiar to himself, independent and defiant, is proved by a portrait, singularly original and eccentric, of 'Miss Mary Wyndham' (26). 'Souvenir d'Orient' (9), by E. PORTAELS, has points of reciprocity with the essentially Oriental Art of Mr. Prinsep. Here we have a heroine of romance; the colour is forced up to a high pitch, and yet fails of being quite good: the figure pretends to much, and yet signifies little, and that little is not very artistic. The style is Belgian, and essentially un-English. M. Portaels by this time is pretty well known in London, and yet the pictures he has sent over to this market barely substantiate the reputation he has long enjoyed in his own country. Among the works exhibited this year "by command of the Queen" 'Children's Heads' (55), by a foreigner, M. BAUERLE, is, perhaps, the least objectionable. Indeed, these pretty little heads have a colour and transparency in flesh tones, which pleasantly recall the manner of Rubens and Reynolds. C. N. HEMY, who dates from Antwerp, is also conspicuous by his foreign style, and that scarcely to his disadvantage. 'The Rebec-Player' (4), is by sombre colour, severity of form, and general mediocrity, allied to the style of the late Baron Leys. Indeed this consanguinity

in taste is not extraordinary, seeing that the two artists were fellow-townsmen. Though we commend Mr. Hemy's effort, we may be permitted once more to remark that we do not see why people should always be ugly just in proportion as they are good. Teachers of philosophy say on the contrary, that goodness and beauty are in the order of providence inseparably joined. Ugly people may be an inevitable necessity in the world, but that they should be deliberately thrust upon the eye in pictures is a gratuitous offence which deserves denunciation whenever committed. Upon the walls of the Academy there have been within the last year or two a smaller percentage of ugly figures than formerly under the threatened tyranny of Pre-Raphaelitism, and we hope the number may still further diminish.

J. E. MILLAIS, R.A., this year appears in unaccustomed force, as we shall in the sequel have to show. For the present we remark on one of his failures, the portrait of 'John Kelk, Esq.' (48). The execution is vigorous to a vice, and the colour might with advantage have been more tender in tone. The head, however, has forcible outlook from the frame, and the hands respond to the expression of the features. Mr. SANT, R.A. Elcet, also appears in this first room, and that somewhat too strongly. 'James Shaw, Esq.' (60), is ruddy in colour, and effective almost to a fault. There are also present within these four walls other painters who find it difficult to be quiet. 'Playmates' (68), by J. HAYLLAR, is meretricious. 'Music' (2), by A. JOHNSTON, is after a pleasing but empty drawing-room style; and a figure by the same artist from Milton's "Penseroso," strikes the eye as at once poetic and conventional. The style to which Mr. A. Johnston is committed aims at popularity at the expense of simplicity; and yet it misses its mark: the public incline less than formerly to showy artificial sentiment.

We gladly greet again Mr. E. OPIE, of St. Agnes, Cornwall, identified with 'The Cornish Wonder,' who took London by surprise, attained "terrific popularity," was lecturer on painting at the Royal Academy, and husband of Amelia Opie, the quakeress and novelist. John Opie, R.A., was born in the parish of St. Agnes, Cornwall, and it seems an interesting coincidence that the picture before us, 'The Village Violinist' (25), also comes from St. Agnes. The high Art of the Academician was always rude, and so also has been the more naturalistic style of the younger aspirant to fame. Yet does Mr. E. Opie show advance since we met him last. His manner has off-hand power: if it disdain neatness or smoothness, it has confidence and mastery. The style is larger than the Dutch, it has somewhat of the Scotch; as for the Cornish, it is not yet recognised as a school. Mr. E. Opie will always deserve consideration whenever he chooses to make an appearance in London. Mr. GALE exhibits a picture, 'Cupid's Ambassador' (13), which is more in the Dutch style than heretofore. A commendable effort, 'The Pet Child' (69), by A. STOKES, is after Scotch rustic fashion. Again, within the limits of these small canvases we come upon another changed aspect in Mr. G. B. O'NEILL's 'Fourteenth of February' (70), a work bright and pretty, careful and refined. This Mr. O'Neill—not the Associate, he it observed—seems often on the verge of success: he teaches us to expect something more than has yet been attained. Again, among the cabinet

pictures of this first room, yet another style comes into view, in 'Baiting the Lines' (65), by A. H. MARSH. This is the hard, literal manner which, at the present moment, is supposed to stand for uncompromising truth—a truth that has merits in common with coloured photographs. Two small pictures by Mr. F. D. HARDY are, as usual, among the best examples of the Anglicised Dutch school to be found in the Academy.

This introductory room is aptly devoted to novitiates; and it is pleasant to see how creditable an appearance is made by young artists of promise: such as F. W. W. TOPHAM, F. HOLL, Jun., C. W. HERBERT, J. A. VINTER, C. E. HALLÉ, and Miss STARR. Young Mr. TOPHAM, whom we have in previous exhibitions found occasion to commend, is this year a little disappointing: 'St. John's Day, Venice' (10), hardly escapes parody on Veronese; the work were better with less red and more repose. Neither will it be considered that young Mr. HOLL has advanced since last year. Yet serious and sincere is the composition which carries the text, "Better is a dinner of herbs where love is, than a stalled ox and hatred therewith" (42). The execution, however, strikes us as being too broadly generalised; a finish consonant with delicate shades of feeling would add to the value of the work. Neither can we account as wholly satisfactory young C. W. HERBERT's clever conscientious study, 'Homeward after Labour' (31). The picture is thin, the canvas looks skinned, as if denuded of atmosphere. Mr. C. W. HERBERT would do well to look attentively to the treatment of eastern scenes by French artists. Among comparative juveniles we would also commend C. E. HALLÉ and J. A. VINTER, seen by creditable portraits. But of portrait-studies the most remarkable is that of 'J. E. Pfeiffer, Esq.' (3), by Miss STARR, known as a gold medalist of the Academy. The handling is most masterly, the colour superb; indeed, at first glance, we thought the head must be by G. F. WATTS. The colour is laid on thickly, yet liquidly; and a firm free hand has modelled the form roundly, softly, yet strongly.

This introductory room is, this season, as it was last, set apart to landscapes of more than average merit, as if the hangers wished at the outset to make amends for the injustice under which landscape-Art has long suffered in the Academy. The first entry in the catalogue is 'A Rift in the Gloom, Glen Sannox' (1), by G. E. HERING: the scene is grand, both as to earth and sky, and yet the execution has a smallness and a timid care scarcely consonant with grandeur. The artist is more esteemed in effects of poetic placidity. To our delight, Mr. J. DANBY has passed into a new strain of melody (8); we had feared his boast might be that, like Paganini, he could satisfy the public by playing upon one string. At all events, he has now effected a transition from gold to silver, and the tones he evokes out of the fresh key are delicious. The evanescent dance of colour on the sportive waves is lovely. Strange is the perversity of talent: some artists study rainbows, others delight in fogs; and of the latter is H. MOORE, as once more evident in 'Sea: Fog coming on—Evening' (63). No effect can be more convenient than a fog, though some few aspects may be more exhilarating, it saves trouble, dispenses with realistic detail. Mr. Moore has great talents, but they lack varied experience. Between fog and smoke the difference is not vast; and so we may cross the room

and pass from the fog of the sea to the smoke of the metropolis, as delineated with ample justice by W. L. WYLLIE, in his picture of 'London from the Monument' (14). The city seems as a vast pandemonium. The picture is undoubtedly clever, and yet disagreeable. As its companion, hangs Mr. MACCALLUM's 'London Bridge and St. Paul's' (21), wherein most to be admired is the drawing of the river-craft. Another picture which divides land and water is 'Ilfracombe, from Rillage Point—the first heave of the ground sea' (33), by J. G. NASH. This conscientious uncompromising painter, excluded from last Academy, at length obtains his due. The bold coast of North Devon is mapped out decisively, and the blue brimful sea comes close to the walls of rock: the hitherto cast-iron manner of the artist obtains mitigation, and of his power and perseverance there can be no question. We may commend a vigorous, but not very artistic, study, 'Driftwood, after a Storm' (73), by R. S. BOND. Of Mr. DAVIS we shall speak presently. The artist confesses to French influence in 'Midsummer Twilight' (41). Flowers, by the ladies MUTRIE, are the best of their kind, and 'Japanese Chrysanthemums' (37), by Miss A. F. MUTRIE, present pleasant novelty. Mr. ANSDALL, in 'Craft and Confidence' (51), serves up afresh, with renewed violence of colour, old studies of sheep, fox, and lambs. Perhaps the study which in this room leaves most lasting impression is 'Clare, Ireland—the wind going down with the sun' (45), by J. BRETT. Supremely lovely are the tones of blue in a sky across which float delicately-pencilled clouds, varied in form and distance. The water, too, is worthy of observation: the waves tumble onwards, heavily breaking into white crests at their summits. The sea is troubled, though the wind has fallen into rest. Mr. BRETT is one of the very few artists who gives us fresh insight into nature.

GALLERY NO. II.

Our description of Gallery I. applies generally to Gallery II.; the pictures only are different, the good effect gained is the same. The chief places are well occupied by such principal works as 'Fortunes,' by G. D. LESLIE, A.R.A., 'Vultigeur,' by Sir EDWIN LANDSEER, R.A., and 'The Flood,' by J. E. MILLAIS, R.A. Landscapes also are in strength, especially subjects from Scotland, by Peter Graham, J. MacWhirter, and Sir George Harvey. Here also appears one of M. Gérôme's sensational scenes. The eye is also drawn to some pre-eminently artistic portraits, such as 'The Sisters,' by Sir FRANCIS GRANT, and the head of 'Mr. Burne Jones,' by G. F. WATTS, R.A. The following is a summary of the contents of the gallery—Nine Academicians, including M. Gérôme as "Honorary Foreign Academician," exhibit nine pictures; four Associates, four pictures; forty outsiders, forty-four pictures; total fifty-three artists and fifty-seven pictures.

J. E. MILLAIS, the most versatile of artists, brings to the gallery a surprise, a sensation: the 'Flood' (91) depicts a kind of modern infant Moses: broken away from the moorings, the infant and cradle are dashing down a rattling flood, muddy and golden as Nile waters. The trees are dripping with rain as in the days of the Deluge, and people are betaking themselves to boats to escape drowning. The flood already reaches the windows of a farmhouse. The idea is a happy one, and the picture, as a picture, is superbly painted, after the artist's latest manner. The

accessories accordingly are slight, though perhaps scarcely slighted; the painter evidently gains his ends easily, and being content with the result, he does not care to give himself more trouble. The chief pains are here properly bestowed upon the infant, and effect is sought by contrast and studied opposition between the force and finish on the figure and the broad generality in which the accessories are left. Mr. Millais is probably right in keeping his background in subordination, though in the days of his pre-Raphaelitism he would have forced it up with obtrusive detail. The present treatment, though here pushed rather far, is, we are convinced, the right one. The sentiment of pity and concern is intensified when the spectator observes how the child here cast loose upon the waters has been tenderly nurtured and cared for. It was needful that the baby should be made sufficiently pretty to be loved, otherwise its fate would awaken little emotion. The picture has been well thought out.

'Fortunes' (104), by G. D. LESLIE, A.R.A., is a composition most fortunate and fascinating. A bevy of charming young maidens amuse themselves by tossing flowers into a running stream, to try their fortunes in love. It is a summer day, the air is balmy, the light silvery, and the hearts of these pretty girls, though touched possibly by tender passion, are happy as the day is long. The scene is well suited to the painter's style; he casts a soft silvery haze, as of sentimental reverie, over the landscape; figures, and grass, and trees, are brought into tender tones, and reduced to a certain placidity of pictorial effect. Quietude is in the painter's pictures uniformly maintained; silence is seldom broken; even here, among these girls, there is no chattering. The sentiment is that of love in idleness; the subject is treated with dreamy dalliance, gracefully and agreeably, even the colours have a sentimental hue which shuns positive intensity, and abhors decisive contrast. Somewhat of this monotone of sentiment usually afflicts the figures with which Mr. SIMON SOLOMON peoples his pictorial compositions. 'A Youth relating Tales to Ladies' (77), is, for example, alarmingly lackadaisical. Certainly these "tales" could not have sparkled with wit, they do not provoke merriment. Mr. Solomon and Mr. Leslie need tonics, possibly even a course of bitters might be of service to their constitutions and compositions.

Mr. WYNFIELD's largest work in Gallery VI. is inferior to his small subject in this room, 'A Communication of Importance' (113). The old man, seated in a chair, reading the communication in question, is really a fine study. To seize with success a figure turned with its back towards the spectator is not easy; and yet here, the triumph over difficulties is little short of complete. The artist, who always paints soberly, ploddingly, is best when he does not, as in his large composition, 'Round the Fountain' (358), attempt to be brilliant or playful. 'The Gipsy's Halt' (82) is the most complex composition yet essayed by that clever, but unformed artist, young Mr. H. WEEKES. The picture is a medley; its component parts are kettles, children, horses, donkeys, dogs. It is true that a gipsy's encampment is thus made up, but such confusion is not Art. C. S. LIDDERDALE, who has found in our columns no less commendation than Mr. H. Weekes, is apt to fall into the opposite fault of bold simplicity. It was long ere he could be induced to put upon canvas more than a

solitary figure. In the picture which now obtains honourable position, 'A Prayer for those at Sea' (96), he is justified in the attempt to widen his sphere. These peasants at their devotions by a wayside cross are fairly well-painted in low tone and subdued colour. On the same wall hangs 'The Trial of St. Perpetua' (89), by C. GOLDIE; the subject is interesting, but the picture not strong. 'Water-lilies' (129), by Mr. LE JEUNE, A.R.A., is, as a matter of course, pretty and charming; and much to be commended for nice painting and earnest honest motive, is a figure of 'A Little Child at Prayer' (76), by A. STOCKS.

A few foreign pictures impart a flavour and spice to this room. Foremost, of course, is M. GÉRÔME's 'Death of Marshal Ney' (118), which, though we saw it a considerable time ago in a foreign gallery, we cannot object to see again; but if the only return for the concession of election of foreign members, be the loan of pictures which have already made their round through Europe, the Academy gets the worst of the bargain. This 'Death of Marshal Ney' (118) is almost too well-known to need description. The body lies prostrate, it has fallen heavily, not to rise again; the soldiers march along the city ramparts in unconcern. The tone of the picture is that of desolation, solitude, forsakenness: the manner is original and impressive. The next number in the catalogue points to 'Une Scène de Barriade' (119), one of the powerful, but not pleasing, efforts of A. LÉGROS. The "barriade" may be truly revolutionary, and yet eminently inartistic; wretchedly painted stones we have seldom seen. Then again the whole putting together of stones and figures is uncouth. Still the artist shows, as heretofore, uncommon power, especially in the modelling and expression of the heads, also in intense dramatic force in the figures. M. Legros seems to be in the way of mitigating what has been harsh and forbidding in his manner. As to his power there has never been a question. 'Sabbath Evening, Normandy' (99), by P. JACKMAN, wears a foreign look, as if of Dutch or Scandinavian pedigree: the manner may be commended. 'Evening' (125), by A. OSSANT, a striking effect of candle-light, is also evidently foreign: at home we do not venture on such effects unless we can succeed better. Neither is the room much benefited by M. TOURRIER's 'Henry II. of France and Diana of Poitiers witnessing the execution of a Protestant' (112). The composition has the advantage of being singularly like Mr. Calderon's success in a year long past, 'The Massacre on St. Bartholomew's Day.' We have seen M. Tourrier to greater advantage in the decisively naturalistic line. On the whole, this room has gained little by the admission of foreigners.

Portrait-painters begin to gather in force in Gallery No. II. Sir F. GRANT, P.R.A., favours the room with his presence: 'The Sisters' (92) are in his most felicitous manner. These heads have a grace and style not unworthy of Lawrence, they are sufficiently firm in form, and in colour free from chalkiness. We incline to think the least objectionable effort of H. O'NEIL, A.R.A., is the simple head, 'Fanny, the youngest daughter of W. P. Frith, Esq., R.A.' (128). Also for fidelity may be noted by Mr. DICKINSON, the head of 'Sir Charles Lyell' (109). Likewise attention is arrested by the vigorous portrait of the 'Rev. Dr. Candlish, Principal of the New College, Edinburgh' (90), by J. M. BARCLAY. For delicacy and refinement will be admired a figure in white

satin, 'Mrs. Reuter' (100), by R. LEHMANN: equally soft and pleasing in style is the portrait of 'Mrs. Ferdinand Huth' (84), by the Hon. H. GRAVES. Two heads at the top of the room are hung expressly to gain the attention they severally deserve. The one of 'Mrs. J. H. Bland' (103), by P. H. CALDERON, R.A., is brilliant in flesh, golden in hair, black in dress, grey in background. The effect gained may easily be imagined. The other work, equally striking in colour, though not quite so obvious in routine arrangement, is the portrait of 'Mr. E. Burne Jones' (107), by G. F. WATTS, R.A. The head is of marked individuality; the eyes, mouth, and beard are rendered with greater literalness than common with the painter, who usually tends even in his portraits to generic treatment.

But the finest portrait in this second room, is that, not of a man, but of a horse. Sir EDWIN LANDSEER has often been more showy, but perhaps never so solid and true as in the literal faithful delineation of 'Voltigeur, winner of the Derby and St. Leger, 1850, the property of the Earl of Zetland' (105). In the catalogue is appended the motto "A cat may look at a king," accordingly, a cat does presume to turn up her face at this kingly steed. The small incident or by-play helps to relieve the size of "Voltigeur," who otherwise stands in solitude. It was a bold thing to attempt on this scale a single horse doing nothing, unrelieved by action or episode; and we believe we may assert with confidence that there is but one artist in Europe who would come out creditably from so perilous an attempt. The drawing and modelling of this noble animal are firm and true; the play, too, of light and shade, and the modulation of colour, black touched by brown, are truly artistic. We are all the more glad thus to speak, because in the next room we shall encounter a work not worthy of Sir Edwin's high reputation.

The Scotch school of landscape is here in unwonted force: we encounter, by Sir G. Harvey, P.R.S.A., Mr. MacWhirter, and Mr. Peter Graham, works displaying the merits and defects of that northern style which of late years has sought domicile in our southern capital. 'Inverarnan, Loch Lomond' (121), by the President of the Royal Scottish Academy, is best seen at a distance: here are the elements habitual to Scotch landscapes—mountains, mists, and shadows, greens, and greys, all rubbed in broadly and somewhat dirtily. This style would scarcely have obtained distinction if only sustained by Sir George Harvey. Neither is the manner this year much commended by Mr. MACWHIRTER. 'Day-break' (102) is inferior to the grand mountain study by which the artist made his *début* in last Academy. The foreground is slovenly, the water not in level, but the stormy sky has movement and motive; the rain clouds are clearing, the wind has swept an open sky: the picture is in response to the lines of Longfellow:—

"A wind came up out of the sea
And said, Oh mist, make room for me,
And hurried landward, far away,
Crying, Awake! it is the day.
It crossed the graveyard with a sigh,
And said, Not yet, in quiet lie."

But of this Scotch fraternity, the most Scotch, in the best sense of the term, is Mr. PETER GRAHAM. In this room hang his chief works 'Afternoon Clouds' (75) and 'Among the Hills' (108). Each is grand in desolation, as if nature were in danger of being starved and driven out of existence altogether, and resolved once again into darkness and chaos. 'Afternoon Clouds'

are rain-laden, broken by winds: the sea makes insidious inroad upon the flat resistless land; and a poor cottage, forlorn and solitary, as if the last or the first hovel in Scotland, takes shelter beneath a few scant and scrubby trees. The second scene equally lays hold on imagination: the mountains with savage serrated outline, seen through a wild rift in the clouds, are massive, grand, and black; around them the mists gather on the plain beneath; amid a tapestry of heather, brake, and grass, a shepherd leads his flocks. The execution is in keeping with the savage grandeur of the scene. Before quitting this room we note certain spectral mountains by moonlight (115), one of the most striking scenes we remember by A. GILBERT; also a harsh, defiant, masterly study of sea (126), by J. BRETT, whom we have already commended; likewise a black landscape, 'The Black Country' (83), by E. EDWARDS, an artist whom we prefer as an etcher; and, finally, a dolorous view of 'Venice' (87), by E. W. COOKE, R.A., whom we shall choose to meet in sunlight subsequently.

GALLERY No. III.

This, the largest room, wherein the exhibition is naturally expected to reach a climax, is rather disappointing. The average merit of the eighty-seven works here displayed is undoubtedly high, but the exceptional merit as seen at the chief centres is low, and thus the gallery fails just at the points where it should be strongest. Moreover, this handsome architectural interior is of a magnitude likely to dwarf and render insignificant works of ordinary size. Indeed, the hangers have, at this crowning point in the exhibition, great difficulties to encounter, and it will always be a hard problem how to furnish or adorn the gallery to best advantage under all the exigencies necessarily involved. The principle seems to be established that each Academician and Associate shall, as far as practicable, be represented in this *Salle d'Honneur*, and this principle may, in its application, constitute a difficulty. Analysis of the contents gives the following results:—twenty-five Academicians send thirty pictures, fourteen Associates send fourteen pictures, forty outsiders send forty-three pictures. Total number of exhibitors seventy-nine, total number of works exhibited eighty-seven.

The most conspicuous work, 'Queen Victoria meeting the Prince Consort on his return from Deer Stalking in the year 1850' (162), by Sir EDWIN LANDSEER, we decline to criticise. Also there are some other contributions which it is more pleasant to pass over in silence.

We will commence with the picture by D. MACLISE, who, alas! will be seen upon these walls no more. 'The Earls of Desmond and Ormond' (197) is not unworthy of the master's fame. The composition is marked by his accustomed power, the action is dramatic, the drawing strongly pronounced, the details realistic. Mr. Dickens, at the Academy dinner, pronounced a well-timed eulogy on the genius and character of this manly, independent painter; and we have offered to his memory a tribute of respect and affection in our Obituary of the month.

Among the few historic pictures in the Academy, two of the most important we owe to E. M. Ward, R.A., and A. Elmore, R.A. 'Judge Jeffreys and Richard Baxter' (203) is in Mr. Ward's best style—vigorous, dramatic, realistic. The scene is described by Lord Macaulay. An information having been filed against Baxter, "the illu-

trious chief of the Puritans comes to Westminster Hall to make the request" "that he might be allowed some time to prepare his defence." Thereupon, we are told, "Jeffreys burst into a storm of invective: 'Not a minute' he cried, 'to save his life; I can deal with saints as well as sinners. There stands Oates on one side of the pillory, and if Baxter stood on the other, the two greatest rogues in the kingdom would stand together.' In Mr. Ward's picture, Oates in the pillory is seen in the distance by way of episode. The principal action of the piece lies between the judge on the bench and the prisoner at the bar, and very striking is the contrast of the fiend-like Jeffreys hurling thunders, with the saint-like Baxter patient and enduring. In the centre of the picture stand Lady Ashurst and her little daughter, a group of great beauty and tenderness. The artist has also managed with skill the figure of the advocate; the study of drapery is remarkably fine; the black robe and also the statuesque firmness of the figure are of much use to the composition. Mr. Ward has not been seen in such force for some years: his picture is, unquestionably, one of the very best of our time and school. In the Water-Colour Gallery is the Houses of Parliament, 'The Acquittal of the Seven Bishops' (638). And in Gallery No. VI., should be observed 'The Daughter of a King' (363), which, in an abridged form, has been engraved in *The Art-Journal*. The studied style of Mr. ELMORE also this year brings forth good fruit: 'Louis XIII. and Louis Quatorze' (161) is striking as a scene, and successful as a picture. The little Dauphin of France having been christened, is brought to the bedside of his dying father. "What is your name?" asked the sick monarch. "Louis Quatorze!" was the precocious reply. "Not yet, my boy," observed his parent. This pretty, touching incident, is well expressed in pictorial form. The study of the sick man's head, and of the upraised hand, attenuated, enfeebled, is magnificent. The other side of the picture has been made, for sake of contrast, strong in colour, abounding in health, and attractive by beauty. The quiet passages are the most commendable: some reds and blues are rather violent. Space will not permit us to do more than simply record the presence of two other works by Mr. Elmore: in the Lecture-Room hangs 'An Arab Toilet' (986), and in Gallery No. V. 'There is no greater grief or misery than the remembrance of our happy days' (336).

Mr. WATTS and Mr. MILLAIS, the hangers have pitted one against the other: 'Fata Morgana' (193), by the former, and 'The Knight Errant' (202), by the latter, equally ostentatious of nudity, take the spectator by surprise. Neither is objectionable on the score of morality, the art-treatment being sufficiently high and chaste to take the figures out of the region of sense into the sphere of imagination. The forms and the compositions of Mr. Watts are usually so abstract and generic as to be removed far away from actual nature: and this constitutes their defect as well as their merit. Thus this scene would appear to be reflected from some old canvas by Titian or Rubens, rather than taken from the life. The exceptional merits of the work, for Mr. Watts stands alone among modern painters, are deep and sombre concords of colour, studied harmonies in the composing lines, and ardour of imagination in conception. The manner and the aim of Mr. Millais are avowedly different, and though magnificent

as a colourist, his colour has little in common with that of Mr. Watts. It is taken from the life; the blood is warm in the veins, the pulse vibrates along the tissues. Indeed, the manner is almost too real for the treatment of the nude, which, in fact, the artist has never before attempted. Mr. Leighton's 'Venus' was as cold as marble: the lady here bound to a tree is scarcely chaste as unsunned snow. We seem to wish that she would put on her clothes, and that because she evidently has been in the habit of wearing clothes. Whereas the figures in the best antiquities, and likewise in the drawings of Raphael, are clothed in a beauty all sufficing, and live and move as beings endowed by nature with attributes removed from common earth. In this female figure Mr. Millais has just escaped failure, and nothing more. How much finer is the knight, armour clad, who comes to the lady's rescue!

P. H. CALDERON, R.A., has one quiet picture, 'The Orphans' (143). A girl and her little brother, who evidently have seen better days, are reduced to the calling of street musicians: they stand with a harp in the snow, and the little fellow is, by the frost, sadly pinched, though he suffers patiently. The sentiment is simple and heartfelt, and the execution careful and firm—qualities for which we look in vain among Mr. Calderon's other contributions. Also the best picture by Mr. ARMITAGE has been fittingly selected for this chief room; indeed, the artist has seldom been more happy in choice of subject or more pleasing in treatment than in the 'Incident suggesting to Æsop his fable of Fortune and the Sleeping Boy' (171). The boy stretched upon the ground is a capital study; and the whole story is told naturally and yet with Art. The peeps of landscape between the trees are pretty, and the trees of noble growth, both in their trunks and in their crowning heads massive without heaviness. The general manner is somewhat French, especially in the management of colouring in a low key; it may also recall Poussin and other painters of historic landscape, a style of Art strangely neglected in our day. But as the Academy is, for a second year, to open an exhibition of old masters, we may hope that our painters will learn to emulate whatever in bygone Art deserves to live through all time. Some such thoughts Mr. DOBSON may have entertained in painting 'Nunc Dimittis' (217): the style has the softness of Sasso Ferrato.

'The Spectral Huntsman' (176), by P. F. POOLE, R.A. The position of this great painter has been too long established to be materially affected by a solitary mistake, and in the present effort will be recognised the splendour of other days still burning as with unquenched fire. The composition is highly imaginative: the painter takes the spectator once more into the region of the supernatural. Somewhat as pendants in the same rapturous school of colour hang works by the two Scotch Associates of our Academy, Mr. ORCHARDSON and Mr. PETTIE. 'Day Dreams' (172), by the former, is less slashing, negligent, and reckless, and more detailed and careful than heretofore. The composition is all askew; the principal line lies as a diagonal across the canvas; this probably is an intentional eccentricity, to be accepted as a sign of genius. The colour is consummate. Also for colour, and likewise for action and intensity of purpose, Mr. Pettie's 'Sally' (180) must be accounted as a stroke of genius. The figures in onward rush repeat boldly the same

form and action, each, in succession, adding force to the accumulated effect. Courage and daring mark this dauntless sortie; one figure only stands motionless, and with finger up to lip imposes silence. The darkness of this castle-chamber and the colour in the darkness are ominous: the picture is little short of grand. 'Touchstone and Audrey' (909), in Gallery X., is in a different key and spirit, but no less clever in its way. Mr. Pettie is among the few artists who, this year, have made advance. The Academy suffers from the almost total absence of Mr. LEIGHTON, who, from severe illness, was compelled to abandon his principal work. His only composition is small, but choice. 'A Nile Woman' (163) shows the artist's subtle treatment of nature; in the moonlight there is colour: indeed, Mr. Leighton, in his more recent works, has evidently been striving to supply the shortcomings of his early and middle manner. Mr. POYNTER is also in this large room seen only by a little work, but that, too, is choice and out of the common. 'Andromeda' (137) has graceful lines; the forms are lovely; and the expression of the turned head, while quiet, is deeply tragic. The scarf carried by the wind recalls the drapery of Titian's 'Ariadne': the picture, indeed, may claim consanguinity with the Venetian school: it catches inspiration from Tintoret, the grandest of Venetians. From the preceding painters it is easy to pass to still more recent phases of English Art represented by Mr. STANHOPE and others. 'The Olive Tree—a Pastoral' (151), by this peculiar but highly-gifted painter, has deservedly obtained from the hangers distinction. Though placed high, its merits are not hid. The figures, perhaps, cannot be accounted free from a certain obnoxious uncouthness, and yet are they noble and even beautiful after their kind. In fact, the ideas of the world as to beauty have, of late, undergone change. What is pretty and small and highly-finished is deemed weak and sentimental; and, instead, we are called upon to worship the strong, the manly, the heroic, the womanly. The works of Madox Brown, Burne Jones, Frederick Walker, R. S. Stanhope, and others, have wrought a change in public opinion. The cause which they espouse has, doubtless, been prejudiced by eccentricity, extravagance, and, occasionally, obtrusive ugliness. These faults, it seems likely, time may correct. Mr. DONALDSON, in some sort, belongs to this school, and 'The Head of a Cardinal' (200) has, it must be admitted, fine qualities. ALMA TADEMA is difficult of classification: he belongs to no school, or, in other words, he himself is a school. 'Un Jongleur' (153) is defiant, disagreeable, clever: the roof and the capitals to the columns are well painted, the accessories altogether are good in decorative Art. The contributions of M. Tadmema are, as usual, liberal; here they are three in number; in Paris, Munich, and other European capitals, we have seen him in more profusion. That he should be so prolific is not very easy to understand, seeing that he paints in a deliberate, mature, solid style. 'Un Intérieur Romain' (148) is the artist's most satisfactory offering to the Academy. He has decked this interior with floor mosaics and mural adornings after his well-known antiquarian tastes.

To our mind, about the best picture J. C. HORSLEY, R.A., ever painted is 'The Banker's Private Room—negotiating a Loan' (147). The old usurer is worthy of the scholars of Rembrandt; the figure is

powerful, individual, and, in common with the rest of the picture, capably turned out of hand. The execution is not that of the small Dutchmen, such as Teniers and Ostade: it is large and broad, and yet realistic. Here and there may be noticed a watchful eye for niceties of detail; on the table, for instance, is a purple plush cloth, not new, but at that stage when threads grow bare: the cloth which was once handsome is now worse for wear, yet still respectable. A nice passage is that where the curtain shades the window. The distinctions of colour and of light are here delicate as they are literal. Mr. Horsley's second picture touches his favourite theme—flirtation. It is evident, however, that his Art may advance in solid and intellectual qualities. Also it appears that W. P. FRITH, R.A., is in the way of correcting what some have considered a style which scarcely did justice to his talents. The subjects he chooses, the authors he illustrates, are the same as hitherto; but in the picture of 'Sir Roger de Coverley and the Perverse Widow' (157) no false tricks divert the eye from the facts of the case, which, indeed, are in themselves sufficiently piquant. Mr. Frith has a wit akin to that of the Spectator; it sparkles with fun, yet never roars with laughter; it is not rude or loud, and yet no satire can have keener edge. As for quality of execution, nothing can well be finer in painting than the black dress of this very perverse widow. The pictures of T. FAED, R.A., though comprised within the widely inclusive genera of *genre*-painting, belong to a wholly distinct species from the compositions of Mr. Horsley. They relate to a class and a sphere wherein civilisation would come as an intrusion. 'When the Day is done' (192) does not differ materially from what Mr. Faed himself has done before, though evidently he is not so tired of his work as the poor navvy in the picture after a hard day's toil. This honest labourer is an old acquaintance; his good face and ragged clothes are familiar in exhibitions. The best figure is that of the little child saying its prayers before going to bed; Frère has done the same sort of thing to perfection; and Mr. Faed's manner may gain what it has long wanted by emulating the refinement and quietism of certain French painters, who, like himself, are devoted to the humble class that in honest poverty, and under the dignity of toil, maintains nature's true nobility. Breton, Millet, and others in the French school, gain more pictorial unity, more unison in tone, than Mr. Faed. The picture before us, for example, is scattered, the execution ragged, the composition one-sided and fragmentary. It has the disadvantage, moreover, of appearing as a continuation or new edition of stories told before. The cottages Mr. Faed paints, if not identical, are all in the same village or hamlet, and the tenants are of one family. The artist, however, may plead in excuse the difficulty of striking out a new line in this class of subjects. Young Mr. Topham and G. D. Leslie, each pleasantly present in this gallery, we have noticed before.

The portraits, though numerous, are not in excess; and the public may reasonably take an interest and feel a pride in looking on the illustrious men and women of our time. And the hanging of these effigies is judicious and effective; glancing along the upper rank, or what may be termed the sky outline, the heads of statesmen are found to alternate pleasantly with the tops of mountains. Portraits, as usual, compete with landscapes for the honour of the high

places. The eye cannot escape anything so large, tremendous, and knock-down as 'The Lord High Chancellor of England' (199), painted by H. T. WELLS, A.R.A., "for the Worshipful Company of Fishmongers." The life-sized chancellor, full robed, steps forward on a bright red carpet; in the rear marches the train-bearer, in front the sword-bearer and the mace-bearer. The work is more remarkable for size and show than for quality; the execution is slashing, the manner self-confident. Nevertheless, it must be admitted that the picture displays supreme power and mastery. Mr. BUCKNER is once more unapproachable—we cannot add irreproachable—for fluffy, flimsy draperies of ladies and duchesses; the faces are quite secondary to the millinery: the portraits of 'Mrs. Sloane Stanley' (173) and of 'The Countess of Dudley' (225) are striking examples of this style of Art. It is to be hoped that Mr. SANR, R.A. Elect, will wear his honours modestly; the portrait of 'The Princess Beatrice' (154) is in his best manner; more quiet and less assuming than sometimes. Mr. HERDMAN again shows taste, style, colour, in 'Wappy, son of J. Dick Peddie, Esq.' (205); also for refinement may be mentioned Mr. POPE's portrait of 'Alice Schlesinger' (136). The heads and full lengths of Mr. Knight, R.A.; Mr. Macnee, R.S.A.; and Mr. Macbeth are of usual vigour and fidelity.

The landscapes, if without distinguishing novelty, preserve a pretty uniform excellence. We have to take a sad and affectionate farewell of T. CRESWICK, R.A.: 'Mill, near Whitby' (179), is without a date: we fancy it cannot be his latest work; at all events, it is pleasantly representative of his best and middle manner. The scene is a quiet sylvan solitude. Near by hangs 'The Tomb of Themistocles' (183), by J. R. HERBERT, R.A.: the style is that which the painter adopted in the background of 'The Moses,' the large wall-picture in the Houses of Parliament: it is light and brilliant in key, translucent in atmosphere, photographic in detail. Again, a little to the right, we come upon yet a different manner in a 'Landscape—Derbyshire' (184), by G. MASON, A.R.A. The picture is a study of colour, a consummation of poetic sentiment; twilight shadows the earth; sunset lights the sky. Like symphonies in colour the artist has given us before. Also for enjoyment of sweet harmony we may turn to 'Sunshine Showers' (211), by VICAT COLE, A.R.A. A rainbow spans the valley, and the prismatic colours are used for the key-notes to the composition. As a contrast the eye may be struck with a vigorous, faithful, and Constable-like landscape, 'On the River Conway' (208), by J. W. WHITTAKER, of the Old Water-Colour Society. We had wondered why the painter was not in greater force in his own society; the cause is here patent. In common with some other members, he tries his fortunes in the Academy. The number who have yielded to temptation is less than might have been feared. We think it for the best interests of English Art that the two Water-Colour Societies should preserve intact their position and prestige.

T. S. COOPER, R.A., and R. ANSDALL, A.R.A., are, as usual, prolific: the one exhibits seven pictures, the other five; of these the works before us (142 by the former, and 166 by the latter) show no change on the standard of excellence already attained. Neither have we anything fresh to remark on Mr. BEAVIS, save, perhaps, that the hopes we express

in our review of the Institute are here in the Academy disappointed. 'Hauling up a Fishing-Boat—coast of Holland' (177), is marred by the extravagance and ostentation which are the artist's bane. Half this picture, if carefully studied, were better than the whole. H. GARLAND, in a couple of commendable animal pieces, is intent on emulating Rosa Bonheur; while S. CARTER, in a tremendous effort, 'Horne's Midnight Hunt in Windsor Forest' (212), evidently believes it possible to surpass Sneyders.

Foreigners are less conspicuous this year than last. But we are glad to greet again DE HAAS, whom we have been accustomed to esteem the first cattle painter in the Low Countries. 'Early Morning' (210) has the artist's delicious qualities of colour under sunlight. We rejoice that the hangers have elevated a picture (140)—as usual, the reverse of refined—by A. DILLENS, the Belgian. The well-known 'Interior of St. Jacques, Antwerp' (138), by CLEYNEHEUS, not unworthy of Leya, has rightly gained the line.

J. C. HOOK and E. W. COOKE have been studying in the land of these Dutch and Flemish painters, and are not one whit behind the best of them. 'Brimming, Holland' (158), by Mr. HOOK, is true to the build of Dutch craft, and to the character of Dutch people. The picture is, indeed, "brimming," not in waters only, it is overflowing with light and colour. Again, we know of nothing in Dutch Art more real or picturesque than 'A Calm Day on the Scheldt' (189), by Mr. COOKE. It has finer qualities than the calm by M. Clays now in the French gallery. Compare the water surfaces in the two pictures. Clay's water has no surface. There is certainly nothing more true or beautiful in the Academy than the study of these bright slumbrous reflections cast in the transparent depths of the tranquil sea.

GALLERIES NOS. IV. AND V.

As the exhibition here begins to flag, we will throw together two rooms. Gallery IV. becomes famous as the spot where Mr. Gladstone wished himself a monkey, as he viewed Sir Edwin Landseer's group from the Zoological Gardens. It is also notorious as the place where hang "by command," certain portraits execrable in Art. Gallery V. is unequal: stupidity stares out in places: some Royal Academicians are here at their worst; but, on the other hand, the walls in places shine brilliantly. Among leading works are, 'The Boyhood of Raleigh,' by Mr. MILLAIS; 'Contadini waiting for Ilire,' by Mr. HALSWELLE; 'Christ carried to the Sepulchre,' by SIGNOR CISERI; 'The Great Lady,' by C. ROSSITER; and 'Out of the World,' by Mr. LEHMANN. An analysis of contents gives the following results:—Gallery IV. contains 68 works; Gallery V. contains 52: total number of pictures 130. This total is made up as follows:—fourteen Academicians exhibit 17 works: six Associates exhibit 6 works, and 103 outsiders exhibit 107 works. Total number of works in Galleries IV. and V. 130; total number of contributors 123.

A leading picture of the year is 'The Boyhood of Raleigh' (334), by J. E. MILLAIS, R.A. A fisherman with the impassioned action of an Italian improvisatore tells the story of the sea and of distant lands to young Raleigh, who, with wide wondering eyes, drinks in the inspiring narrative. The picture is opulent in colour, indeed, so thick lie the pigments, that a whole paint-box must have been emptied

on the canvas. And yet the work is not coarse: with skilled hand the painter plays with his materials, varies his surface and textures, dashes off a bit of realism, and then sweeps in broad generalities, which, with impulsive impatience, he leaves at a point somewhat short of completeness. This sort of bravoura, hit or miss practice, is perilous, in the hands even of Mr. Millais; though for the present successful, it can scarcely in the long run prove safe. Mr. ORCHARDSON is another of our artists who relies almost too confidently on genius. 'The Market-Girl from the Lido' (298) is clever and sketchy. Like objection may lie to an over-slight composition, 'Adrift' (293), by W. McTAGGART. Children full of fun and frolic are in a great fright; the raft on which they play has been carried away by the stream, and becomes beyond their management. The idea is good, yet the picture, though of no ordinary ability, has been left little more than a "rubbing-in." Mr. McTaggart dates from Scotland; and so once, we imagine, did Mr. T. GRAHAM, judging from 'The Wayfarers' (288), a capital achievement, like to the Scotch school in general, and to Mr. Orchardson in particular. The touch is ragged, the colours are broken, but the effect gained is powerful, especially at a distance. Mr. H. B. ROBERTS, commended in our review of the Institute, is yet one more artist who mingles together the merits and defects of the Scotch school. 'The Minstrel's Song' (343) is an interior with over much wall and floor space left void. The individual studies are admirable, but the composition gaps in intervals wide apart: it needs compression. The picture is somewhat beyond the painter's power. The same opinion may be expressed of another Scotchman, Mr. A. H. BURN, who once again in a semi-historic work, 'King Charles I. at Exeter' (226), makes an attempt to reconcile *genre*-painting with historic themes, Dutch methods with high Art. The picture, nevertheless, is unquestionably an advance upon his last year's performance. We may commend for good intention and elevated motive, a composition by Mr. HANNAH, 'The Heavens declare Thy Glory' (287). Mr. Halswelle represents yet another phase of the Scotch school, that which obtained distinction in the Spanish subjects of the late John Phillip. For though Mr. HALSWELLE lays his 'Scene at the Theatre of Marcellus, Rome,' we can almost fancy ourselves in Spain. Here is a boy scarcely unworthy of Murillo's beggars; the monks also are fine studies which might stand in a Sevillian picture. The work comes indeed very near to a success; the defect is that here and there a figure falls short of completeness, also the composition wants bringing together. There is an opening just now in the Academy for works of this class.

One or two specimens of religious Art claim a word. Gethsemane' (285), by Mr. ARMITAGE, is scarcely equal to the incident from *Æsop* that we have already commended. The colour is inky; even in moonlight the modulations are not of this unvaried monotone; but the work, notwithstanding, is noble. We would rather pass over without criticism Mr. THORBURN'S 'St. John the Baptist' (339). Neither need the spectator be detained long by a large, imposing, traditional, composition by Signor CISERI, 'Christ carried to the Sepulchre' (331). It is the misfortune of this performance that no single part rises into exceptional merit sufficient to redeem the whole from Academic respectability.

Mr. RUDOLPH LEHMANN has seldom given

the Academy a work of higher order than 'Out of the World' (311). There is a touch of the mystic feeling of the Middle Ages in the figure of the pious monk seated before something like a modern piano. Mr. Lehmann gains sentiment at the expense of vigour. We should suppose the dreamy motion of the figures need not be dispelled by a little more detail. It is instructive to contrast this impressive subject with an analogous theme by M. LEGROS, 'Prêtres au Lutrin' (139). M. Legros is strong in individualism, he reaches near to the force of Zurbaran and Ribera; and again in 'Un Vieillard en Prière' (228) he is not far from Van Eyck. It is interesting thus to trace the influence of the old masters upon our modern men. Mr. BURGESS often recalls Spanish schools, as now in 'A Scene during the Republican Insurrection in Spain, 1869' (230). It would almost appear, however, that this "insurrection" must have been got up among the artist's models. Some of the figures fall into rant, and a youth upon the ground is poorly painted. A group of kneeling women, in black Spanish mantillas, forms the most artistic passage; the picture is good, but fails in parts. Mr. J. GRIFFITHS, of Bombay, whose water-colour drawings we have recently commended, exhibits, after his usual manner, powerful and repulsive figures under 'The Mid-day Sun' (236). The artist has genius, though under an eccentric form. For strong naturalism may be commended a figure by H. H. EMMERSON, under the title 'Good Luck' (307). Variety of subject and of style is avowedly a chief charm in the present Academy. Thus we may pass under rapid review several works which arouse varied feelings. 'The Great Lady' (342), by C. ROSSITER, is careful, true, commendable, merry, yet melancholy; the figures may be supposed to move, but are motionless. This well-painted picture falls into what the old hymn calls "awful mirth;" it is dull, monotonous, yet well meant. The composition is justly balanced, the story clearly told. Mr. HOUGHTON favours us with a figure of sentimental grotesqueness. This 'Sheik Hamil' (316), from Isa Craig's ballad, though swearing eternal devotion to a lost wife, looks an Oriental Blue Beard. This savage has claws or paws for hands, and his complexion and general get up are metallic and black. The picture, for aught we know, may be supreme in talent, yet it is hard to excuse an art so studiously disagreeable. To Mr. HAYNES we are indebted for 'Dido' (346), who also looks into space. This poetic statuesque figure is not unlike some of the abstractions of Mr. Leighton. We may commend, in passing, a figure (231) by E. R. TAYLOR; likewise 'Viola' (257) and 'Juliet' (420), by W. E. FROST, A.R.A.; also a head (291), by Mrs. CHARRETTE. Of Mr. FRITH we have already spoken, a scene from Sterne's 'Sentimental Journey,' seems to his heart's content. Mr. T. GOODALL deserves commendation, yet may stand in need of correction; he pauses at a perilous point in his career. A fancy head, 'Spring' (284), is tasteful, yet waxy; it lacks force. 'The Return of Ulysses' (234) shows like proclivities; it is pleasing in smooth generalities. The old nurse may be none the worse for having been possibly suggested by the oldest of Raphael's four sibyls. Young Mr. Goodall has knowledge and refinement: he may still need stronger naturalism and closer individual study; but his aims are high, his creations soar above the common level.

A few miscellanies may be thrown together; some for praise. And yet in place

of praise we have to object that 'The Rector's Little Daughter' (254), by J. HAYLLAR, is wanting in detail and harmony of colour. Mr. Hayllar, however, can never paint without proof of ability. A certain 'Marriage, A.D. 1207' (243), portrayed by Mr. CORBOULD, is "exhibited by command;" the work is of a quality which, under the circumstances, cannot be designated. 'The Fish Auction, Brixham' (313), by Mr. F. CHESTER, is careful and harmless. 'A Letter-Bag' (323), by C. GREEN, is conscientious, though rather hard and dry. 'A Crèche' (220), by J. COLLINSON, is quiet, well painted, but colourless. 'School Time' (335), by J. CLARK, is clever, but also somewhat colourless and incomplete. 'A Venetian Girl' (250), by Mrs. ROBINSON, though not without the artist's failings, has more than usual care.

The portraits need not detain us. It might not be loyal to speak of two royal pictures by Mr. Weigall as they deserve; therefore we pass on. Let us turn to Mr. MACNEE's head—and there are few nobler studies in the Academy—of 'The Rev. Thomas Barclay' (262). This truly venerable face is painted vigorously, yet delicately. Also inimitable in its way is SIR FRANCIS GRANT'S equestrian portrait of 'Anstruther Tompson, Esq.'; presented by the Gentlemen and Farmers of the Pytchley Hunt' (263). The horse could scarcely be painted better. In Gallery V. we have marked three heads for comment. 'Hubert' (321), by E. LONG, is brilliant and skilful: the face is in a light key relieved from a background in half tone; expression and transparency are thrown into the eyes. 'Lady Wentworth' (330), by F. B. BARWELL, is a portrait which strives to be out of the common; the effect does not fail to be startling, perhaps somewhat staring, though the colour is kept down. Sketchy, yet supremely effective, is the mannerism of J. SANT, R.A. Elect, as displayed in 'Children of the Lord Aveland' (304). The painter rejoices in fling of brush; his colour arrests, almost protrudes, upon attention.

Of some of the landscape-painters here present we have already spoken, or shall have occasion yet to speak, such as Mr. Davis, Mr. J. Danby, Mr. Lear, Mr. Oakes, Mr. MacCallum, Mr. Hering. But we stop before 'A Woodland Scene' (223), by W. LUKER, because the best of many similar works which the artist has contributed to London exhibitions. The grassy sward is sunny, and the beech-tree silvery: the picture has detail and sparkle. Also we look with pleasure on one of the most pleasing poetic scenes ever painted, by C. J. LEWIS; the picture is attuned to the Laureate's lines, "Move eastward, happy earth" (247). The composition may be scattered and wanting in unity, but it is lovely in colour and calm in sentiment. As anti-sympathetic as a lily to a thistle, so opposed in sentiment is this sweet soft scene to a thorny, flinty landscape on the 'Undercliff' (305), by J. W. INCHBOLD. This eccentric effort is like a harsh etching printed in blue and black; the trees are cut out in angles severely; they stand as side-slips on the stage against a clear sky. The style assuredly is original; it is far too abnormal to owe much even to nature. Again, a wholly different manner meets the eye in 'Morning Mists on Loch Maree' (344), by A. W. HUNT, who, as a member of the Old Water-Colour Society, falls under our notice on another page. The public have reason to esteem his drawings more highly than his oil-paintings. The picture now before us is beyond the

painter's compass; the lines do not compose, the colours are not in concord. And yet it is evident the artist has striven to get as many and as varied truths into his picture as possible. And though he has in some measure failed, we cannot but respect the effort.

Among animal painters Mr. Ansdell and Mr. Cooper do not call for observation; as already said, they seldom deviate from the established standard, whatever be the change in incident. E. N. DOWNARD, as a painter of sheep, comes with some freshness: the flock descending a green, grassy, headland (251), is painted with care and fidelity. We may commend generally, fruit (233), by W. HUGHES; 'Interior of the Friari, Venice' (218), by W. HENRY; and 'The Great Temple Palace, Thebes' (314), by J. D. CRACE. We end with one of the very few pictures which this year has been greeted with acclamation, the 'Doctor's Visit to Poor Relations at the Zoological Gardens' (265), by SIR EDWIN LANDSEER. The composition consists of a large monkey nursing a small monkey, with a black monkey devouring an orange over head. The artist, with his accustomed suavity of pencil, mingles beauty with grotesqueness, grace with uncouthness, civilisation, so to speak, with savageness. These beasts appeal to human sympathies, and herein lies the spell of Landseer's magic pencil. The handling, smooth, dexterous, and facile, is in the artist's happiest manner.

GALLERIES NOS. VI AND VII.

These two galleries, like the preceding rooms, are hung with the praiseworthy intention of making things pleasant all round; the walls display an agreeable and balanced variety; no intention is apparent of making any one line of subject or style of Art dominant, but each and all seem to take their turn fairly. In Gallery VI. there is little that is exceptional to emphasise. The most memorable picture is certainly 'St. Francis preaching to the Birds' (409), by Mr. MARKS, the largest is a powerful historic composition by an Italian, Sig. TANCREDI. We may add that the room is distinguished by a preponderance of landscapes, large and important, contributed by W. Linnell, J. T. Linnell, J. W. Oakes, C. T. Burt, and H. Moore. Gallery VII. is somewhat transitional; a chief wall is broken by the door leading to the water-colour room. The opposite side with 'Launcelot Gobbo's Siesta' (480), by C. W. COPE, R.A., as its centre, is singularly devoid of talent. The gallery, however, in addition to many minor works of merit, boasts of two marked productions: 'The Plough,' by F. WALKER, and 'Jochabed,' by F. GOODALL, R.A. An analysis of contents brings out the following results:—Gallery VI. contains 86 works, Gallery VII. contains 85: total number of pictures 171. This total is made up as follows:—eleven Academicians exhibit 14 works, seven Associates exhibit 10 works, and 140 outsiders exhibit 147 works: total number of works in Galleries VI. and VII. 171: total number of contributors 135.

No picture arrests more attention than 'St. Francis preaching to the Birds' (409), by H. S. MARKS. The subject is no less original than 'Dogberry's Charge to the Watch,' or 'The Mediæval Sculptor and his Model,' while the colour and execution have considerably more delicacy and finish than heretofore. The sermon of the saint to this novel kind of audience, as given by Sir James Stephen among ecclesiastical

biographies, fully bears out the picture:—"My little brothers," it began, "you should love and praise the Author of your being, who has clothed you with plumage and given you wings with which to fly wherever you will. You were the first created of all animals. He preserved your race in the ark. He has given the pure atmosphere for your dwelling-place. You sow not, neither do you reap." This discourse, though eloquent, seems penned with quiet satire, and so is the picture painted. The audience, which comprises pelicans, storks, snipes, ducks, kingfishers, bullfinches, tomits, &c., display varied intellectual states and spiritual experiences. Some wear a puritanical air, others are carried away with conceit of mind or vanity of plumage. The saint strikes us as scarcely up to the occasion, he is not so much speaking as looking on: the ornithological group is more to the life than the human. Indeed it is hardly possible for the birds to be better painted; the realism is complete; and here and there, as in the lustrous feathers of the kingfisher on the wing, the colour becomes sparkling. The painter, however, is accustomed to think out his subjects in form and *chiaroscuro* rather than in colour, which seems added afterwards, not in the heat of a first conception, but in the cool of calculation. The picture is less hard than often, and the workmanship is perfect. This success which does much to enliven a somewhat dull exhibition, may, we should hope, secure the election of the artist into the Academy.

One or two historic pictures call for notice. 'The Daughter of a King' (363), by E. M. WARD, R.A., has been already mentioned. 'Jochabed' (504) is the only contribution of F. GOODALL, R.A. The mother of Moses is life-size and statuesque; tragic, though calm, she moves stealthily, fearing observation as she places her treasure among the rushes. The face is of the type which prevails in Egyptian marbles; indeed it might almost have been studied in the British Museum. That the head is grand in abstraction and immobility cannot be questioned; though under strong emotion it seems, as destiny, fixed, resolute, unflinching. And we incline to think that this, the thought of the picture, is better than its execution: the flesh-painting strikes us as opaque and muddy; the infant Moses, however, is softly modelled. The composition, as a whole, leaves deep impression on the mind. Above Mr. Goodall's 'Jochabed' hangs 'The Good Shepherd' (503), by Sir C. LINDSAY; the work does not pretend to vigorous realism, it is rather to be judged as a right-minded conception of a noble theme. Another subject from sacred lands, 'A Man of Bethlehem, 1869' (457), by J. MORGAN, is almost too fine and effective; when the writer was in Bethlehem, the men he met with had dirt about them, and their garments were not span new. All such showy heads have little nature and less Art. Worthy of observation is a thoughtful, well-managed work by J. A. HOUSTON, R.S.A., 'Newton investigating Light' (402). The largest picture in the historic line bears the name of Sig. TANCREDI, under the following descriptive title:—"Buoso da Duira, who betrayed Manfredi, King of Naples, having returned to his Country a Beggar, is recognised and reviled by the people for his Treachery" (367). The large space occupied could only have been accorded to a picture of talent. Sig. Tancredi, the painter, we do not find in international catalogues, but the name occurs in the history of Italian Art: as recently as the last century

a certain Filippo Tancredi, of Messina, was the pupil of Carlo Maratti, in Rome and Naples, and is described as of "great facility, good in colour, and ready in composition." The picture before us seems, however, more after the manner of Sig. Ussi, of Florence, whose style, grounded evidently on that of Delarocche, was made known in 1862 by the most masterly of Italian works then exhibited, 'The Expulsion of the Duke of Athens.' Sig. Tancredi's large canvas is marked by the dramatic intensity, the breadth and force of character, the texture in surface, and the effect of light and colour at which the Italian school now aims. At first sight we met this tremendous attempt with the incredulity provoked by a multitude of failures, but on further examination we were led to more favourable conclusions. An Italian gallery has been recently started in London; the paramount influence of the Academy is seen in that it has gained the picture which at this moment most worthily represents the hope and the genius of modern Italy.

In these two galleries artists well known reappear; their merits and demerits are already determined. Thus of Messrs. Calderon, Wynfield, Dobson, Pettie, Frith, Grant, Sant, we need scarcely speak further. Even though we incline to pause before their pleasant pictures, we must pass onwards. Other artists have scarcely less claim to attention. 'Sir Patrick Spens' (489), though it has not gained the line, we deem as one of the most artistic productions of J. ARCHER. The work is conscientious and true, and tragedy is kept within the limits of propriety. The dangers of the stormy seas reach a sublimity not escaping extravagance in a picture by T. BROOKS, 'Will she fetch it?' (448); 'Following the Trail' (381) and 'The Hearth of his Home' (459), by A. RANKLEY, evince more vigour than refinement. Also 'Accident or Design' (455), by G. POPE, is rather more gay than good in colour. Very powerful, but lacking delicacy, is a work not unworthy of the proved ability of E. LONG — 'Lazarillo and the Blind Beggar' (497). Mr. SMALLFIELD has appeared in many places during the season; but, in common with other painters, he reserves himself specially for the Academy. We have supposed him as below his prior standard, but we beg his pardon. A pleasant sunny sort of *al fresco* subject, 'As he met her once a-maying' (422), is certainly for open daylight and effect of figures against a landscape background, among the happiest efforts of the painter. 'The Dawn of Hope' (484), by R. COLLINSON, may be admired as a sentimental sort of rustic, hung, no doubt, according to its deserts. Such works nowadays are to be counted not by units but by tens and hundreds. We must not forget to notice Mr. WHISTLER's reappearance in the Academy. His solitary contribution, 'The Balcony' (468) is singular and eccentric. The picture might have been painted in Japan. It affects to be Japanese in colour, composition, and handling.

The ladies here deserve honourable distinction, and that because of their quiet Art-talents, not, as in politics, by reason of the noise they raise. 'Lost' (458), by Miss E. M. OSBORN, is worthy, we will not say, of a 'female artist,' now a term of contempt — it holds its place strongly by its genuine pictorial merits. Miss Osborn, it is well known, has been studying in Munich, and this masterly work bears accordingly marks of the Piloty school. The composition is well-conceived, the drawing firm, the story

clearly told; only we might desire more delicacy in detail. 'Elaine' (482), by Mrs. S. ANDERSON, is large and effective; the subject has become trite; and this picture might have been better managed. 'Renounced' (357), by Mrs. M. E. FREER, is a theme falling completely within woman's sympathy. The picture is painted expressly to point the contrast between celibacy and matrimony. We incline to think the moral is preferable to the Art. The handling is somewhat muddled and black.

ARTHUR HUGHES is a true poet, but as a painter he often fails to embody his conceptions adequately. For instance, 'Sir Galahad' (324) is more of a poem than a picture. But 'Endymion' (388) will be accounted worthy of Keats. The nymph lying along the foreground is lovely, at once both poem and picture; and the painter, as usual, manages to get into his composition a delicious play of colour, especially about the blue diaphanous drapery. A faun licks the lady's hand, and a rabbit plays at her feet, so tender and loving are these creatures of the woods when under poetic spell. Very highly also, though somewhat in a different way, do we esteem 'The Baby's Grave' (404), by W. ASCROFT. Three children are seated within a church-door, and the churchyard lies just beyond. The sentiment is simple and true, and the treatment is in keeping. As to Art-merit, the study of greys, and the relation between sunlight and shade, leave little to be desired. Equally earnest in thought and deliberate in Art is 'Charity' (491), by BRITON RIVIERE, an artist whom we have recently commended in the Dudley Gallery. A poor, starving girl, seated in the street, divides her crust with the dogs; her feet are bare, and the snow lies on the ground. The management is consonant with the conception: the painting of child and dogs and street-accessories is excellent; the picture is kept together; and, though desolation be a pervading sentiment, the work, as a whole, is made agreeable to the eye.

Scotch artists each year are increasing in number, if not in talent; some are of the school of Wilkie, others take after the late John Phillip and Watson Gordon. J. BURR belongs to the Dutch or Wilkie school, 'A Wandering Minstrel' (389), is in good out-door rustic style. J. PAED does not succeed with outdoor subjects so well as with interiors: 'Auld Mare Maggie' (517) is not equal to the picture of last year: the light does not seem to fall upon the figures from the open sky; the woman's face is painted after the manner of a miniature, it might be cut out and placed in a small frame. Mr. C. MARTIN does not succeed in oils as well as in chalks: the head of 'Sir Charles Wheatstone' (428) is black and ill defined. Mr. KNIGHT, R.A., paints in his usual vigorous and solid manner, 'John Hague, Esq.' (506); and specially to be noticed is a small, interesting, and eminently artistic portrait, by Sir F. GRANT, of John Schetkey, Esq., aged 92, Marine Painter to her Majesty' (417).

The landscapes in Galleries VI. and VII. are of unusual importance and merit. 'Every Cloud hath its Silver Lining' (416) is worthy of attention as the work by which Mr. H. MOORE would this year wish to be judged. The sky is once again made a main part of the picture: the sun, contending with massive clouds, glances through silvery greys down upon the earth. The picture is tender in colourless harmonies; the painter seems afraid of breaking the tone by one touch of decision or intensity. Mr. DAVIS appears to be painting too

much: 'After Sunset' (401) shows hasty and vague generalisation; the artist used to be more studious of details. 'Glencoe' (451), by J. D. MOULTRAY, is one of the few pictures treated with injustice by the hangers: its merits cannot be appreciated. 'Capri' (375), by E. BINYON, may be commended for colour and atmosphere. 'Snowdon, from the Sands near Harlech' (400), by C. T. BRET, is also highly commendable for light and atmospheric effect. The artist has thrown into his picture study and good work. 'Hampstead Heath' (413), including donkeys, horses, and cattle, is the most careful thorough picture we have yet seen by clever Mr. H. WEEKES. Also well painted is 'The Elder's Collie' (438), by G. STEELE, R.S.A. Likewise we would call attention to one of the most faithful and effective architectural interiors in the exhibition, 'The Banqueting Hall of the Worshipful Company of Ironmongers' (509), by J. D. WINGFIELD. Next to it is a grand scene well drawn and put upon canvas, but crude in blues, whites, and greens, 'Valdoniello' (508), by E. LEAR. The artist is a better draughtsman than colourist, as may be judged by comparison of this oil-picture with the woodcuts, illustrating the 'Journal of a Landscape Painter in Corsica.' Mr. BIRKET-FOSTER has not made any advance since last year in the art of oil-painting. 'Dunstanburgh Castle' (474), is far inferior to the artist's water-colour drawings. He has not mastered his new medium, his colours want variety, and his details are without character and form. Mr. W. LINNELL and Mr. J. T. LINNELL are still intent on exaggerating their faults. We reserve for a last word the marvellous achievement of Mr. F. WALKER, 'The Plough' (440). It is instructive to compare these two landscapes severally by Mr. Walker and Mr. W. Linnell. Each is as intense as it can be in colour, and the difference between the success of the one and the failure of the other is in the management of gradations, half-tones, and transitional passages. Under Mr. Walker's treatment the fiery sunset is attamped by cool shades of twilight. The relations between reds, browns, and greens are bold, but not abrupt; the whole picture is brought into unison and keeping by studious care in the connecting links. Impetuous and grand are the figures that drive the plough: we scarcely, indeed, recall anything of Giorgione grander. The whole work is eminently Titianesque.

GALLERIES NOS. VIII. AND IX.

WATER-COLOUR DRAWINGS, ARCHITECTURE, ETC.

These galleries are a little disappointing: indeed, the water-colour department is the weakest portion of the exhibition. At one time it was thought that the Academy might seriously affect the water-colour societies; no longer is there ground for such alarm, except, perhaps, in the growing practice among the members of the Old Water-Colour Society of painting in oils. The members who appear on the walls of the Academy as oil-painters are Birket Foster, A. W. Hunt, Whittaker, Smallfield, Watson, and Walker. Force cannot but hereby be abstracted from the Old Society. On the other hand, the members who send to the Academy water-colour drawings are inconsiderable. In the collection before us we trace eighteen exhibitors back to the Dudley Gallery, two to the Institute, three to the Old Society, and some few to the Female Artists. The quality of the collection is about equal to that of the Dudley: in some points, as in the possession of sketches by J. F. Lewis,

R.A., it is superior; in others, inferior. An analysis of Galleries VIII. and IX. gives the following results:—1st. Water-colour drawings form a total of 189: of these four Academicians send 14 works; one Associate sends 2 works; and 131 outsiders send 173 works. Total number of exhibitors in this department, 136. 2nd. Crayon drawings are 28 in number: of these one Associate sends 1, and twenty-four outsiders, 27. Total number of exhibitors, 25. 3rd. Miniatures number 33, contributed by seventeen artists, all outsiders. 4th. Architectural drawings number 79: of these 4 are sent by one Academician, 6 by one Associate, and 69 by fifty-two outsiders. Total number of exhibitors in this department, 54. 5th. Engravings and etchings are comprised in forty-two frames: of these 1 is sent by one Academician, 1 by one Associate, and 30 by forty outsiders. Number of exhibitors in this division, 32. Thus these miscellanies, divided into five classes, make a total of 371 works and 264 exhibitors. It thus appears that the contents of these two galleries, the least important in the Academy, are about equal to an ordinary exhibition. This may give some idea of the magnitude of the Academy-collection as a whole.

It is scarcely necessary to review in detail the drawings—for the most part not very remarkable—contributed by water-colour painters who belong to other associations. For instance, we are accustomed to meet Topham, Duncan, and Jackson, in the Old Water-Colour Gallery; Vacher and J. Sherin in the Institute; A. Goodwin, J. W. North, H. Pilleau, A. G. Luxmore, W. R. Beverley, Miss Martineau, Miss Russell, and Miss Phillott, in the Dudley Gallery. The works which attract most attention are the eight Eastern studies of J. F. LEWIS, R.A., not otherwise present in the Academy. Here we have the original materials which serve the artist for picture-making: several of the figures have become familiar, as, for instance, an old pedagogue in 'A Turkish School' (378). It will be remembered that last year a series of Eastern sketches was exhibited in the Lecture Room by F. Goodall, R.A. The practice is greatly to be commended; students, and indeed the public at large, may learn much from the modes adopted by practised hands in the composing of pictures. The drawings (563, 582) by E. W. COOKE, R.A., are not equal to the artist's oil pictures. We have already mentioned a masterly drawing by E. M. Ward, R.A., 'The Acquittal of the Seven Bishops' (638), from the wall-painting in the Houses of Parliament, and we would here call attention to a work of something more than promise by the Academician's young son, 'Hall at Knebworth, Herts' (737). Mr. HEMY exhibits a powerful, deep-toned work, of the severe mediævalism of Leys, 'At the foot of the Cross' (543). Mr. NORTH is still prejudicing his future by violent colours, which seem to be mixed in a mustard-pot. Mr. J. W. BUNNEY's 'Ponte alle Grazie, Florence' (735) is commendable for fidelity and atmospheric light. We have also marked for praise drawings by Mrs. B. RIVIERE (650, 651) and Miss MACWHIRTER (593).

Among "crayon drawings" may be mentioned, for Art-style and good free hand touch, the head of 'The Right Hon. James Stansfeld, M.P.' (826), by C. MARTIN. For size is very conspicuous, under a ridiculous title, a lion, &c., by T. LANDSEER, A.E. Among the "miniatures" we specially marked 'Portrait of a Lady' (687), by E. MOIRA, and 'The Princess of

Wales with Princess Louisa of Wales' (693), by R. EASTON. The architectural drawings are scarcely sufficient in number or importance to indicate the state of the Art at this moment. Many of the elevations, however, give interesting indication of works now under construction. First may be noticed some remarkable designs by W. BURGESS (744, 752, 817) for the new tower being erected at Cardiff Castle for the Marquis of Bute, with "the winter smoking-room" and "the summer smoking-room" therein. The tower, enriched by sculptured figures, is of the quaint bold character of the Middle Ages; it will present in the city over which it presides a picturesque appearance. The smoking-rooms will be decorated with figure wall-paintings: the adaptation of the olden methods promises to be highly effective; but it may be feared that the harmony of colour will scarcely be improved by the fumes of the smokers. These well-executed drawings have more Art-quality than is usual in architectural designs. Thanks to Mr. Smallfield, who executed the drawing 'Crewe Hall—Staircase' (804) by E. M. BARRY, R.A., also presents a pleasing pictorial appearance. Worthy of observation is Mr. STREET's design, made by direction of Mr. Layard, for 'The New Courts of Justice on the Thames Embankment' (789). Among "engravings etchings, &c.," we specially noted a portrait of 'John Fowler, Esq., O.E., after J. E. Millais, R.A.' (872), engraved by T. O. BARLOW: 'Rudimentary Duet for Piano and Violin' (875), by G. DU MAURIER; and etchings by J. P. Haseltine, E. Edwards, and F. Seymour Haden; the last are supremely artistic and brilliant.

GALLERY No. X.

In this room, the last in a series of ten, it is remarkable how well the interest is sustained, the number of visitors here is scarcely less than elsewhere. Still we fancy that the contents may be scattered: for want of any one controlling subject or idea, a certain crowding and confusion come on as in the last exit of a mob. Yet the gallery does not suffer from lack of talent. An analysis of contents similar to that before attempted gives the following results:—three Academicians contribute 3 pictures; three associates, also 3; and seventy-one outsiders, 71: total number of works, 77; total number of exhibitors also 77. As long as outsiders reach 71 out of 77, leaving as insiders only 6, the objection is hardly tenable that the Academy is nothing more than a private society sustained solely in the interest of its members.

'A Widow's Mite' (928) is in the graver style of Mr. MILLAIS, grey and mournful, as befits the theme. We have already criticised the painter at some length: certain people prefer this the more sober mood of Mr. Millais. Mr. MARCUS STONE here exhibits one of his most mature compositions, 'Henry VIII. and Anne Boleyn observed by Queen Katharine' (891). In the first place we may mention some few historic data which enhance the interest and value of the picture. The king is about forty, fair and fat: his portrait hangs on the wall; the picture of Queen Katharine is seen above the mantelpiece, and the monogram H. K. upon the chair further indicates that Katharine still remains the lawful mistress of the monarch's heart. She has been reading in the corridor; passing the open door, she observes anxiously the king's flirtation with Anne Boleyn, a young beautiful musician, guitar in hand. The

portly king and the future queen form the centre of the composition. Courtiers and others look on curiously, among them may be observed Wolsey, Wyatt, the poet, and Somers, the king's jester. The picture will be remembered as a brilliant passage in English history, not disagreeably sedate or severe, but pleasantly decorative. The figures lose in importance by the too great height of the panelled room, supposed to be part of Greenwich Palace, since demolished. For some cause not easy to explain, the total effect gained is scarcely proportioned to the merit of the individual parts; certainly the delineation and execution of the figures can scarcely be surpassed for point, brilliance, and precision. Another noteworthy historic scene is 'The First interview of the divorced Empress Josephine with the King of Rome' (916), by Mrs. E. M. WARD. The fine little fellow looks the picture of his father the Emperor; his bearing is Napoleonic. Very happy is the composition of this "first interview:" the "divorced empress" and "the King of Rome" group effectively on the sofa. Also the face and attitude of Josephine give delicate and quiet expression to the deep, yet melancholy, interest naturally awakened by such a meeting. The accessories are rendered with realistic completeness: and the whole picture is painted tenderly, yet strongly. Mrs. Ward has seldom, if ever, produced a better work. Whether the Academy ever intends to admit ladies into its ranks may be a question; but there can be no question as to the fact that Mrs. E. M. Ward ought to be there; and we hope to see the day when her merits as a painter may be thus recognised.

Mr. DICKSEE makes an unusual effort in 'Lady Macbeth' (929): the figure is eminently tragic and theatric, and that not wholly in a bad sense: the face is modelled according to ideal preconceptions, and the cast of the drapery is broad, symmetric, and effective. Another picture, which tells out with startling effect, 'The First Dip' (905), by Mr. G. E. HICKS, is liable to objection. The naked child is well painted, and so is the woman's bathing-dress, and the light emerald tone cast upon the sparkling sea is delicious. Still the artist will do well not to carry this style of thing further. Mr. FRITH who is understood to have been in some sort the master of Mr. Hicks, bestows his capital workmanship on 'Amy Robsart and Janet' (908). 'The Vestal' (965), by E. CROWE, assails the eye by raw crudity and violent contrast. The flesh is of brick-dust, and the general colour glaring. Throughout, delicacy has been sacrificed to power. On the opposite side of the door of exit hangs in a corner, somewhat out of observation, 'Turf-Cutters' (892), an amazingly clever, though peculiar, production, by T. WADE. Rude vigour, ruddy realism, deep shadow-tones in which shine luminous colour, characterise this eccentric picture. The landscape is specially fine. The style altogether is an *ultra* example of the somewhat outrageous and defiant manners which are permitted to the supremely lawless Art of the present day. Mr. PETTIE is lawless, and yet right; bold, but within limits. 'Touchstone and Audrey' (909) might almost have been painted by Rubens or by Millais.

Grand in conception, and glorious, though rather extravagant in colour, is 'Sleeping for Sorrow' (948), by J. LINNELL, Sen. Christ is in agony in the garden, and the disciples lie near heavy in sleep. The old Italian masters who treated this subject were accustomed to make more of the figures and less of the landscape. Mr. Lin-

nell's figures are to be received for their intention; they are, as we have said, grand in conception; moreover, in colour they are brought into harmonious unison with the landscape, which in bright golden tones and deep blue distance is worthy of the painter of the Peter Martyr. On the same wall hangs another scene from the Holy Land, 'The Rain-cloud—Palestine' (942), by W. J. WEBB, an artist painstaking, laborious, and studious of colour. He fails by being over gay; he eschews greys: his execution lacks variety and trenchant character. Mr. HODGSON, who, this year, has made an amazing advance, gains the qualities wanting in Mr. Webb. 'The Basha's Black Guards' (923) has a style rather French than English.

Styles either actually foreign or foreign in origin assert themselves rather strongly in this room. Primarily may be mentioned F. FAGERLIN, the Swede, whose works we specially commended when first they fell under our notice in the Paris Exhibition of 1867, 'A Declaration of Love,' 'A Demand in Marriage,' and 'Jealousy,' then exhibited, find now fitting sequel in 'The Acceptation of the Lover' (903). Fagerlin is the Faed of Scandinavia; he has, indeed, a downright unsophisticated way of painting peasants, which the Scotch Academician has been somewhat losing since he came to London. The old man seated at the door, taking snuff, is the finest study of the sort in the exhibition. Fagerlin resides like other of his countrymen, in Dusseldorf; he belongs essentially to the school of Tidemand, the greatest of the "naturalists" of the north. 'Bible Reading in Switzerland in the eighteenth century' (919), by M. SCANNELL, is a rather heavy affair. 'The Letter' (936), by M. D. MITCHELL, is on an equality with second-rate French.

G. A. STOREY, we have before noticed; we may here add that 'Only a Rabbit' (934) has made itself a prime favourite in Gallery X. The piece has a humour which pleases exhibition-goers. That a portly sportsman should have toiled all day and have nothing better to show than a poor little rabbit makes a fair point for the pleasantry of his young wife. The picture has the painter's usual qualities, quietude, daylight, sober greys. Also for sunlight, half-shadow, sparkle in detail, and serenity in the general, the out-door scenes of W. W. DEANE, a member of the Institute, are noteworthy. Yet 'In the Old Town, Mentone' (896), the artist has not carried out his intention with adequate care and completeness. M. G. BRENNAN, in 'The Acolyte' (947), fulfils his promise. In this room was hung last year 'Preaching in the Coliseum,' the picture now exhibited, though smaller, is more uniform in excellence: it is sustained throughout without shortcoming or breakdown anywhere. The figures are solidly painted, and firmly thrown into relief: the colour, especially in the management of the greens, is allied to a foreign school which gains ground in England. Mr. Brennan's address is still in Rome; the catalogue indicates that he is one of the many artists who frequent the "Caffè Greco." H. BOURGE, of Antwerp, has improved since we met him in Paris three years ago: 'Through the Sand' (932) is indeed lovely. The group of children with a small cart on the sandy shore is pretty in idea, simple in sentiment, and the sun sinking into the silvery sea completes the picture as a small poem. Miss STARR we have already commended, in Gallery I.; we regret that her ambitious composition 'Undine' (964) is not satisfactory. The picture strikes us as

being neither one thing nor another; scarcely sufficiently real for actual nature, nor sufficiently unreal for imaginative Art. But the drawing of the figures shows knowledge, and the face of Undine is beautiful. 'The Toilet' (922), by W. FYFE, is a good piece of rustic realism: close by, is one of the droll, clever compositions of W. WEEKES, 'A Debate on the Land Question' (920). Also, on the same wall, is 'Reading a Will' (915), a first-rate specimen of the Anglo-Dutch school by F. D. HARDY. Wilkie threw into the same subject action and incident, Hardy has struck out a line of his own, and within his limits his Art is little short of perfect. C. HUNT usually passes into a comic vein: 'A Drum-head Court Martial' (895) is hung too high to be appreciated: it is clear, however, that the composition is faulty: the artist has not advanced since he obtained, some few years ago, a place on the line.

The portraits in this room need not detain us. The best is Mr. HERDMAN's full-length of 'Mrs. Bruce-Gardyne, Middleton' (902). The face would, perhaps, bear more detail, but the general style commends itself as being a little out of the common in the present day: the manner is rather that of the last century, when Reynolds, Gainsborough, and Romney, divided between them the world of fashion. Among S. PEARCE's portraits, that of 'Charles, the son of James Chadwick, Esq.' (898), strikes us favourably. 'The Madras Hunt' (921), by A. CORBOULD, is skilfully put together: the figures gain much character at the cost of little finish. Mr. DICKINSON's 'Posthumous Portrait of Richard Oobden' (910) is rather plain and prosy. The face of 'John Butterflower Esq.' (917), by H. MEASHAM, has more than usual detail: also finely modelled is the head of 'Field-Marshal Sir J. F. Burgoyne' (958), by B. S. MARKS. Mr. ALLDRIDGE displays an original manner in the portrait of 'Martin H. Colnaghi, Esq.' (940); and Mr. Weigall is happy in the composition of the 'Breakfast at Marbury Hall' (954).

The landscapes in this room are not very remarkable. One of the largest 'The Wye, near Whitechurch' (926), has been painted wholesale by Mr. G. SANT. This artist, in landscape, has an eye for colour similar to his brother in the sphere of portraiture. Both are alike addicted to showy effect. J. M. CARRICK may err possibly in the opposite direction: indeed, he has some right to account himself the last surviving 'Pre-Raphaelite.' 'Looking over the Vega to Santa Fé, Granada, Spain—January' (897), is faithful and photographic, each brick and stone is a portrait. But it were wrong to hold up to ridicule a work so studiously conscientious: the picture is, in fact, very admirable. We have marked as praiseworthy the following: 'A Study on the Thames' (899), by N. O. LUPTON; 'On East Burnham Common' (925), by W. LUKER; 'A Backwater of the Wey' (945), by Miss A. ESCOMBE; and 'After a Gale' (946), by J. NISBETT. 'Near Chelsea' (938), by C. E. HOLLOWAY is a not unfavourable example of a certain hazy treatment of colour now coming into fashion. 'His voice is heard in the storm' (932), by A. W. WILLIAMS, is a tremendous but weak affair; it might be supposed the artist meant to be Turneresque had he not left out colour. More force of wave as well as of colour Mr. ORCHARDSON has given to the 'Toilers of the Sea' (953). The old man at the helm is a fine study. There is amazing dash in this work: the subject and style are apparently in emulation of Mr. Hook's stormy seas.

LECTURE ROOM.

This room has wholly changed its aspect since last year: the entrances are new, and the contents different. Instead of being reserved for "miniatures, architecture, engravings," it is now devoted to oil-paintings. Moreover, a principle adopted in the hanging is without precedent: full-length portraits are brought down to the line. Such changes and experiments are not unnatural in the trial of an untried building; and in this instance the result cannot be regarded as otherwise than pleasing. The walls are the reverse of crowded, they are almost scanty: the eye is certainly not fatigued; altogether the aspect of affairs agreeably suggests lounging and taking things easy. In the centre of the room is a couch whereon visitors are accustomed to rest and be thankful. The hangers have brought together some master-works which indicate the possibility of forcing the room up to the pitch of a "Tribune." Here are seen with less distraction than is possible in overcrowded galleries, Millais' famous full-length, 'The Marchioness of Huntly,' Gérôme's 'Jerusalem,' and Hodgson's 'Arab Prisoners.' Our analysis of contents gives the following results:—twelve Academicians contribute 13 pictures, three Associates 4 pictures, and fifty outsiders 52 pictures. Total number of works 69; total number of exhibitors 65.

We give precedence to the 'Marchioness of Huntly' (989), by J. E. MILLAIS, R.A., though only a portrait. But why should portraits be thought of slightly, seeing that many chief pictures in the history of Art by Titian, Velasquez, Raphael, Van-dyke, and Reynolds, are portraits—and nothing more. Yet to attain this pre-eminence it is needful that a portrait should possess the Art-qualities of a picture as a picture, and it is just for this reason that Mr. Millais' work reaches high distinction. And one peculiar merit in the painter's achievement is, that it does not remind us of what has been done before; the manner differs from that of either the Italian, the Spanish, or the Flemish school: it is independent and individual. The Marchioness stands in a conservatory, in the midst of flowers; her bearing is easy and graceful; a clear light is thrown upon the figure, which relieves roundly from the hazy background without undue force in the shadows. The drapery is silvery white: the execution on first view might appear sketchy and slight, but on closer examination it becomes evident that the paint has been laid liberally on the canvas; the surface has a texture which throws off light, and gives sparkle and vivacity. It was hard to save the picture from being scattered and distracted; however, in the end all the materials have been brought together and reduced into tone. We have suggested as a query what position this picture will have a right to assume among its fellows in the historic portrait-galleries of the world. For the moment its triumph is complete, but what will be the judgment of posterity? how, for example, will this full-length hold its ground when placed side by side with two portraits recently exhibited in these rooms among the works of elder masters: 'The Portrait of the Countess of Bute,' by Sir Joshua Reynolds; and the 'Portrait of Mrs. Beaufoy,' by Gainsborough. We fear the judgment will be that no living painter comes up to the standard of the deceased masters.

The fame of M. Gérôme's 'Jerusalem' (985), at the time of the Crucifixion, had already spread far and wide ere it reached

our Academy. The spectral shadows of the three crosses are cast along the foreground: "It is finished," and the Roman soldiers file down the well-known path that leads from the Mount of Olives to the beautiful gate of the Temple. The artist is not particular as to topographic accuracy: the Crucifixion did not take place on this spot of ground: but French painters care little for facts so long as they can get telling pictorial effects. Gérôme follows the example of Doré: neither has a directly sacred vocation: the Bible is hardly within the province of the artist who painted 'Phryne,' or of him who illustrated 'Don Quixote.' We have already noticed M. Tadmara: 'Un Amateur Romain' (970), though the artist's largest contribution, is not his best. M. Frère sends a couple of small pictures of a character too well-known to require criticism.

The Lecture Room, as we have said, assumes a novel aspect by reason of several full-lengths, life-size, being hung on the line. Here are placed two cartoons, of which the public have heard much, executed by E. J. POYNTER, A.R.A., for the Salvati mosaics for the central hall in the Houses of Parliament. The 'St. George' (1006), already translated into mosaic and in its place, received as we incline to think it deserved, severe handling in the House of Commons. The companion-figure of 'Fortitude' (997) is in better balance, and more conformable to the dignity and symmetry demanded in mural decoration and monumental art. Mr. ALBERT MOORE also supplies a full-length, life-size, on the line, in 'A Garden' (966). The picture is, of course, an anomaly, and perhaps an anachronism; in style it has no precise place in time or space: its nearest belongings would seem to be among the mural paintings of Pompeii; and yet the figure is so flat that the manner is rather that of a bas-relief than of a picture. In colour the artist has an unaccountable liking for washed-out greens and feeble, faded tones generally. And yet the work merits respectful consideration, which indeed the hangers have given it by affording the figure so large a portion of valuable wall space. It may be remembered that Mr. Poynter and Mr. Moore, who meet in this room, were at first associated in a joint commission for the Salvati mosaics. In the opinion of Mr. Layard, however, Mr. Moore's manner proved too classic for a Gothic interior, and therefore the whole work was entrusted to Mr. Poynter. A comparison of the styles of the two artists, as now seen in this exhibition, shows Mr. Poynter to be mediæval, and Mr. Moore pseudo-classic. It is interesting further to compare these several manners with the classic, statuesque, yet romantic treatment adopted by Mr. WATTS in the figure of 'Daphne' (1018).

W. P. FRITH, R.A., G. E. HICKS, Sir F. GRANT, P.R.A., P. H. CALDERON, R.A., and E. ARMITAGE, A.R.A., have all been noticed in prior galleries wherein they are better seen than here in the Lecture Room. We cannot, however, dismiss summarily the most artistic work we have yet met with by J. E. HODGSON; 'Arab Prisoners' (1023) is marked by the originality and independence which are seldom wanting to a work of talent. And yet the manner seems to owe somewhat of its merit to Fromentin, Belly, and other French artists, who, like Mr. Hodgson, have chosen the northern coast-line of Africa as a sketching-ground. The style is the reverse of heavy, prosy, or commonplace; it reaches even brilliance: the picture has the freshness and the free-

dom of the desert and its nomadic peoples. The atmosphere is full of daylight, and the accessories of trees, cactuses, mountains, and blue-sky, are literal, yet pictorial, in vegetative growth and local colour. We have not yet spoken of the "prisoners" themselves, for whose sake the picture exists. As studies of Arab character they are true: the heads are strongly impressive; the suffering of desert-thirst is upon them; a fountain has been reached; they must drink or they will die. We congratulate the painter on the advance made since he has betaken himself to foreign climes. Another chief success in this room, which comes as a sort of appendix or supplement to the exhibition, is Mr. BOUGHTON'S 'Age of Gallantry' (1013). The picture is remarkable for quiet humour indulged in at the expense of a gentleman who has waded knee-deep into a river to gather water lilies for the ladies who stand safely on the bank. Also commendable is the composition for the placidity preserved under the circumstances; a serene silvery light, a hazy imperturbable tone, are cast over landscape and figures. The style is as much foreign as domestic; were it not for its guilelessness it might be pronounced French. A. B. DONALDSON, who exhibits in the Dudley Gallery, sends three contributions to the Academy. 'Head of a Cardinal' (200), in the large room, is a fine study of individual character, the artist gains for once the drawing and the form which usually he lacks. But the painter, once himself again, becomes encompassed with besetting sins in 'Afternoon in Treviso' (990) and 'Margaret mocked' (978): in striving for colour he falls into confusion, and in seeking sentiment becomes indifferent to absurdity. A. C. GOW, whom we have already mentioned in the Institute, deserves friendly recognition here in the Academy, he is one of the few painters in water-colours who sustain their reputation in oils. 'The Suspicious Guest' (976), though one-sided in composition and of more delicacy than strength, is, on the whole, commendable. Two abnormal productions, by T. ARMSTRONG and E. BARCLAY, are hung as companions in eccentricity of genius. 'Poppies' (1020), by the former, reaches the poetry of ugliness; and 'Whittling' (1016), by the latter, is a kind of awkward pastoral, which nature herself might hold in derision. To arrest attention by singularity is apparently more easy than to win fame in the way of simple truth and beauty.

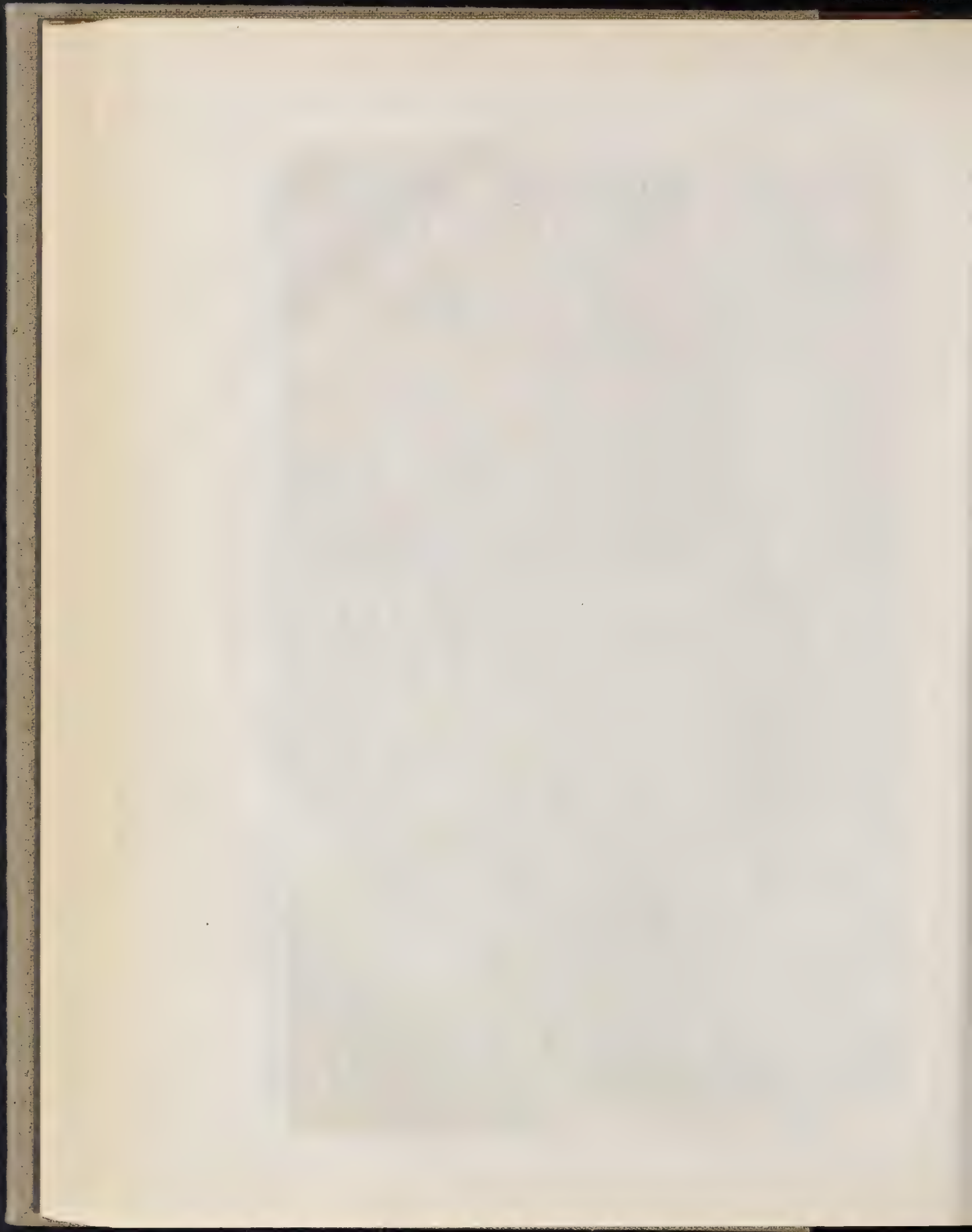
The review we have already given of the landscapes in the Academy may admit of a few additions. Of Vicat Cole, A.R.A., and B. W. LEADER we have before spoken; the latter obtains a force and a colour which recall Constable in 'The Loch and Church—Stratford-on-Avon' (979). J. M. CARRICK has also fallen under notice, yet we may here stop to commend for solidity, firmness, and fidelity, 'The Alhambra; and Sierra Nevada, Granada, Spain' (1005), 'On the Banks of the Oise,' C. DAUBIGNY (1011), attracts the eye by the low tone, tertiary greens, flat horizon, and atmospheric grey, which distinguish the landscape art of Paris. But the Academy catalogue, with its usual hasty incompleteness, leaves it doubtful whether the picture is by Daubigny the father, or the son. Three years ago the son, "Charles Pierre," exhibited in the Academy; and last year the father, "Charles François." As the catalogue indicates the Christian name by nothing more distinctive than "C.," the authorship of the work is left to conjecture. We imagine, however, that it is the son who this year has favoured us with a specimen of the family

manner. We may add that the Christian name even of a painter so well known as Pierre Edouard Frère is indicated with inaccuracy. We hear sometimes of the library of the Royal Academy, also of the librarian: are there no biographical dictionaries among the books which might assist the compiler of the catalogue? Before concluding, let us direct attention to the only contributions of F. W. HULME and C. P. KNIGHT. 'Near Ripley, Surrey' (984), by the former, approaches the manner of Mr. Creswick, who is known to have held in esteem the landscapes of Mr. Hulme. 'Near Ripley' is good in tree study; in composition it may be a little injured by the empty space on the left. By C. P. KNIGHT, commendable though not entirely successful, is 'Carn-y-Lludru, the hill of the Black Druids' (1024). The composition is treated boldly, the colour has rich harmony, and a fine poetic effect hangs over sea and sky. But the picture, on the whole, falls into confusion. It is, however, noteworthy as an epitome of study, crowded with facts from nature, and any minor faults admit of easy correction.

SCULPTURE.

English sculptors, though for years loud in complaint at the injustice they suffered in the "black hole" in Trafalgar Square, fail to improve under improved conditions. There are this year, as there always will be, a few works even of exceptional merit; yet, as a whole, and with sorrow we confess it, never have we seen a collection more mediocre and miserable. The paucity of large groups is apparent in the paltry appearance of the chief sculpture-gallery. The floor space is there, as contrasted with last year, comparatively unoccupied, and the collection of small miscellanies raised on a purple dais as a centre is distinguished by an Art-merit scarcely surpassing that of the marble-masons' and stone-masons' shops in the public streets. We will not believe that these three galleries do justice to the talent of our English sculptors. And it remains to be seen what measures can be taken to secure to the Academy works of which our country need not, in the face of Europe, feel ashamed.

The visitor is met in the "Vestibule" by 'Blackberry Picking—the Thorn' (1180), a pretty, picturesque, nicely draped figure, by E. B. STEPHENS, A.R.A. 'Flora' (1223), by M. WAGMÜLLER, its *vis-à-vis*, indicates what foreign mediocrity is now invading our English domain. In the "Central Hall" certain fancy figures display that traditional classicism, that Canova-like elegance, which have been the curse of modern sculpture. 'One of the figures forming part of a tomb erected at Reigate' (1167), by S. RUDDOCK, is symmetric to a fault; the execution is that of a machine; but, as a matter of course, the feathers in the wings are wrought with care: the mere mechanic is competent to cut feathers, whether of an eagle or of an angel. Again, we have wings with a vengeance in 'Memento Mori' (1171), by Count GLEICHEN, a design of much effrontery and little knowledge. That the Academy should find place for a group of this magnitude and mediocrity is surely cause for marvel. 'Musidora' (1153), by M. WOOD, is refined, smooth, romantic; 'Hebe' (1139), by the same artist, is generalised to a point destructive of individuality or character. 'Undine' (1130), by W. C. MARSHALL, R.A., yet another romantic conception which has reached the dignity of marble, is tenderly modelled, yet somewhat sickly in sentiment. 'Enid' (1144), by





THE GROUP AT THE SHORE

SOCIETY OF PAINTERS IN
WATER-COLOURS.

SIXTY-SIXTH EXHIBITION.

The first impression on entering is, that the gallery is scantily furnished with works; and, in fact, the catalogue shows the number falls about fifty below the average of former years. But as the room is not crowded, it follows that each work can be well seen; indeed, there is scarcely a drawing which materially suffers in the hanging. Under these favourable circumstances it may be hoped the unreasonable prestige which attaches to "the line" will be lessened. In the exhibitions of the Continent, pictures are considered to be best placed where they can be best seen; and some compositions are actually benefited by being stationed above the point of sight. But that the drawings this year collected are below the maximum number is of less moment than that they fall, as is the case, beneath average merit. At the private view the general impression prevailed that the exhibition was a poor one. The loss of James Holland, whose face had become as familiar in this room as his works, it is hard to replace. And among absentees, through accident, are Mr. Burton, still abroad, Mr. Boyce, and Mr. Nash. Moreover, some other men are scantily represented, as if their energies had been diverted elsewhere: thus we have from Mr. Birket Foster but two productions, from Mr. Walker only one, from Mr. Watson also only one, and neither especially important. As to Mr. Pinwell he may be forgiven, because his single contribution contains sufficient materials for half-a-dozen. This enumeration will explain the statement that the hanging committee found the members a little backward; a further explanation may be given in the multiplication of new exhibitions which cannot but draw away force from the old associations. We should be sorry, however, to convey the impression that this "old society" shows serious symptoms of decadence. The present collection has, indeed, in some directions exceptional strength; the weakness of some members receiving compensation in the unusual strength of others. Thus Mr. Burne Jones contributes five drawings which go far to justify the long-sustained, though severely tried, confidence of his friends. Again, to more than ordinary advantage are seen Mr. Thomas Danby, Mr. Alfred Fripp, Mr. Branwhite, Mr. Powell, and Mr. Palmer. Other members, such as Mr. Gastineau and Mr. Collingwood Smith, are conspicuous chiefly in numbers, the former sending sixteen, the latter twenty drawings. A comparatively newly-elected associate, Mr. Holman Hunt, favours the gallery with a couple of eccentricities: even extravagance may have a use in redeeming a collection from commonplace.

We may be forgiven for opening with Mr. Burne Jones, partly because of the prominence his five works assume, and partly because of their exceptional character, which provokes to criticism. In previous years we have pointed out how this artist pushed mediævalism to excess; how his figures were hard, ungainly, repellent; how his forms were wanting in drawing; how, in short, his pictures were ready to outrage what is natural for the sake of a colouring reflected from missals, and of an expression borrowed from the old masters. A year ago, however, in a composition not easily forgotten, 'The Wine of Circe,' it became evident that genius was likely to get the upper hand of wilful vagaries, and now again, though abnormal conditions of mind are not conquered, imagination asserts a sway and a spell which it is not easy for reason, even in the most prosaic of spectators, to throw coldly aside. Still, such a figure as 'Evening' (45) may occasion some dismay: a work thus defiant should be better done; a large figure thus floating in mid air should be better balanced. The impression produced is that a creature thus fashioned can neither walk, fly, nor swim; it is a nondescript being, neither fowl nor fish, and yet scarcely

human. The colour, too, is like nothing in heaven above or on the earth beneath. And yet we do not object to the supernatural, provided only the artist can sustain the high flight of imagination without falling from the sublime into the ridiculous. In 'Phyllis and Demophon' (164) poetic thought is scarcely in danger of this breakdown, though the conception hardly reaches completeness in execution, and the colouring may be accounted rather too green for flesh and blood, at least of ordinary mortals. And yet, as usual, there are parts in this picture which no other artist could have painted. Not that the manipulation or technique of Burne Jones is to be accepted as satisfactory; his pigments are opaque with a vengeance; indeed, his drawings are literally in tempera, and in substance and surface might almost be mistaken for oil. This may be scarcely cause of complaint, provided the pictorial effect obtained be good; but, on the whole, it may be doubted whether the artist does not, by the methods he adopts, lose more than he gains. Mr. Burne Jones, however, must be measured by the magnitude of his conceptions, rather than by the matured perfection of his manipulation. 'Night' (136), with torch inverted, is a noble thought; her slumbrous eyes are closed, and at her feet the shut daisy sleeps, while in the silent sky the stars keep watch. 'Beatrice' (14) also aims to be a poem; it is unfortunate that the accessory figures are dwindled to the scale of dolls; but the character in chief wears a mediæval mien very impressive, and the colour is truly grand. We end with a composition at which criticism would find it hard to cavil, 'Love disguised as Reason' (64) attracts not by singularity but by beauty; the grace of classic Art is infused with the ardour of mediæval styles: the colour is brilliant as a missal, solemn as a church-window. Mr. Burne Jones in the Old Water-Colour Society stands alone: he has in this room no followers; in order to judge how degenerate this style may become in the hands of disciples, it is useful to take a walk to the Dudley Gallery.

In direct antagonism to the mediævalism of Mr. Burne Jones is the modernism of Mr. John Gilbert and Mr. Carl Haag: some people prefer the old style, and some the new. To our notion Mr. Haag has not of late improved, his works no longer wear the aspect of being taken fresh from nature, they look doctored and forced up for effect. 'The Entrance to Ancient Samaria' (171) seems to us the nearest approach to his former sketches, full of spirit, just in proportion as they were made on the spot. Such heads as 'Mash Allah' (9) and 'A Semitic Belle' (38) appear little more than mechanical reproductions on a magnified scale of types, multiplied week by week on all oriental occasions in illustrated newspapers. But of more importance, not to say pretence, is 'Es Salaam—Sheikh Michael el Musrab, Anazeh, at Palmyra' (63). The picture is showy, also large; it has almost more power, colour, and paint than can be commonly commanded on the stage. This is an Art which will scarcely bear further encouragement. John Gilbert, like Carl Haag, may be recognised at a glance, and yet it is scarcely possible to see too much of an artist who, though prolific, is most versatile. 'The Arrest of Guido Fawkes' (104) is yet another page from history painted in accustomed colours. A deep purple velvet is in this chromatic composition the focus of force. The tableau is crowded with the same historic characters who have many times heretofore offered John Gilbert their services—characters which kindly appear again and again, whatever be the century or the quarter of the globe that may call for historic illustration. Mr. Gilbert it is needless to criticise more at large, his distinguishing merits are already sufficiently recognised.

A pleasing, well-ordered variety prevails, as usual, throughout the room; artists, for example, like Mr. Topham and Mr. Walter Goodall bring into the gallery cheerful sunny scenes which, if wanting in decisive character, are blandly agreeable. 'Gathering Mulberry Leaves' (111), by Mr. Topham, is graceful, and the refined gentleness of the figures finds response in tender greys, and a vaporous and

dappled light mingling with shade. This trick of treatment has at length grown into an unvarying mannerism which makes it a matter of perfect indifference in what country the scene is laid, and whether the characters be Italian or Spanish. 'A Venetian Well' (88) is a fair example of the artist's happy knack of serving up his tastefully selected pictorial properties: the drawing includes a Venetian well, a balcony and gondola, a water-carrier with copper buckets balanced across her shoulders, an ardent lover, together with a sprinkling of pigeons. 'The Queen of the Adriatic we need not say was robed more resplendently by Turner and by Holland than by any painter who survives in the Old Water-Colour Society. Mr. Holland, within the last few years, gave us visions of Venetian colour which, we regret to think, we shall never again witness on these walls. Romance having done its best, is now doing its worst. We pray that Venice may be saved from poetsasters: what is wanted is more of the conscientious truth of Canaletto. The gallery hardly contains a Venetian study worth looking at. Mr. Walter Goodall takes us to Rome: 'Waiting for the Ferry-boat' (24) is one of the most important compositions the artist has yet given us, whether from its size or the number of its figures. The style, though lacking in force and originality, is pleasing. 'A Cottage Interior' (261), also in Rome—a small drawing on a screen—is, however, of better quality than the larger composition: diminutive cabinet size is best in keeping with the artist's tone of sentiment. This simple little subject shows that Mr. Walter Goodall might gain the tenderness and quietism of Edouard Frère. Mr. J. D. Watson has not lately been giving proof of the talent for which he receives credit: 'A Prize' (70)—the prize being a fish half the size of the child who carries it—is poor in colour, and scarcely agreeable in any respect. E. Lundgren, who formerly held a conspicuous position upon the walls, contributes four small drawings which find places on the screens. 'A French Girl' (242), though a minor effort, is not unworthy of the artist's best moments. Mr. Lundgren has been suffering in health, we trust that his present contributions may be accepted in evidence that he will yet appear in full force in a gallery which has owed much to his talents. The Old Water-Colour Society, in these days of fierce rivalry among competing associations, can ill afford to lose the efficient aid of any of its members.

There was good ground some time since to congratulate this old, but evergreen, society on the accession of new members which, from time to time, recruited its strength. There is now reason to fear that hopes entertained on certain elections will be disappointed. What has befallen Mr. Shields it is impossible to imagine: two drawings he now produces are nothing short of calamitous. 'After the Storming—extract from the official return: two drummers killed, one wounded' (123) is a well-meant composition, which, it may be feared, will be held up to derision. In point of Art the thing is poorly done: the havoc of war cannot be depicted with so feeble a hand: the colour is hot and opaque. 'Solomon Eagle warning the Impenitent' (177) is equally a mistake. At the private view a spectator observed, if you wish to be complimentary you may say the picture is only mad, not imbecile. Vast indeed is the interval between these deluded efforts, and that true, pathetic, and never to be forgotten drawing, 'The Bread Winners.' We have already warned this artist that he was going wrong; but for so desperate a backsliding none could be prepared. The possibility of future recovery may depend greatly upon a wiser choice of subject. Mr. Shields has shown exceptional gifts. In the province of simple pathos, in the sphere of humble life—poor, honest, earnest—few have touched deeper chords of feeling. We cannot but believe that the good work which formerly came from the painter's hand is still within his reach. Mr. Johnson is another associate who lately has been going to the bad. 'Prison Scene—Vicar of Wakefield' (83) is scattered and crude: the more the artist multiplies his figures the greater

naturally becomes his difficulty in keeping the composition together. On Mr. Johnson's election it was at once evident how deeply he had been indebted to the French school: he will do well to renew his study of Meissonier. As a rule the influence of French Art, as might be anticipated, is less felt in water-colours than in oils, less in this gallery than in the Academy. Mr. Johnson's plagiarism was sufficiently clever of its kind to be acceptable; what we now ask of him is not a new style, but more unity, tone, and subordination, in the materials already at his command.

Among the best products of the year are drawings by Mr. Alfred Fripp and Mr. Pinwell. 'Purbeck Woodman' (116), by the former, is a figure over much romantic for a hard-working man, and weak definition of form takes away force and realism; but such defects seem inherent to the artist's style. Seldom has that style been seen under so much sparkle of light and of colour as in 'The Lace-maker' (243), a small drawing on the fourth screen. It were difficult to throw into a subject such glittering colour without spottiness, and to give to a figure so much grace without detracting from the simplicity of nature. The picture is a little gem. Mr. Pinwell has but one drawing, 'The Elixir of Love' (114), and that it is said, as we can well believe, has taken him the whole year. The composition, in fact, consists of many pictures, and that in some measure constitutes its defect: it might be divided into several groups each separate and complete. The only point which each figure has in common is the being love-stricken under the spell of small potatoes obtained from an itinerant quack. Thus, old people no less than young suffer from the tender passion. A certain amount of silliness may seem inseparable from the interminable multiplication of this insensate calamity, falling in love: the characters have every one of them lost their wits; they are demented. But all that this artist has yet done, with the exception of his best work, 'A Seat in St. James's Park' of last year, is eccentric and abnormal. 'The Pied Piper of Hamelin' was certainly as capricious and chaotic as it was clever; and so again here, not a character is in his right mind, not a passage is there that does not fall into pictorial confusion. Such an artist is assuredly so far from the beaten track as to be worthy of observation; it is impossible not to feel the utmost curiosity as to what he may do next. As we pointed out some time since, the manner adopted is that of Mr. Frederick Walker with exaggeration, the colours are more opaque, more heated with yellow and red. Mr. Pinwell has taken a path beset with danger, and yet he must be safe to succeed if only he be true to the talent where-with nature has so richly endowed him. Mr. Walker, who may be said to be the originator of the style which Mr. Pinwell and one or two others elsewhere emulate, has not favoured the exhibition with any important work. His only contribution, 'The Wayfarers' (209), is the sketch for an oil picture of which we spoke with severity when exhibited some few seasons since in Pall Mall. The sketch, however, turns out better than the finished work, and that in part because the artist, down to the present moment, has greater mastery over water-colours than over oils, and yet his drawings are wrought in opaque. Possibly he has not even yet definitely settled his technical processes; students who maintain the spirit of adventurous pioneers are likely to be on the look out for new methods of rendering effects in nature which elude the ordinary pencil. And the drawing before us, of deep shadowy browns contrasted against a liquid luminous sky, attains to qualities not within easy reach. Mr. Walker is eminently original, he has yet much to develop and to divulge which will prove rare and strange. At one time, too, we had considerable expectations from Mr. Smallfield, but latterly he has been going sadly astray; he seems to be doing too much, and pressure, not to say success, engender carelessness and confidence. 'Dinner Time and Bed Time' (170) is thin, discordant, and not over refined: the best part of the affair is the cast of some white drapery, and the drawing of the

agapanthus lilies. But the artist is clever, versatile, and ever ready of resource. It is a novel, piquant thought to paint two monks in the act of 'Fuel-gathering at Fiesole, in the Convent Wood in Autumn' (221). But the drawing is stronger in contrasts than in harmonies, it tends in fact to satire or comedy, the essence whereof is not unfrequently surprise or dissonance. Lastly, among figure painters, a line must be spared for Mr. Lamont, though not at his best in 'Bays' (146) and 'Laurels' (162). In the latter, the warrior is too poor a creature for war; such weakness could not withstand the shock of battle. 'Bays' is not so bad: the artist is usually himself when he can find occasion for sentiment and colour.

The landscapes in the gallery may mostly be identified at a glance: still there is not only delight in greeting again old acquaintances, but ever and anon some fresh idea gains utterance, which is likely to repay attention. The greatest novelty, as already hinted, comes from Mr. Holman Hunt, who it may be remembered joined the Society a year ago, apparently not with the intention of making demonstration of his powers as a figure-painter, but for the sake of the opportunity of bringing before the public notes or rather studies from nature. The works he has here exhibited may be accounted as extraordinary phenomena both in Nature and Art. 'Sunset at Chimalditi' (58), indeed, we should scarcely acknowledge to be either Nature or Art, and yet, as an earnest endeavour to paint what is unpaintable, this strange and startling attempt is not unworthy of respect. As a kind of kaleidoscope arrangement of colour, this study of sky, earth, and water, taken from a mountain top is curiously interesting. But we do not regard the effect depicted as true to outward nature, it is rather the result of frenzied vision; the eye when dazzled by excess of light sees colours which do not exist outwardly and physically, but only inwardly and within the mind's consciousness. It is an interesting question, not easy of solution, how far a painter is justified in throwing into his picture a poetic cast of thought, a frenzy of colour, which correspond not to nature, but to his individual idiosyncrasies. Turner's practice must be taken as an argument that cuts both ways, and we cannot but consider that Holman Hunt falls into an extravagance which even in Turner is not excused. The 'sunset' before us wants the moderation of Art and the modesty of Nature. The painter's second contribution, a 'Festa at Fiesole' (71), is so far from attaining what was intended that it provokes a laugh. The artist again mars his work by indifference to beauty: the soldiers thrust into the corner of the composition are little short of ridiculous; and the blazing sun which has burnt a round hole in a tree, and bursts through upon the spectator as fireworks, is one more proof that there is but a step from the sublime to the ridiculous. And yet, even in the presence of these painful errors, we cannot but feel, in the remembrance of works which will be ever honoured in the Art-history of our country, that Holman Hunt is in the possession of a genius which in the end ought to triumph. His mistakes sometimes arise but from perversity, in other instances from the more excusable desire to strike out new paths and to realise truths hard to attain. From the above problems in polychrome we may pass to somewhat analogous experiments exhibited by Mr. Samuel Palmer, an artist whom we rejoice to find once again upon these walls. 'The Curfew' (87), carries the mind back not only to past times in history but to prior epochs in Art; this style of landscape may be accounted traditional. As in the pictures of Claude and Poussin, as in the drawings of some of our early water-colour painters, this composition of trees, waters, figures, cattle, has balanced symmetry, and the sentiment glows under poetic ardour. It is good in these days of literal prose to see an Arcadian shepherd, lute in hand, whiling away the weary hours with plaintive melody. Also among rapturous yet tempered colourists must be ranked Mr. Alfred Hunt and Mr. Arthur Glennie. The former, having been yatching in the Mediterranean, has not much to show in the way of work, but the drawings

he does exhibit—all on the screens—are choice. 'The Foundation of the Hills' (194), is indeed very lovely: the atmospheric effect thrown upon colour is delicate and delicious; few artists have observed with so sensitive an eye the modifications, the modulations, of colour under sunlight—than which effects none can give more exquisite delight. We may expect from the journeyings of Mr. Alfred Hunt in the poetic lands of the south, fruitful harvest. We have hitherto been accustomed to look to Arthur Glennie for pleasant gleanings from Italy, and, indeed, his 'View of the Cathedral and Castle at Spoleto, in Umbria' (27), shines like the sunny south in gold tinged with green. As lovely as true to the spirit of the scenes are such drawings as 'View from the Via Appia' (165), and 'Town of Spoleto from the Capuchin Convent' (61). It is one of the delights of a gallery like this, that climes the most diverse are made to excite in the imagination varied emotions responsive to manifold nature.

A large proportion of the members are naturally just in the same position as a year ago: a man after forty, said Dr. Johnson, never advances. The drawings of Mr. Richardson and Mr. Collingwood Smith are numerous, large, and showy, as heretofore. Mr. Birket Foster's small style scarcely admits of magnifying; it ceases to be satisfactory when enlarged in scale, as in 'The World of Surrey' (12). And an ambitious drawing, 'Dear Forest, Loch Affric, Inverness-shire' (133), by Mr. Newton, does not gain a strength proportioned to its size. The effects are washed down into hazy, harmless concords; the masses want solidity; and yet this mountain scene is well mapped out, and the distances are atmospheric. Mr. Newton, notwithstanding the promise of former years, is still in the list of Associates. Mr. Jackson has a drawing, 'Hulks at Plymouth' (13), which recalls his early successes. The various sea-pieces of Mr. William Callow and Mr. Duncan are after accustomed manner and merit; so too are 'pretty scenes by Mr. E. A. Goodall: 'The Bay of Naples' (254) is specially agreeable. Pleasing in diversity are the drawings of Mr. Davidson: 'The Beech Tree—Autumn' (225) is the best study of the kind in the gallery: the modelling of the trunks is firm, delicate the pendling of the branches, and the distance beyond of quiet meadow and woodland is painted tenderly. Mr. Dodgson repeats himself; 'Water-Mill, Yorkshire' (108), is green, and the trees are branchless. Mr. Frederick Taylor also repeats himself, yet the public will never be tired of such felicitous compositions as 'Breaking the Park Palings to let the Hounds through' (206). The cattle-pieces of Mr. Britton Willis and Mr. Basil Bradley show no perceptible change on former years. Mr. Read's 'Interior of Milan Cathedral' is chiefly remarkable for its size—size without space, show without grandeur or solidity: the texture of stone is wanting to the architecture. Yet this 'interior' is imposing, and that in the good sense of the word. Among landscapes the well-known manner of Mr. Branwhite has never been seen in greater force: 'The Severn and Avon from Durdham Down' (77) is a grand drawing. We may here note that the late G. F. Rosenberg appears in this room for the last time. Among the seven works collected, 'The Ice Plough—the Glacier at Bawr, Brae, Norway' (126) serves as a striking example of his photographic accuracy; the blue of the cleft glacier is also rendered with a vividness startling yet illustrative real.

Some few artists have reached a maturity, a sobriety and balance, not usual in these spasmodic times. Mr. Thomas Danby, Mr. George Fripp, and even so late an arrival as Mr. Francis Powell, exhibit drawings marked by a quietude and unostentation which may scarcely obtain according to their merit attention from the crowd, who stare longest at contrasts and incidents which scream the loudest. The contributions of Mr. Danby, five in number, though beset with shortcomings, display, as every one will expect, rare merits. The forms are vague to a fault, mountains merge into lakes, and lakes melt into foregrounds; but as a matter of course the sentiment of the scene is instinct with poetry. 'The Passing of Arthur' (6) is

imaginative, and 'Ruin' (34) is romantic. In the last the artist's method or mode of manipulating his materials is noteworthy. While almost every other drawing in the room is lavish and reckless in opaque, this is entirely transparent. The sky, which is full of movement and dramatic force, depends in its boldly pronounced lights solely upon the use of transparent colours. It is curious to observe how the paper has been rubbed away in order to restore it to whiteness, and then glazed over to bring it into tone of shade and concord of colour. And it cannot be doubted that this, the original mode of dealing with water material, has its advantages. A like process is practised by Mr. George Fripp, and accordingly his drawings gain union. It may be objected that they degenerate into sameness of sentiment and monotony of treatment: the charm of the style, perhaps, consists in the quiet modest way in which pleasing placid pictures are made out of Nature's everyday materials; thus, unobtrusive beauties are brought home to the mind, as in Wordsworth's poetry. 'Cleve Lock, near Streteley' (101), is especially faultless in balance; "variety in unity" has seldom been more complete. Somewhat of the same balancing calculation may be observed in the coast-scenes and marine-pieces of Mr. Francis Powell. In its special line there is not this year a more admirable drawing than that of 'Herring-Boats getting under Weigh—Evening' (73). The wild waves, massive in volume of water, yet tumbling in small wavelets into a thousand pieces, and breaking into spray, are worthy of Turner. The study of detail is true as the general conception is grand.

Altogether, this society, though it suffer from rivalry and is threatened with decadence, is still supreme. In other galleries may be found exceptional promise, within these walls exists uniform attainment. Still, long-established and conservative bodies, though commonly respectable, are notoriously stagnant and slow. It is evident that the old water-colour society must move onwards, otherwise it will go backwards.

INSTITUTE OF PAINTERS IN WATER-COLOURS.

THIRTY-SIXTH EXHIBITION.

THIS gallery still suffers from the presence of certain works sufficiently bad to ruin the best cause. It continues to be the misfortune of the Institute to have more than its fair percentage of mediocre drawings in old obsolete styles which lag far behind the present advanced practice. Thus year by year this exhibition shows, to the amaze of all beholders, an order of Art which otherwise it might be supposed had long since become extinct, and beforehand it is pretty well known to whom the Society will be indebted for these unwelcome supplies. And the worst of the matter is, that no remedy has yet been found for a mischief felt more or less in all Art-associations. Were it but possible to throw overboard the Jonahs that occasion inconvenience, a good ship might sail on to the end of time pleasantly and safely. And would it not, indeed, be practicable to make some sort of periodic appeal to the ballot for the purpose of throwing out such members as had proved themselves an incumbrance? Certain it is that if some such purge could be administered to the Institute the health of the body might yet be restored. The young vigorous blood that has from time to time been infused in its salvation; thus, indeed, only does the Institute prolong its life; and by this means, notwithstanding the dead weight that drags it down, it will continue to live and prosper. The exhibition, in fact, now open, displays talent sufficient to sustain the fortunes of any society, even in these days of fierce competition. The figure-pictures by Linton, Bromley, Jopling, Gow, Roberts, and Madou; and the landscapes and other studies by Hine, Warren, Beavis, Werner, and Frout, are in themselves sufficient to make the fortune of any exhibition. The catalogue contains not quite the average number of works: here, as in

the older society, there has, from some cause yet to be explained, been a falling off in contributions. The number of drawings hung is 283, and perhaps more are scarcely to be desired: the number of artists represented is, of members 37, of lady members 8, of honorary members 1, and of associates 20, making the total of artists present 66. The most numerous contributor is Mr. Mole, who sends thirteen drawings, in his usual style. There are eight absentees, among whom are four out of the five honorary members, viz., Rosa Bonheur, Louis Gallait, F. Goodall, R.A., and J. E. Millais, R.A. Were it not, indeed, for the four remarkable drawings sent by Madou, the illustrious Belgian, we should have to pronounce the recent creation of a distinct class of honorary members a failure. The ample space now accorded to water-colours in the Academy will doubtless tell upon the fortunes of the Institute.

This gallery has long been the stronghold of a showy romantic school, which appears in direct antagonism to the naturalism and the medievalism which of late have obtained sway elsewhere. It is the duty of a critic to extend wide toleration to all manifestations of true Art: he is bound only to denounce what is spurious. And it is to be feared that certain manifestations on these walls cannot escape castigation. Neither can such offenders as Messrs. Corbould, Tidey, Bouvier, and Bach be pardoned or passed over in silence on the plea that their productions are insignificant, their talents inconsiderable, or their knowledge insufficient. These artists sin wilfully, because they like the pleasure and the wages, and they pass from bad to worse, so that their last days are more degenerate than their first. And the greater is the pity, because

a man so richly endowed as Mr. Corbould might, if he had walked in the strait and narrow way, have commended to the world a true and noble Art. It is not that Mr. Corbould's productions are objectionable on moral or religious grounds, such a work as that before us, 'Belphebe and the Dove' (73) is sufficiently harmless. The error is in the style and the taste, what is needed is less show and more sobriety. The manipulation, as usual, is most masterly, the whole picture is painted with consummate power; that such brilliant cleverness should not find better guidance is deeply to be regretted. Mr. Tidey's poetry is always under a mist; his imaginative creations are in a smoke, as if incense was being burnt; it would seem as if 'star dust,' or nebulous matter, were sprinkled over his compositions; luminous halos surround the figures; and sometimes he finds occasion to throw the hot fire of torches into the midst of a species of moonlight pallor. We are never quite certain how to account for all his effects; but that is of little consequence, the whole thing is generally so fine that the fewer questions asked the better. And 'Sardanapalus' (191) is certainly one of the grandest of the many poetic reveries the painter has from time to time presented to the Institute. It may be conceded that the knowledge of the figure is considerable, that the forms have beauty, that the story is told with dramatic effect, and that the execution, though not detailed, is careful. Mr. Bouvier, who also belongs to this romantic school, gives the impression of a man doing his best; his one talent, which is evidently circumscribed, he cultivates with assiduous care. This year his drawings increase considerably in size, but do not gain in vigour. 'The Garland Makers' (79) we would praise by saying that the figures might have been painted by M. Hamon on china. 'The Greek Slave' (155) is refined, graceful, agreeable. Nine wavy, weak, yet studiously-symmetric figures are here disposed languidly: the draperies are studious, and yet the whole picture scarcely escapes the charge of being affected and false. This style of Art already belongs to the past. Mr. Guido Bach also is falling far behind the present requirements. This artist on his first appearance in this gallery had something more than promise. His style was academic and mature, and to his treatment of nature he brought more than usual knowledge of historic schools. It is only the other day that we gave him praise for a church-interior remarkable for truth and vigour. That he should suddenly

have fallen into the opposite vices of falseness and effeminacy is one of the many contradictions and infirmities of genius which occur nowhere so frequently as in picture-galleries. 'La Coquette' (37), however, is refined, and 'Thoughts of Home' (64) sentimental. The venerable President, Mr. Henry Warren, contributes three works.

Opposed to preceding sentimentalists are certain artists who presume to follow nature. On entering the gallery Mrs. Elizabeth Murray assails the eye by 'The Little Brother's Peace Offering' (10). The work has texture, colour, but no drawing. 'Spare Moments' (218), by W. Lucas, is scarcely sufficiently refined in style: studies from the life need Art-treatment. 'The Spanish Beggar Boy' (213), by Mr. Heeling, is one of the best of life-studies; it is a little black, as if made under the influence of the old masters, but it has power, colour, and originality. 'Four in Hand' (169), by G. G. Kilburne, is a plain and somewhat praiseworthy figure, larger in size than all needed for the Art brought into play. It is a fact not easily explained, that naturalism in Art is unsatisfactory just in proportion as it approaches to nature's scale. The pictures of Teniers and Ostade are small; only the grand style of Michael Angelo and others of the Roman school bears gigantic proportions. Mr. Kilburne's figure, though small, is, we repeat, too large for the Art which he has at command. Of John Absolon it is scarcely needful to speak; he commits some unpardonable mistakes in the present exhibition, and yet we could almost forgive him for the sake of 'A Wild Flower' (224): he might still be true would he but adhere to nature.

The smallest pictures in the gallery, as a rule, are the best. 'Checkmated' (21), by Andrew C. Gow, is capital, almost up to the pitch of good French work. The composition may be a little out of balance, but the story is well told, and the characters are trenchant. 'A Reverie' (162), by Mr. C. Green, is also scarcely short of first-rate: there is refinement in this lady and her surroundings, the accessories are nicely carried out, and the picture is well brought together. We regret that Mr. Green has been able to give to the gallery only one picture. Likewise from Mr. Luson Thomas, of whom much has been expected, comes but one contribution, and that unimportant, 'The Big Scrap-book' (3). Mr. Mahoney's solitary contribution is also small, but sufficiently good to make us wish for more.

'Happy Asleep' (254), a poor child on a step, has quiet pathos. But the best rustic in the gallery is a little country girl in 'Autumn' (175), by Henry B. Roberts. The type of figure and the mode of hatched handling are akin to the style of the late William Hunt. The face, however, is wanting in force, the details are blurred, the forms not sufficiently pronounced. Yet the action of the figure is happy: it is a cold autumn day, the trees are already bare, and the leaves lie thick upon the ground; the girl pauses in her work to warm her hands. The colour, on the whole, is good, specially in the deep shadowed copse of the background; the green cabbages, put in to light up the composition, are scarcely brought into tone and keeping. Mr. Roberts it is to be hoped will follow up this his signal success.

We have already said there are some few drawings of very exceptional talent, and, indeed, it has always been the fortune of the Institute to gain for its exhibitions works which depart from the ordinary routine, sometimes, it is true, only by eccentricity, but not infrequently by excellence. Mr. Valentine Bromley is certainly eccentric, but he is also excellent; and Mr. Linton, too, has merit preponderating over singularity. Yet the long lank lady, by the former, waiting for her "dear lord" (48), is surely somewhat strange. The figure may be fairly drawn, but is not sufficiently mitigated in its high white light, and is carved out too keenly from the background. The trees and the wood are heavy in opaque colour, and somewhat coarse in execution; in short, this is one of the artist's failures. Not so, however, are other contributions, though not one is up to the mark of the oil-pictures the painter has sent to the Society of British Artists. 'The

Baron's New Harness' (232) is a clever descent into comedy; the painting of armour emulates Teniers; still the whole putting together of the piece is paradoxical, and accordingly the result is a medley. Mr. Bromley may find it to his advantage to put a bridle on his extravagance, his genius, it is to be feared, is falling out of balance; no moment is of greater danger to a painter than that in which he finds himself famous, and starts out of the timid attitude of a student into the assurance of success. Mr. Linton, another Associate of promise, has been pausing in his progress; he certainly does not rush headlong on success. Still, we confess to a little disappointment now that he has for once come out in force; for though we feel the presence of rare Art-intuitions, we are pained by immaturities. 'Rejected' (54) is neither one thing nor another; it is not close enough for a study, it is too fragmentary for a picture: the artist does not apportion his spaces, or fill in his intervals. Again, 'The Trumpeter' (46) we note as lacking in lustre, wanting in strength, and fragmentary in composition. Still, absolute success is very near, and the manner is thoughtful, careful, and in no way false. Altogether the artist seems close to some high achievement, of which, however, he as yet stops short. Thus if we take 'The Knight' (38) we recognise an admirable study; the figure a warrior is firm, resolute, imperturbable; the work as a picture has deep solemn harmony of colour not unworthy of the grand old masters. 'The Banner' (132) also proves that the artist might develop colour to a high pitch, and use chromatic harmonies as means to Art-expression. We await greater works from Mr. Linton. Mr. Jopling, too, is a colourist, though with decorative rather than with serious aims. His genius is audacious, his cleverness well-nigh insolent. It would almost seem as if he held the public, to whom he appeals, in contempt. 'The Good Samaritan—pouring in oil and wine' (123) is at all events a misnomer. A gaily dressed girl, in the midst of Venetian glass, denoting squalid (il), seems scarcely in keeping with a scripture-character. But let this seeming irrelevance, not to say irreverence, pass, for assuredly the figure has colour and a certain sumptuous style which deserve consideration. The purple robe is wondrous in intensity, the drapery has the lustre of jewellery, the whole picture tells out with amazing power. We consider that the means used are scarcely objectionable, though by some deemed illegitimate. Opaque colour, gum, and other appliances are right when the means are justified by the end. It must, however, be confessed that Mr. Jopling disappoints the expectations which 'Flinty' raised; an artist, unless he have some intellectual ideas to express, is likely to fall into the hands of milliners. Mr. Charles Cattermole is still in dubious condition considering the decisive talents he has at command. In 'Queen Katherine' (78) he essays history: the figure is ambitious and not without dignity, yet the execution and colour are faulty. But in 'A Doubtful Point' (208) Mr. Cattermole emulates, not without success, his uncle, the late George Cattermole. Monks at a table always group picturesquely: the heads have character, the colour is well managed, yet here and there a figure breaks down for want of further study.

The landscapes present little novelty. Mr. William Bennett is best when he reverts to his earlier manner, as in 'The Forest' (209) and the 'Mountain Stream, Scotland' (251). The late Aaron Penley is seen by at least one drawing, 'In Tudor's Park' (95), which may actually have been made on the spot. Mr. Edward Hargitt and Mr. Edward Richardson exhibit works of fairly good quality. Mr. Mole, as before said, is as usual; a remark which, indeed, applies to the majority of the would-be students of nature here present, not excepting Mr. Edmund Warren. The chief change we remark in this laborious painter of detail is greater dotiness, opacity, and rottenness. 'The Woodland Hailoo' (11) is sadly wanting in attempting greys; 'The English Cornfield' (81) has a distance too violent in blue. 'Through the Evening-lighted Wood' (195) relies on a contrast between sunshine and shadow which,

though effective, is rather startling. The defects of this clever artist become mitigated in a lovely little drawing on the second screen, 'In the Spring-time' (278). The subject is nicely kept together, and the process of plastering on opaque colour is less painfully apparent than usual.

The gallery boasts, as heretofore, of landscapes conspicuous for sentiment and scenic effect. Mr. Harry Johnson seems to have served up his poetic ideas quite often enough, yet we accept with thanks a scene 'On the Coast of the Morea' (20). Mr. Leitch has also learned an effective way of throwing together hills, waters, trees, rocks, and skies: 'Schiehallion, Perthshire' (34), is violent, but powerful. The same criticism applies to the treatment of Mr. Reed, yet must we regard as a noble work a scene 'On the Traeth Mawr, looking towards Snowdon' (61). The subject is thoroughly characteristic of the master: grand is the array of mountains, lake, and sky; and, as a matter of course, a few cattle knee-deep in water bring up the foreground. The mountains are especially well painted: this is one of the few masterly landscapes in the gallery. The term 'masterly' we can scarcely extend to Mr. Vacher, because his merits lie in a contrary direction. His style, indeed, is not always exempt from weakness; which innocent, well-meant failing he seems unconsciously to fall into in his endeavour to gain placidity. 'Salo, Lago di Garda' (30), is peaceful, poetic, refined, and artificial. 'Evening on the Nile' (103) is somewhat successful; at eventide, detail may well be sunk under breadth of haze undefined. Still better is the rendering of a scene—'Arab Tombs, Desert South of Cairo—the Pyramids of Memphis in the Distance' (216). The painter has seized a happy moment; he throws over the crowded panorama a soft haze which subdues the hardness of outline in desert-landscape and Saracenic architecture. The pictorial result gained is more agreeable to imagination than the literal and somewhat mechanical manner adopted by Mr. Werner in the delineation of Nile Temples and Eastern Cafés. 'School at Thebes, Egypt' (159), is a school held under the ruins of a temple: the architecture is grand, the figures are insignificant. Only photography can compete with Mr. Werner; to which Art we have supposed his wondrous verisimilitudes may be indebted. So painful is the process of painting on the spot in these hot, vermin-infected climes, wherein ten plagues of Egypt are in daily operation down to our times, that an artist who values his comfort, not to say his life, will either have to trust to hasty and slight sketches of effect, as does Mr. Vacher, or to make up his details from photographs, or otherwise, as it is supposed does Mr. Carl Werner.

Sea-pieces are not numerous; indeed, we have heard the remark that our painters generally are rather neglecting old Neptune and his stormy waves. Mr. Philp's most effective drawing, however, concerns itself with sea and shipping. 'Drifted Ashore, after Collision—Fishing-boats rendering Assistance—Morning' (17) is a grand scene well done; the effect in the sky is specially impressive. Like praise cannot be extended to 'Stormy Day, Ostend Pier' (51), by Edwin Hayes. The drawing has spirit, but is rather black and ill-managed. The gallery is somewhat strong in the way of architecture. Werner and Vacher we have already mentioned as painters of temples and tombs upon the Nile: Mr. Skinner Prout takes to more picturesque subjects, his manner is suited to Gothic styles and Medieval times. 'St. Nicholas, Ghent' (58), has fine qualities of tone, texture, and colour. The walls are crumbling and time-worn, the mortar has been washed away from the crevices: age has laid her hand upon the whole structure. Mr. Prout has been latterly improving, he approaches ever more nearly to his namesake. Mr. Deane takes to Italy—'The Interior of St. Mark's, Venice' (51), is as good as can be expected, where the difficulties are many and insuperable. In 'The Piazza delle Erbe, Verona' (67), the materials are not easily managed, the drawing is scattered; 'Ponte San Polo' (197), in one of the small canals, Venice, is a line of subject in which Mr.

Deane has already been successful: he gains unusual qualities of light and colour.

The painters of animals and of still-life are few in number, and restricted in range. Mr. Shalders is still with the sheep, and no one paints them better; but they are all the same. 'A Bye-Lane' (31), and 'Afternoon' (188), are among his best; his colours are sometimes a little gay; but his landscapes are not equal to his animals. Also in the same line we would commend to notice 'The Lost Sheep; the Surrey Hills in Winter' (88), by J. W. Whynner; likewise by the same artist may be observed a vigorous and faithful study of a 'Straw Yard' (274). We would further direct special attention to an admirable 'Bit by the Wayside in Picardy' (252), by R. Beavis. We have always formed a high opinion of this artist's abilities, but he has sometimes strained after effect and fallen into an extravagance which made it doubtful whether he would ever sober down into quiet, serious work. This close, conscientious study does more to assure us of his future than the ambitious compositions we have seen in this room and in other places. 'A French Wine Cart' (205) is careful as it is clever. We would commend, in passing, 'The Dead Jay' (227), by John Sherrin; also 'Flowers' (86), by Mrs. William Duffield.

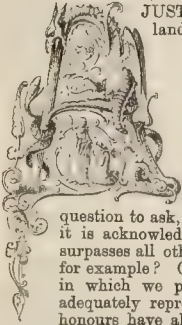
The landscapes by J. H. D'Egville and H. G. Hine stand quite unapproached for delicate tone, soft placidity, gentle harmony. Not a breath stirred the air, not a ripple moved on the waters, when Mr. D'Egville floated on the Lagoons to paint 'Mazorbo and Burano, Venice' (76). Mr. Hine plays deliciously with colour, his chords strike the eye as sweet melodies fall upon the ear. 'Corfe Castle, Dorset' (65), pleasantly recalls Copley Fielding. 'Nine-barrow Down, also in Dorset' (179), is equally lovely. Colour slumbers quietly in half shade, and wakens into warm glow under the sun. The effects Mr. Hine gains are almost of necessity circumscribed.

It is an interesting coincidence that two fellow-countrymen, who have established European reputations, should towards the close of their lives labour meet in these rooms. Louis Haghe was born at Tournay, in Belgium, in 1806, and Jean Baptiste Madou, ten years his senior, was born in Brussels in the closing decade of last century. Mr. Haghe, long known in this gallery, now sends a couple of eminently characteristic compositions: 'The Contest' (182) has concentration, purpose, incident: the story is well told, well lighted, and well coloured. The style, though happily domiciled among us, is quite as much foreign as English; and shows, indeed, points of contact with that of the compatriot who now, at the age of seventy-four, makes his entrance in the gallery with lively bound. The four drawings here exhibited by M. Madou are indeed remarkable; they take the public by surprise; the master is in London little known, save by his great reputation: these works would have been bought up at once had a price come with them. In quality they may be a little disappointing, it evidently was a mistake to expect from the artist delicacy, finish, tone. In 'Scolding' (95) we have character pushed rather far: the low Dutch is somewhat strong, and the type of humanity differs from that to which we are accustomed in the analogous works of Willkie, Webster, and others of our native school. In 'Drunkness and Gluttony' (157) we are brought into the presence of an Art which shares the qualities of Teniers and Hogarth; and then, finally, in the 'Broken Pitcher' (247) the spectator is introduced to broad comedy. These pictorial phenomena are well worthy of study. Madou is less known as a painter in oils than as a lithographer and aquarellist; in the latter capacity we encountered him two years since in the exhibition held in Brussels of 'The Belgian Society of Painters in Water Colours,' of which he is president. It happens that Louis Haghe is vice-president of our 'Institute,' known as we have already hinted as one of the most enterprising, wisely catholic, and widely inclusive Art-bodies in London. The reputation the Institute has won, it this year maintains.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XCII.—VICAT COLE, A.R.A.



JUST and proper tribute to the merits of our landscape-painters was paid by the recent election of this artist into the ranks of Associates of the Academy. The death of Mr. Creswick, a few months since, left but two painters, Messrs. Lee and Redgrave, to represent this department of Art among the sixty artists composing the academical body; and the vacancy filled up by Mr. Cole still leaves it where it was, in a miserable minority—in the proportion of one to thirty. It is a fair and right

question to ask, Why should landscape-painting, in which it is acknowledged, even by foreigners, that our school surpasses all others, be less recognised than portraiture, for example? One might reasonably suppose that an Art in which we pre-eminently excel would, at least be adequately represented in our national institution; but honours have always been grudgingly bestowed upon it, and, for a long series of years, not a single instance can be shown of a landscape-painter admitted even into the lower grade of academical members, for neither Mr. E. W. Cooke nor Mr. T. S. Cooper come strictly within the category. It is no wonder that foreigners should express surprise, as they have to us, at the neglect exhibited towards those whose works, in their estimation,

confer the most honour on our school and are most valued in other lands.

VICAT COLE was born at Portsmouth in 1833. He is son of Mr. George Cole, long a member of the Society of British Artists, whose landscape-pictures have, for many years, maintained a high position in the gallery of that institution, and have been regarded as among its brightest ornaments. It would be invidious to draw any comparison between the works of the father and those of the son; but if the father has good reason to be proud of the son, the latter has equal reason to be thankful for the lessons learned in the studio of the former, who was his only instructor, and whose pictures were ever before his eyes as examples worthy of imitation, but not easily to be surpassed. Certainly the practice of the elder Cole has had a most beneficial influence on that of the younger.

Both were still resident at Portsmouth in 1852, when Mr. Vicat Cole sent his first exhibited pictures to London: these were two river-scenes sketched in the picturesque locality of the Wye: one was entitled 'Scene on the Wye, Tintern;' the other, 'From Symon's Yat on the Wye:' they were exhibited at the Society of British Artists. Before another year arrived he had paid a visit to the Continent, from which resulted a view of 'Marienburg Kloster, on the Moselle,' exhibited at the Royal Academy, in 1853, with another work, 'Ranmore Common, Surrey,' a county whose beautiful scenery has furnished this artist with subjects for many of his finest works.

We always are interested in looking back to our earliest records of artists, to see what impression has been made upon us by their works of the period: and, on referring to the notice of the exhibition of the Society of British Artists in 1854, we find Mr. Vicat Cole contributing two pictures, 'Kingley Vale, Sussex,' and 'Oldbury and the Downs, from St. Martha's, Surrey;' both of



Drawn by E. M. Wimperis.]

A SURREY CORNFIELD

[Engraved by J. and G. F. Nicholls.

which are spoken of in very favourable terms. Of the former it was remarked,—"A passage of scenery, apparently from the Sussex Downs, coloured, it would seem, strictly according to nature. We appreciate the feeling with which this picture has been executed," &c., &c. The lovely vicinity of Dorking furnished him with subject for his solitary contribution to the Royal Academy the same year. 'Old Oaks in Richmond Park' and 'Moselle Bridge, Coblenz' were exhibited at the Society of British

Artists in 1855; 'Chiswick on the Thames,' and 'Near Whitstable,' at the Academy.

In 1858 Mr. Cole was elected a Member of the Society of British Artists, where, as usual, he exhibited several pictures; among which may be noted, 'A Lane at Albury, near Guildford,' a simple subject, rendered interesting from its natural colouring, and that stamp of truth which bespeaks its having been painted on the spot; 'The Martyr's Hill, from Newland's Corner, Albury,'

also worked out with unquestionable study of nature, especially in the sky charged with clouds; and, above all, 'A Cornfield,' a noble picture both in size and treatment, the first of a series of that class of subjects in delineating which the painter has reached the high position he now holds. A gold medal was awarded to him for this work by the Society for the Encouragement of the Fine Arts, and it was subsequently exhibited in the International Exhibition of 1862. The picturesque neighbourhood of Albury supplied Mr. Cole with the subject of his contribution, 'A Sand-pit, Albury,' to the Royal Academy in 1858. The following year we find him exhibiting, at the Society of British Artists, 'Spring-time,' a landscape, consisting of many parts and various successive distances, painted from the side of a broken bank—fresh in colour, and touched with a minuteness of imitation it would be difficult for any pencil to surpass, yet, in general effect, broad and masterly. With it was hung another spring-scene, 'Beech Trees in Weston Wood, Albury,' in truth of nature and delicate manipulation quite equal to its companion.

Another version of 'Spring-Time' arrested our attention in 1860, at the Gallery of the Society of British Artists, evidently a

scene sketched on Surrey ground: the foreground is "a parterre rich in the bravery of cowslips, blue bells, and buttercups; while a background and distance suggest to the imagination an endless suite of horizons." A yet more important work than this, however, contributed to the same exhibition, was 'Harvest-Time; painted at Holmbury Hill, Surrey,' a large canvas, but the materials of the subject few and simple; the foreground is occupied by a cornfield of some extent, bounded towards the right by a wooded eminence; the left of the picture is open distance stretching far away, and in beautiful gradations of tone till it becomes undistinguishable from the horizon. The whole is a masterly passage of English landscape.

Of three pictures contributed, in 1861, to the Society of British Artists, namely, 'A SURREY CORNFIELD—a view near Leith Hill, Dorking,' 'Autumn,' and 'A shadowy, unfrequented Wood,' the first, by its size and the golden wealth of ripe grain, wonderfully true to nature, which covers the foreground, inevitably drew the most marked attention: it is engraved on the preceding page. Yet the others would not fail to attract in any gallery where they hung. 'Shadows from the Beeches,' a pleasant scene to look



Drawn by E. M. Wimperis.]

SPRING.

[Engraved by J. and G. P. Nicholls.

upon, with the light playing fancifully through masses of foliage and between the noble tree-stems, was exhibited the same year at the Royal Academy. In 1862 Mr. Cole was absent from both galleries, but in the following he made atonement by sending to his own society three capital works, 'The Road over the Heath,' 'Harvesting,' and 'A Beech Copse;' and to the Royal Academy, 'An Autumn Evening,' of which it was said in our pages, "The heather, the bracken, the sandy gravelly road, set off against the ardour of a sunset sky, are worthy of all praise."

The year just referred to, 1863, was the last of Mr. Cole's appearance in the Suffolk Street Gallery. In the next, following the example of some older artists who, in their earlier time, had been members of the society, as Roberts, Stanfield, and Creswick, he withdrew his name from the roll of the institution, to qualify himself for admittance into that of the Royal Academy, a law of the latter—and it is one which ought not to remain on the statutes—proscribing the election of an artist who happens to be a member of any other corporate body—as least, in London. He sent but a single work, 'The Decline of Day,' to the Academy

Exhibition of 1864, but that was, to quote what was said in this Journal at the time, "a noble landscape." Some pictures there are that set forth nature in mean attire and in poverty-stricken aspect; but a landscape such as this is especially to be extolled in that it gives to the earth its glory, as when God pronounced a blessing and declared that all He had made was good. His next exhibited picture at the Academy was 'SPRING,' engraved on this page; the subject was suggested by one of the songs in *Love's Labour Lost*, commencing with

"When daisies pied, and violets blue,
And lady-smocks all silver white,
And cuckoo-luds of yellow hue,
Do paint the meadows with delight," &c.

All we can find room to say of it, and, indeed, all that need be said, is, that it is a lovely composition, painted with minute attention to detail, and brilliant with sunshine. As a contrast to it we have engraved on the next page 'WINTER,' a subject very unusual from the pencil of Mr. Cole: the picture, so far as we

remember, has never been exhibited. Some lines, also taken from a song in *Love's Labour Lost*, gave the artist his idea:—

"When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail," &c.

If Mr. Cole's summer and autumn scenes glow with warmth and the richest colours of the seasons, this old Elizabethan mansion, and the surrounding landscape, more or less clothed with a robe of snow, evidence that he has studied with equal success, and can paint with equal truth, the dreary and cold aspect of nature in the wintry months. The figures offer a literal rendering of Shakespeare's lines.

One of the finest landscapes exhibited in the Academy in 1866, was this artist's 'Summer's Golden Crown;' it was accompanied by another very beautiful work entitled 'Evening Rest,' the subject treated with true poetic feeling and with vigorous yet delicate handling. The former of these pictures contributed in no small degree to uphold the position of British landscape-painting in the Paris International Exhibition of the following year, when

some who are regarded as among the chiefs of the department were absent.

In 1867 Mr. Cole, leaving the Surrey hills, and yellow cornfields with their reapers, and wooded dells, and flowery pastures, "took to the water." He exhibited two pictures at the Academy; one, an illustration of Tennyson's lines in the "Palace of Art,"—

"An iron coast with angry waves," &c.—

a large canvas; the other, a view of 'St. Bride's Bay, Pembrokeshire.' It is scarcely to be expected that an artist who all his lifetime had been a thorough landsman, would be equally at home on the broad seas: and yet these two works—the first, more especially—show close and accurate study of wave-forms and water in general, and a skilful manner of treatment. If he had passed as much time on the sea-coast with his sketching apparatus as he has in the harvest-fields, he would have proved a powerful rival to the best of our marine-painters. The remaining works exhibited by him we can only enumerate: they are 'Sunlight lingering on the Autumn Woods' and 'Evening,' in 1868; and, last year, 'Summer Showers,' 'Floating down to Camelot,' and 'A Pause in the Storm at Sunset,' all of them



Drawn by E. M. Wimperis.]

WINTER.

[Engraved by J. and G. P. Nicholls.

pictures which, by their excellence, made a sure path for the artist into the ranks of the Academy.

It has occurred to our mind sometimes within the last four or five years, when looking round the rooms of our annual exhibitions, that landscape-painting is losing its hold of our artists: there are but few comparatively that rise above mediocrity; we speak of oil-paintings chiefly, for water-colours still maintain much, at least, of their old excellence. As a rule, the oil-pictures may be divided into two almost distinct classes—those which exhibit the infinitesimal details of nature, and those that show little or none: in each case the artist runs into extremes; but it is the middle course that can alone prove safe and satisfactory. It seems to devolve upon Mr. Vicat Cole, and some four or five others whom it is not necessary to name, to sustain the credit of our school. He has already shown himself quite equal to the task, and the honour recently conferred upon him will, we feel assured, only stimulate him to renewed efforts. His two pictures hanging at the present time in the Academy will, in all probability, find due notice in our critical review of the exhibition; but we may here be permitted to

remark that we do not remember to have seen anything more beautiful from his easel than these works. What a glorious burst of rainbow-sunshine—one picture is called 'Sunshine Showers'—is that lighting up the vast expanse of undulating pasture and woodland, while the clouds still pour the waters over the landscape; in the foreground are a few sheep straying amid the brambles and heather. The other composition, suggested by the well-known lines of the poet Gray—

"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,"—

is made up of very simple materials: a village church, a piece of water surrounded by banks clothed with tall brushwood, &c., and bearing on its surface a large boat fastened up for the night; but the air of "solemn stillness" which pervades the whole, the perfect serenity of the sky where the golden sun has gone down, leaving only its reflection in warm hues, show close study of nature, and evidence, on the part of the painter, true poetic feeling.

JAMES DAFFORNE.

LONDON WALL PICTURES.

LONDON it may be said, is called on to witness the birth of a new Art. The novelty, indeed, is rather one of combination, than of originality. The artistic character, moreover, is open to a great deal of criticism. The cradle of this claimant of our notice is on the walls of the metropolis. Not those ancient walls, of Norman or even of Roman antiquity, of which venerable fragments are ever and anon unearthed by some burrowing railway; nor even the ordinary walls, pierced with windows and alive with shops, that line our streets. The walls to which we refer are either those that already totter to their fall, or are menaced with speedy demolition; or they are those wooden fore-runners of more substantial erections which are known by the name of builder's hoard fences.

In every spot, without excepting even the densest portion of the metropolis, where exists that sort of limbo which constitutes the builder's paradise, and the purgatory of the unfortunate residents, may be found indications of the activity of the forthcoming claimant to reception among the Fine Arts. Shall we call it the pictorial adornment of waste places? or, shall we speak of it as the appearance of the Art-student among the advertisers? Under whatever name we may discuss the subject, it is, for more reasons than one, worthy of attention, that the gigantic nuisance of the day, the advertising power, is essaying the advantages of taking a graphic form. For the moment, it may falter and stumble under the unaccustomed weight of its new trappings. Striving after the impressive, it may not have escaped the offensive on the one hand, and the ridiculous on the other. Yet we do not doubt that a vein has been struck, by following up which, when the rubbish is carted away, we shall obtain some sterling results.

London in the time of the Stuarts was a noisy place for its size. The shriek of the steam whistle, indeed, was unknown, and the constant roll and rumble of vehicles was unheard. But at the door of every shop stood one who fulfilled the office known to the present day as that of the touter. "What d'ye lack?" was the constant cry of flat-capped "prentice or trim journeyman. And an enumeration of the goods sold in the shop, and an energetic assurance of the unrivalled excellence of each article, followed the leading question.

All this we have lost. There do stand, indeed, at certain warehouse doors, watchers who seem to be imported from Manchester; but their watch is for those of their own fraternity alone, and they are contemptuously heedless of the mere casual passer by. The peripatetic vendors of fruit, vegetables, and small wares, are disestablished and discountenanced. The street cries familiar in the days of King George IV. are silenced, and it is only in the more retired streets that the costermonger may now dare to disturb such repose as the organ-grinder has left. It is the eye, not the ear, to which the enterprising salesman now appeals: it is the eye which he subjects to the torture.

For is it not a positive eyecore to have the vision arrested and annoyed at every turn by the ubiquitous ugliness of advertisements? There is no escape. You arrive at a railway-station: looking out from the windows of the carriage to see whether it is actually the Pall Mall Junction, you are greeted with disinterested advice as to the tea-dealer, tailor, grocer, wine merchant, or other tradesman, of whom you are not thinking, and whom you do not want, but whose services you are recommended to employ. You hunt in vain for the name of the station amid that mass of incongruous placards, each of which strives to make itself more obtrusive than its neighbour. You take a ticket; important advice to the passenger is printed on it. You take out, it may be, an eye-glass to read the small print: you find only an advertisement! You cast your eyes in despair to the roof of the carriage. They are arrested by a series of compartments, some aggravatingly empty, some yet more aggravatingly occupied by the announcement that Stickit's starch is the largest; a fact in which you take no interest whatever.

Other cunning tormentors print their lures aghast the page; you are driven, by some strange fascination, to twist your neck and read the crooked writing, just because it is crooked; and then you wish that your education had been neglected, or that spelling were an unknown mystery to you. You rush from the railway in disgust, and the very paving stones rise up against you, with an inquiry of "Who's Griffiths?" or an assurance that Hold-em-fast safes are the best.

To seize the attention of the unoccupied, to divert that of the pre-occupied, to take hold of the memory of every one by sheer force of reiterated self-assertion, is the aim of the advertiser. Of late he has been growing more and more grandiose in his proportions. Bill-sticking has entered on a gigantic phase. Does a newspaper seek to inform you that it is the largest (and therefore the most unreadable) yet printed? it does so in letters of corresponding magnitude. Does another claim to have the most numerous sale? it strives to impress the fact on your mind by endless repetitions of the announcement. Every variety of form, size, colour, is adopted, in order to make every announcement emphatic, and the result is the most hideous jumble.

Now the return to the ancient method of pictorial advertisement may, we vain would hope, bring us some relief from this wilderness of type. The old signs of the shops have been replaced by numerals, to the great disadvantage of our streets in a picturesque point of view. But the sign, or pictorial advertisement, although all but extinct in London, still thrives in country fairs. The Fat Woman, or the Learned Pig, are indicated by full-length portraits, fatter and more learned than life, on the doors of their vagrant habitations. Wild beasts roar and ramp on canvas, and acrobats fly through solid air in front of their four-wheeled dons.

It is in this same department, that of ministering to the public amusement by giving pleasure to the eye; in fact, by spectacle, that the pictorial outbreak is commencing on our fences. Occasionally, indeed, the illustrative method has been for some time adopted. We know nothing of the character of the chocolate which a neat Norman *bonne* is demurely handing to so many imaginary bed-rooms; or, of the coffee which a ferocious looking man, with bare legs, possibly intended for a Turk, has taken under his protection: but the ensigns are familiar to us all. The rustic letters which contain an atrocious pun, almost make us pardon the latter, for the grace of the former. As yet, however, trade advertisements of a pictorial description are in their infancy: perhaps the main reason why they have not made a more rapid growth is their thoroughly inartistic character. Like a poetic advertisement, the author of which assured the poet Montgomery, "This is a touch of my own," most of these designs appear to owe their origin to the advertisers themselves. The inventors have spared themselves the cost of an artist. Any one who can handle a paint-brush will serve their turn. Thus the graphic design fails to be explanatory of its purport. We see a man in a very conspicuous pot-hat, on a horse of a new variety, contemplating a five-barred gate. No one would suppose that the main interest of the figure was intended to be concentrated in the leather buckskins of the equestrian, cut at a tailor's shop which was established in the eighteenth century. Again, the individual who is intended to recommend an especially unserviceable umbrella, might be taken as an illustration of that *ne plus ultra* of ugliness in bottled coats which makes the wearer recall the idea of a tom-tit.

Outside the railway-stations, Spectacle reigns supreme on the hoardings; although an extraordinary growth of hair—due to the use of Mr. Smeat's miraculous lunar ointment, has lately dawned upon our dazzled vision. We have long been familiar with a face so gigantic and so uninviting, that (unless when one catches a glimpse of it exposed on some lofty wall as a train rushes by with the spectator) it might be taken as a caution not to go and see the original. A new idea has been taken from the grouping introduced by Ghiberti on his famous

bronze gates—the same actor forming a group by the constant repetition of himself in numerous characters. The worst of it is that people will be disappointed when they find that they cannot see them all at once.

Our old friend, Mr. Micawber, for some time a sentry on the walls, is replaced by an ill-looking figure in a gigantic chimney-pot none the better for wear. Another play-bill is adorned by a frequent repetition of an ugly little Asmodeus. The poverty of invention is lamentable. Bull-fighting made easy, or the infant's guide to cruelty, is very naively indicated by a rose-water *matador* presenting a bouquet to a fat little bull. We regret that rain and rough weather are obliterating the portraits of a very remarkable group of performing monkeys. Philanthropy has adorned some available space in the city by an illustration of the different phases assumed by the negro race before and after the American civil war. In the first compartment negroes are being sold by auction; in the second they appear engaged in the functions of legislators.

Bigness, bigness, bigness, are the three qualities that are chiefly studied by the outer barbarians who have possession of the hoard fences. Within the limits of the stations of our metropolitan lines, where the large surfaces of walls are being gradually covered with inscriptions in every type, and where space is not illimitable, the pictorial advertiser is commencing his career under more favourable circumstances. There reappear, in a few cases, the real old signs of ancient houses—the trade-marks of past generations. Some of these graphic advertisements recall the "Canting Heraldry" of the armorials. A large bell adorns the announcement of those famous lucifer matches that will not go off inconveniently even when brought into contact with an ignited candle. A terrestrial globe is rated at the small, if not inadequate, price of only a penny. A conventional bird rising from a nest of flames presides over the Phoenix Assurance Company.

Ideographs, the antecedents of hieroglyphics, and thus the grandfathers of alphabetic letters, are more common, though rarely more successful than heraldic symbols. One man represents a service of glass and china, another a sewing machine, another a figure wrapped in a comfortable sort of poncho. Then a hero makes his appearance on a bicycle—the rapidity of his suggested motion being such that his hair and whiskers stream behind him like John Gilpin's cloak.

A very good chance has been thrown away by the failure to give any adequate representation of the Polytechnic ghosts. If an artist had been engaged for this placard he might have made a very attractive advertisement. The most successful announcement we have yet seen is that of a new novel, the foreign *dramatis personae* of which are so agreeably represented as to lead us to wish to make their acquaintance. With this handsome large print, for such it is, we would name the head of a hound, which recommends some kind of dog's-meat, and a gallant little fishing smack, the dash of which through the water is such as to convince the most incredulous of the freshness of the fish she has on board.

In this part of the field we believe there is ample room for an artistic treatment of the graphic advertisement. Every business has its secrets, and it may be that the advertisement which is the most offensive to the eye of taste is the most remunerative to its designer. But we should like to see the other tack tried. We are mistaken if it would not succeed. A good picture, rough and bold, but designed and executed by a real artist, could not fail to attract public attention. We would back one such good one against any dozen of the existing bad ones. Let us deliver our walls from the reproach of the bill-sticker. Let us have advertisements at which it is a pleasure to look; and the object of the advertiser will be attained far more certainly, than by the present incontinence of type and abuse of pictorial pretension.*

F. R. CONDER.

* An artist of Paris, who has established fame in the great capital of taste, is now occupied in producing "wall pictures" for several London wall advertisers.

OBITUARY.

DANIEL MACLISE, R.A.

"In the year 1820 it was our fortune to reside in Cork. Entering, one day, the hall of the Society of Arts, whose few models had then been recently augmented by a gift from George IV., we noticed a handsome and intelligent-looking boy drawing from one of the casts; we conversed with him, examined his copy, and observed, 'My little friend, if you work hard and *think* you will be a great man one of these days.' In the year 1828, when this child had become almost a man, we encountered him in London, with a portfolio under his arm; he had become an artist, and was drawing portraits for any who sought his aid, and at such prices as content young men, distrustful of their own powers, and who have merely dreamed of fame. Twenty-six years after our first meeting with Daniel MacLise it is our lot to render homage to his genius; to class him among the foremost painters of the age; and to register the fulfilment of our own prophecy of a quarter of a century ago. Such happy incidents are of rare occurrence; we may be pardoned for referring to the circumstance with infinite pleasure, and with some degree of pride."

Such were the introductory remarks, from the pen of the editor of this Journal, to a brief notice of the artist which accompanied a portrait of him in our volume for the year 1847. It is now our sad duty to record his almost sudden death, on the 25th of April, 1870.

Daniel MacLise was born in Cork, on the 25th of January, 1811; he was, however, of Scottish descent; "his grandfather,"—we still are quoting from the previous notice—"Daniel Macleish, being a veritable Highlander—one of three brothers, millers living near Callender, Perthshire. He joined the famous 'Highland Watch,' and afterwards the 42nd Regiment, with which he served in Flanders, and was wounded at Pontenoy, fighting with the Duke of Cumberland, while his brothers were serving at home with 'Prince Charley.' His son, the father of MacLise, also Scottish born, held an ensigncy in the Elgin Fencibles," and went with his regiment into Ireland, in 1798; while quartered in Cork, he married into a family of the name of Clear, respectable traders in that city, retired from the army, and entered into a business new to him: as might be expected, his avocation turned out unprosperous. It was the high privilege of Daniel MacLise, by genius, industry, and principles honourable to his heart, as well as to his mind, to restore the fallen fortunes of his family. One of his brothers entered the medical profession, and practised in London; another joined the army as an ensign in the 90th Foot; while the father, till the end of his life, was the 'honoured guest' of his artist-son."

After leaving school he was placed as a clerk in a banking-house in his native city; a post he occupied but a short time, when he quitted it to find more congenial employment, for which his studies in the school of the Cork Society of Arts had prepared the way.† About the year 1827

or 1828 he came to London, and entered the schools of the Royal Academy, maintaining himself, as we have intimated, by painting portraits, &c. During his studentship he gained all the honours for which he competed, including the gold medal for a picture of 'The Choice of Hercules': this was, we believe, in 1831.*

His first exhibited picture, 'Malvolio affecting the Count,' from *Twelfth Night*, appeared at the Academy in 1829. In the following year he exhibited no fewer than seven works, namely, 'The Trysting-Place'; 'A First Sitting'; 'Isabella's Favourite'; and portraits of 'H.R.H. the Princess Sophia'; 'Miss Landon' (L. E. L.); 'Mrs. S. C. Hall';† and 'Thomas Campbell.' In the summer of that year he went to Paris, and studied in the various galleries of that city. In 1831 he sent five portraits to the Royal Academy, including one of Viscount Castlereagh; and in 1832, 'Puck disenchanting Bottom,' with four portraits.

We have been thus circumstantial in details, because in more than one biographical sketch published since the death of Mr. MacLise, it is stated that the first year of his appearance as an exhibitor was 1833. And although all the works to which we have alluded were, with the exception of the 'Puck,' in water-colours—it is only right that the beginning of a career which must occupy so prominent a place in the annals of British Artists should be correctly noted.‡

It is evident, from the names of those who had sat to him for their portraits, that Mr. MacLise was not, up to the year 1833, altogether an unknown and unappreciated artist; still, till he made his appearance in the spring of that year at the British Institution with his 'Mokanna unveiling her Features to Zelica,' his name rested in comparative obscurity: that picture at once raised it into prominence. On the day when the works were received at the gallery, the late Mr. Seguer, who was then associated with the management of the institution, called on the editor of this Journal to inquire if he "had any knowledge of a young artist named 'Macleish'?"—he was not very clear as to the right name—"who had sent to the gallery a work of wonderful merit." The reputation acquired by this picture was greatly increased by that exhibited the same year at the Royal Academy,—'Snap-Apple Night, or All-Hallow Eve, in Ireland.' Another Irish subject, 'The Installation of Captain Rock,' was hung at the Academy in the following year; and in 1835, that gorgeous composition, 'The Chivalric Vow of the Ladies and the Peacock.' He was now, at the early age of twenty-four, elected

an Associate of the Academy. His two pictures exhibited at the gallery in 1836 were 'Macbeth and the Weird Sisters'; 'Macready as Macbeth'; and 'An Interview between Charles I. and Oliver Cromwell.'

It would occupy far more space than we can afford to the subject, were we only to enumerate all the works which have proceeded from the pencil of this artist from 1836 to the last year: some of the principal can alone be pointed out:—'Bohemian Gypsies' (1837): a finer work, both in colour and composition, MacLise never painted; this was the impression it made upon us four or five years ago, when we had an opportunity of seeing it: it has many of the highest qualities of Rubens; 'Olivia and Sophia fitting out Moses for the Fair,' and 'Merry Christmas in the Baron's Hall' (1838); 'Robin Hood entertaining Cœur de Lion in Sherwood Forest' (1839); 'Banquet Scene in Macbeth' (1840); 'The Sleeping Beauty' and 'Hunt the Slipper at Farmer Flamborough's' (1841); 'The Play-Scene in Hamlet' and 'The Return of the Knight' (1842); 'The Actor's Reception of the Author' (1843); 'Ordeal by Touch' (1846); 'Noah's Sacrifice' (1847); 'Chivalry of the Time of Henry VIII.' (1848); 'The Gross of Green Spectacles' (1850); 'Caxton's Printing-office in the Almonry, Westminster' (1851); 'Alfred the Great, disguised as a Minstrel, in the Tent of Guthrum the Dane' (1852); 'The Marriage of Strongbow' (1854); 'Orlando and the Wrestler' (1855); 'Peter the Great working in Deptford Dockyard' (1857); 'Here Nelson Fell' (1866), the finished study for the great picture in the House of Parliament; 'Othello, Desdemona, and Emilia' and 'A Winter Night's Tale' (1867); 'The Sleep of Duncan' and 'Madeleine after Prayer' (1868); 'King Cophetua and the Beggar-Maid' (1869).

This is but a comparatively short catalogue of the paintings exhibited by Mr. MacLise at the Royal Academy, of which he was elected a member in 1841: it includes, however, his most important productions. It will be observed that there is sometimes a considerable interval between the dates; this principally arises from the artist having been engaged on other works, as in the frescoes 'The Spirit of Justice' and 'The Spirit of Chivalry,' painted for apartments in the House of Lords; and, between 1857 and 1866, when he was occupied with 'The Meeting of Wellington and Blücher on the Field of Waterloo,' and 'The Death of Nelson,' also for the House of Parliament. Again, in 1855 he was long absent from England, making a journey through Italy and Germany, to study the best fresco works in those countries, with a view to his own undertakings at home: he was also occupied as one of the Fine-Art jurors at the Paris International Exhibition of that year.

MacLise was not treated either generously or fairly by the Government that commissioned him to execute his great works for the Houses of Parliament. They consumed the best years of his life, and his reward was by no means proportionate to the genius of the artist, or even the monetary value of his time; but at this moment we are not disposed to enter on a disagreeable topic. Like all men of his order, he was exceedingly sensitive, and perhaps took too much to heart the annoyances to which he had been subjected by his "patrons" of the nation. Nay, it is not impossible that hence originated the disease of which he died—before age had given him warning.

* It is so stated, at least, in several biographies; we do not, however, believe that the father was a *commissioned* officer. In Cork he followed the calling of a shoemaker. It is to the honour, and not to the prejudice, of MacLise, that he freed himself from the trammels sometimes created by humble birth. He was in all respects one of nature's gentlemen.

† The earliest of his drawings that was "talked about" was a portrait of Sir Walter Scott—little more, however,

than a sketch of the great man, whom MacLise saw in a shop during his passage through the city en route for Killybegs. One of the earliest friends of MacLise was the late Richard Stoddart, of Cork; not long ago we saw in his possession a pack of playing cards, each one of which had been grotesquely illustrated by the young artist.

‡ In 1828 he made a small drawing for Mrs. S. C. Hall, which was engraved for 'The Juvenile Forget-me-Not,' one of the annuals of which that lady was the editor.

† This drawing is still in Mrs. Hall's possession; it is a work of singular power, and would have done the artist honour in his zenith.

‡ The earlier volumes of *Fraser's Magazine*, between 1829 and 1834 or 1835, contain many portraits of illustrious persons, drawn and etched by MacLise; they were associated with a page of biography and criticism, from the pen of Doctor Maginn. As these matters were sometimes bitterly sarcastic, a degree of mystery was kept up as to artist and author; the portraits may therefore be said to have been obtained "supernaturally," yet they are admirable as likenesses, and capital as specimens of Art.

Few or none of the persons portrayed actually sat for their portraits. The series would form a curious and interesting collection if brought together, although nine out of ten of the subjects are now gone from earth. We cannot at the moment recall any who are now living except Mrs. S. C. Hall.

Whatever difference of opinion—and that there is such none will deny—may prevail on the special qualities of Mr. MacIise's pictures, it is certain that by his death we have lost one of our most original artists, and one who was as great in many respects as he was original. In design and drawing but few, if any, of our school will bear comparison with him; take, for example, the noble series of outline drawings illustrative of the Norman Conquest, engraved and published by the Art-Union of London four or five years ago. A rich faculty of invention, combined with great power, marks almost every work that proceeded from his hand; and yet this vigour of conception, and a wonderful boldness of handling, were united with the utmost attention to detail, even to Pre-Raphaelism. It is said he was no colourist: in one sense this may be true; still, his pictures are brilliant with colour, but they are often deficient in that harmony which satisfies the eye; hence a certain harshness far from agreeable, and a want of that repose which even amidst a blaze of splendour is not beyond the reach of the painter's Art. Vigour of composition and force of realisation seem to have been the aim of the painter, and in working to these ends he appears to have cared little for aught else: but whether his canvas showed only a single figure or was crowded with stirring incident, it developed the mind and the hand of a master of Art.

We could say much—from long experience—of the genial nature, the high mind and generous heart, of Daniel MacIise; but we could not say it half so well as it was said by his loving friend, Charles Dickens, at the annual dinner of the Royal Academy:—"Of his genius in his chosen art I will venture to say nothing here, but of his prodigious fertility of mind and wonderful wealth of intellect I may confidently assert that they would have made him, if he had been so minded, at least as great a writer as he was a painter. The gentlest and most modest of men, the freest as to his generous appreciation of young aspirants, and the frankest and largest-hearted as to his peers, incapable of a sordid or ignoble thought, gallantly sustaining the true dignity of his vocation, without one grain of self-assertion, wholesomely natural at the last as at the first, 'in wit a man, in simplicity a child,' no artist, of whatsoever denomination, I make bold to say, ever went to his rest leaving a golden memory more pure from dross, or having devoted himself with a truer chivalry to the art-goddess whom he worshipped."

A more eloquent tribute to the memory of any man was never uttered. We can endorse every word of it: that is all we need say of one whom we honoured and regarded with sentiments of deep respect and earnest affection.

EDWARD GOODALL.

This eminent landscape-engraver died, after a short illness, on the 11th of April, at his residence in the Hampstead Road. He was born at Leeds on the 17th of September, 1795, consequently, he had nearly completed his seventy-fifth year at the time of his death. Mr. Goodall was entirely a self-taught engraver, for he never studied under any master, but owed his proficiency in the Art solely to his own ability, persevering efforts, and to association with the best artists of his time.

From the age of sixteen he devoted his attention both to engraving and painting,

and, at one period, contemplated following the latter as a profession; but Turner having admired one of his pictures, exhibited in the Royal Academy, offered him as many plates to engrave from his paintings as he would undertake. This induced him for the future to pursue the art with which his name will always be associated; and hence, moreover, all his principal works are from the pictures of our great landscape-painter, as the plates of 'Cologne,' 'Tivoli,' 'Caligula's Bridge'—this last was a commission from the artist, and was never published—'Old London Bridge,' several of the 'England and Wales' series, and of that of the 'South Coast,' to which must be added the illustrations of Rogers's 'Italy,' and 'Pleasures of Memory,' and of Campbell's poems. For the *Art-Journal* Mr. Goodall engraved 'Raising the Maypole,' and 'A Summer Holiday,' both from pictures by his son, Mr. F. Goodall, R.A.; 'The Bridge of Toledo,' after D. Roberts, R.A.; 'Amalfi, Gulf of Salerno,' after G. E. Hering; 'Manchester, from Kersal Moor,' after W. Wyld; 'Evening in Italy,' after T. M. Richardson; 'The Monastery,' after O. Achenbach; 'Dido building Carthage,' and 'Caligula's Palace, Bay of Baie,' both after Turner; 'The Swing,' and 'Felice Ballarin reciting Tasso,' both after F. Goodall; 'Ulysses deriding Polyphemus,' after Turner;—we are taking these plates in the order in which they were executed for us:—"Hunt the Slipper," 'Arrest of a Peasant Royalist, Brittany, 1793,' 'The Post-boy,' and 'The School of Sooltan Hassan,' all from pictures by F. Goodall: this last plate we believe to be almost, if not quite, his final work.

We have spoken of Mr. Goodall as a landscape-engraver; this was, in truth, his speciality, and his plates of this kind are very delicate and beautiful. But it will be seen in the list of those engraved for our Journal, particularly those from his son's pictures, are many figure-subjects: considering the comparatively advanced age of his life when the majority of these were executed, they evidence scarcely less ability and power than his landscapes. He was the founder of a family of artists; for he has left behind, his sons, F. Goodall, the Royal Academician; Messrs. Edward A. Goodall, and Walter Goodall, members of the Society of Painters in Water-Colours. We believe his daughter, Miss Eliza Goodall, is still living, from whose hand we remember to have seen, on several occasions at the Academy, not very many years ago, some excellent pictures; while a still younger member of the family, Mr. F. T. Goodall, son of Mr. F. Goodall, has made an appearance at the Academy in the last two years with some very promising works.

We knew Mr. Goodall so far back as the year 1826, when he executed several plates for the "Amulet," one of the annuals edited by Mr. S. C. Hall. We greatly respected him, both as an engraver and as a gentleman, conscientious in all his dealings; and honour his memory as that of one of the best artists of our school.

RICHARD SAINTHILL.*

We regret to have to record, although at that ripe old age when death may be expected, the decease of Richard Sainthill, of Cork; one of the best of our numismatists, and certainly one of the most

kindly, and genial, and true of men. Richard Sainthill was a native of Devonshire, having been born at Topsham, on the 28th of January, 1787, and had therefore nearly completed his 83rd year at the time of his death, which took place at Cork on the 13th of last November. He was the son of Captain Richard Sainthill, R.N., and his wife Charlotte Green. Until he was about sixteen years of age he resided at Darks, Barnet, Herts, when his father removing to Valebrook, Cork, he was placed under the tuition of John Fitzgerald, compiler of the *Cork Remembrancer*. Having completed his education, young Sainthill removed to London, where he attained a high position in a firm in Southwark.

Here he filled up his leisure hours in cultivating his literary and antiquarian tastes, and made the friendship of many of the best literary men of the time. He then wrote occasionally in the *Gentleman's Magazine*, the *Literary Gazette*, &c., and also commenced his collection of coins and medals. In 1821 Mr. Sainthill removed to Cork, where, soon afterwards, he entered into partnership with Mr. Maziere, a wine merchant. Every year added to his friends and correspondents, and his office became the common resort and meeting-place of all the archaeologists and literary men of Cork and its vicinity, and of his friends and correspondents from distant parts. Here they regularly met, and here were heartily welcomed. Among his most valued correspondents he numbered many of our best antiquaries and numismatists—Dr. Aquilla Smith, Hawkins, Nightingale, S. C. Hall, Vaux, Crofton Croker, Jewitt, Nicholls, Wyon, Evans, Hayman, Stubbs, *cum multis aliis*—and was much esteemed by them all. He contributed to the *Gentleman's Magazine*, the *Art-Journal*, the *Reliquary*, and other publications, and, besides this, he published "Olla Podrida," in two octavo volumes; "The Old Countess of Desmond," in two volumes, 8vo.; "Numismatic Crumbs," in a series of fugitive papers; "A Defence of British Medal Engraving," &c., and he was the means of the issue of several important medals of one kind or other. Among these, a medal bearing his own profile, by Wyon, is among that gentleman's best works.

As a patron of Art, Mr. Sainthill was ever kindly, genial, and ready with aid. To him MacIise owed his first start in Art-life, for—to his credit be it spoken—Mr. Sainthill, on going into the shop of MacIise's father, and seeing a sketch which pleased him, said the boy must have lessons, gave him the use of a room in his own house, employed him to take portraits of the family, and eventually, with his friend Mr. Newenham and others, sent him up to London, where he worked out for himself so brilliant a career. To another young Irish artist, Skillen, who possessed great genius, but, unhappily for the world, died early, Mr. Sainthill was also a great helper. In the works of T. Wyon, Junior, and of J. Wyon, he took intense delight, and lost no opportunity of speaking in their praise.

As a man, Richard Sainthill was one of the noblest, most genuine, kindly, and Christianlike. It was always a pain to him to disagree with those he loved, even in trifles; and he used, in his gentle and pleasant manner, to say,—"There are so many subjects on which we think alike, that we will not talk about those on which we differ."

* It is singular that the same number of the *Art-Journal* should contain a memoir of Daniel MacIise and that of his earliest patron in the city of his birth. Less

than a year ago we conversed with him concerning the artist and his earliest efforts, of which he had a large number to show.

THE RUSSIAN INDUSTRIAL EXHIBITION.

INTRODUCTORY NOTICE.

Russia is still justly regarded as but a step-sister in the great family of European nations. The peculiar national character and the imperfect means of communication have prevented western civilisation from permeating the great mass of the people. In the country itself the various races of which the great empire is composed are as yet but imperfectly amalgamated. They have retained to a great extent, in spite of the efforts of the central government to form a homogeneous whole, their original character, customs, institutions, and costume. The Samojede, the Jakut, the Tartar, the Kirghis, and the Circassian, are Russians, in so far as they are subjects of the Czar, but in no other sense.

In such a country—stretching as it does from the Baltic to Kamskatka, and from the Polar Ocean to the Black Sea, and containing races so widely differing from each other—there must be, we should imagine, an immense variety of native industries and native Art, albeit of a rude kind. In excellence of manufacture the western nations, with their perfected implements and machinery, ought certainly to surpass Russia, but in the variety of native industry Russia ought surely to stand unapproachable. A Russian national exhibition might naturally be supposed to present an interesting object of study, not only to the merchant, but also to the ethnologist. He might reasonably expect to find in it the products of varied and peculiar Arts, and of industries unknown in Western Europe, and in that way to learn something of tribes with which he was hitherto unacquainted.

Any one who comes to visit the present exhibition, however, with such expectations will be grievously disappointed, for it makes no pretensions to be in that sense a national exhibition. It may be called a national, only in contradistinction to an international exhibition. It is but one of a series of exhibitions hitherto held alternately in St. Petersburg and Moscow, created by the Board of Manufactures for the purpose of showing, not the industrial resources, but merely the industrial progress of the empire. Those various national Arts and industries which form an object of interest to the ethnologist, if admitted at all, must occupy a very subordinate position, for they are in no way progressive. The Samojede carves his ivory with the same rude instruments and in the same rude style as his forefathers did a hundred years ago. The Kirghis's felt tent and the Circassian's silver-work of the present day differ in no way from those of the last generation. There are, indeed, in Russia some peculiar national manufactures which are really progressive, and to them we intend in the following articles to direct especial attention, but they are by no means numerous. The great majority of the progressive industries are exotic, and are still carried on almost exclusively by foreigners. The exhibition will be chiefly interesting, therefore, as showing the amount of success with which Russia has adopted—principally by the immigration of English, French, Germans, and Italians—the inventions and appliances of her more inventive sisters. As the catalogue is not yet published, we shall not endeavour to determine the relative proportion of native and foreign exhibitors, but we are convinced that the number of the former will be surprisingly small; and we know, on reliable authority, that many of the objects to be exhibited under Russian names are in reality of foreign manufacture. Several machines made in England and Germany, and merely set up in St. Petersburg, will be shown as proofs of the progress which Russia is making in the mechanical arts. A still more flagrant case, it is said, has come to the knowledge of the commissioners by the incredible carelessness of the exhibitor. Eight cases of pianos were presented for admission still bearing the name and address of the maker in Berlin! But for this oversight they would have appeared as products of Russian industry! We shall endeavour, as far as possible, to guard our

readers against the false impressions which such acts of bad faith are calculated to produce, by carefully distinguishing between the articles which are really of Russian manufacture, and those which are either not made in Russia at all or made there by foreign manufacturers and foreign machinery. Of the building we may now speak. Among those who have been entrusted with the designing and construction, we do not find a single Russian name. Of the three architects,—M.M. Fontana, Stufferi, and Hartmann,—two are Italian Swiss, and the third, though a Russian by nationality, is, as his name indicates, of German extraction. The sculptures of the façade were designed and executed by M. Schwarz, a German; the imperial apartment, by M. Botta, an Italian Swiss. The painting was entrusted to M. Molinari, an Italian; and the general superintendence of the workmen, to M. Petit, a Frenchman. We cite these names in order to show that the building, though to some extent Russian in style, can scarcely be regarded as a Russian work.

Before giving an opinion of the building we must, in justice to the architects, say a word or two as to the difficulties with which they had to contend. When the commissioners were entrusted with the construction of a suitable edifice, they expected that not more than 800 applications for space would be made. They determined, therefore, to construct a building of proportionate size, and to employ for that purpose a quadrangular block of buildings formerly used as salt-stores, situated on the bank of the Fontana Canal, opposite the Summer Garden. The one side of this block was to be devoted to the purposes of the exhibition, and the principal building was to be constructed of wood in the court, in such a way as to necessitate the demolition of as few as possible of the existing buildings. This was a fatal mistake, the reason of which it is difficult to understand. Why, in a city which almost vies with Washington in respect of "magnificent distances," some open space was not chosen where the architect might have worked unfettered we do not pretend to explain. The mistake was discovered when it was too late. Three large wooden erections containing sufficient space for 800 exhibitors were commenced in May, 1869, and terminated in the following November. Up till that date few applications had been made, but towards the 1st of January—the term fixed for the reception of applications—they rose to 250 a day. At that date it was found there were about 2,500 applicants, desiring on an average three times as much space as had been granted to exhibitors at the former exhibitions. Accordingly, the erection of three annexes was decreed by Imperial Ukase on the 20th February (4th March), and begun on the 1st (13th) March. These latter, at the time we write, are still unfinished.

Under these circumstances it would be unfair to demand in the edifice either architectural beauty, or symmetry of design. Externally, the grand entrance alone makes any pretension to architectural beauty, and what it offers is not of a very high character. It forms the middle part of an old white-washed, windowless range of buildings, whose nakedness is but imperfectly covered by numerous flags. The interior, at least of the three original erections, and the surroundings of the garden in the centre, are much finer. Here the attempt has been made to adapt the Russian cottage-architecture to a large building, and the attempt has certainly been very successful. The whole is composed of wood and glass. The roof, formed of panes of glass in a wooden frame, is supported about half-way between the apex and the walls by two rows of long thin pillars—if four-sided beams may be called by that name—ornamented by a little rough wood-carving. The colour is uniformly pale ochre, relieved by a few touches of other colours in the carving. Unfortunately, there is no point from which a general view of the interior can be obtained. It is only by repeated visits, or by the aid of a plan, that we can form a clear idea of the form and arrangement of the whole.

D. MACKENZIE WALLACE.

ART-UNION OF LONDON.

The thirty-fourth annual general meeting of the members of this institution was held on the 26th of April, at the Adelphi Theatre, Lord Houghton, President, occupying the chair: his lordship was supported by the Dean of Canterbury, Professor Donaldson, Mr. E. E. Antrobus, Mr. Lewis Pocock, and other gentlemen interested in the Society.

The report, which was read by Mr. Lewis Pocock, one of the honorary secretaries, stated that in spite of the depression existing in all mercantile operations, not only in this country, but in the colonies and abroad, the popularity of the work, 'Hereward the Wake,' presented to the subscribers, had raised the amount collected to £10,710 10s. 6d. The engraving for the ensuing year (1871), 'Light and Darkness,' from a picture by Mr. George Smith, is of a subject differing in many respects from those which have been hitherto selected, being of a domestic character. The Council had secured for the society a fine copy in chromolithography, by Messrs. Kell, of a drawing, 'Bellagio-Como,' by Mr. Birket Foster, a number of impressions of which were distributed on this occasion. Vacancies in the council, caused by the retirement of Thomas Bell, Esq., F.R.S., and James Anderson Rosa, Esq., F.R.S.L., have been filled up by the election of the Hon. Alfred Bagot and the Rev. Dr. Mortimer. The reserve fund now amounts to £15,466 12s. 9d.

The Council expressed satisfaction in stating that the quality of the works selected last year by subscribers fully maintained the improvement in point of merit to which reference was made in the report of that year; and it is hoped that all who may now or hereafter become possessed of the right of selection will take care that the character of the Association does not, in this respect, suffer at their hands. It is most important not to be too precipitate in making selection of a work of Art: the prizeholder should remember that he is choosing something which is to long always be before his eyes, and which should tend to educate the taste as well as to please the eye.

The following is a brief summary of the receipts and expenditure:—

Amount of subscriptions	£10,710 10 6
Cost of prints of the year, report, exhibition, and album, including reserve of 21 per cent.	4,191 13 5
General printing, rent, salaries, &c.	2,423 17 1
Set apart for prizes	4,090 0 0
Total	10,710 10 6

The amount available for the purchase of works of Art was thus allotted:—

22 works at	£10 each.
20 "	15 "
10 "	30 "
12 "	25 "
10 "	30 "
8 "	35 "
6 "	40 "
6 "	45 "
4 "	50 "
2 "	60 "
2 "	75 "
2 "	100 "
1 work at	150 "
1 "	200 "

There were also distributed:—

20 Bronzes of the Nelson Column.
200 Chromolithographs, 'Bellagio.'

Thus, with the Parian busts given to all who have subscribed for ten years consecutively without gaining a prize, there were 476 prizes, in addition to the work given to every member.

The £200 prize was won by C. T. Mellick, of St. John's, New Brunswick; that for £150 by A. B. Wyon, Kilburn; those of £100, respectively, by W. H. Booker, Nottingham; and J. Elliott, Kapunda, South Australia; those of £75 each, respectively, by W. H. Pepys, Cologne; and H. Richardson, King William Street. Several of the minor prizes, like some of the above, will find their homes in far-distant parts of the world: and thus British Art, by means of this Society, finds a wide circulation.

SOUTH KENSINGTON MUSEUM. RECENT ALTERATIONS AND ADDITIONS.

THE CERAMIC GALLERY.

THE decoration of the Ceramic—or, according to South Kensington orthography, *Keramic*—Gallery is now sufficiently advanced to enable us to judge of the complete effect, although some of the details are as yet but tentative.

The prevailing tint of the gallery is a celadon green, relieved with white and a pale chocolate; a combination which the modern artists of the porcelain manufactory of Sèvres have during the last fifteen years used with admirable effect; indeed the key-note of the colouring of the gallery would almost seem to have been given by some of this beautiful celadon porcelain exhibited in it; notably by a plateau (No. 2684—'66) purchased in the Paris Exhibition of 1855. The roof is supported by five pairs of columns, encased in embossed and glazed earthenware tiles from the manufactory of Minton and Co.: a modification of the Italian enamelled pottery known as Della Robbia ware. The celadon tints of these tiles are very pure and uniform. Around each column, about five feet from the base, is a band containing the name of some eminent potter. The following are thus honoured: Ponsa, the tutelary saint of Chinese potters; Vitalis, a Romano-British potter; Maestro Giorgio, the inventor of the ruby lustre; Xanto, a painter of majolica; Luca della Robbia, Bernard Palissy, Veit Hirschvogel of Nuremberg, François Cierpentier, supposed to have taken part in the manufacture of the rare Henri Deux ware, or Faience d'Oron, J. F. Böttcher of Dresden, and Josiah Wedgwood. The letters forming some of these names are so compressed and interlaced that they serve as interesting puzzles for curious visitors. The woodwork of the windows and doors is of ebony picked out with gold. The general effect is rich though sober, throwing out distinctly the glowing colours of the numerous beautiful examples of the potter's art which crowd the cases. The capitals of the columns are partly gilt, as is also the cornice, around which, in cartouches, are the names of the various places celebrated for the manufacture of earthenware or porcelain. The ceiling is stencilled.

Four of the windows have recently been filled with designs by Mr. W. B. Scott, the author of the "Life of Albert Dürer," and others are in progress. These designs are executed in manganese on ribbed glass, the effect being somewhat that of etching in soap. The subjects chosen by Mr. Scott relate to the history of the potter's art. Two of the windows are devoted to the porcelain manufactory of China—the various processes of kneading, moulding, and firing the clay; painting and glazing being represented in detail, with a quaint adaptation of the style of Chinese artists that is exceedingly amusing. Two other windows represent respectively Assyrian and Greek Ceramic Art; these reveal an intimate acquaintance with the results of Mr. Layard's investigations, and with the pottery of ancient Greece. Each window has a border in yellow stain, designed in accordance with the subject it surrounds.

These windows deserve and will well repay careful examination, not only on account of the ingenuity of the process and the skill displayed, but also on account of the learning, the refined taste, and the delicate sense of humour visible throughout.

PAINTED ALTARPIECE IN NORWICH CATHEDRAL.

An accurate reproduction has been made for the Museum of the exceedingly interesting painting on wood discovered about 25 years since in Norwich Cathedral, where for 300 years it had served as a table-top, the painting being undermost. A full account of this relic of Medieval Art, written by Mr. Albert Way, appears in the volume of the proceedings of the Archaeological Institute during their visit to Norwich

in 1847. The painting itself was exhibited at the Museum last year. It is in five compartments, representing in the centre the Crucifixion of our Lord; on one side the Scourging and the procession to Calvary, on the other the Resurrection and the Ascension. It appears to have originally served as the reredos of an altar, and was probably taken down and condemned to destruction at the period of the Reformation, but owed its partial preservation to the solidity of the woodwork—though the upper part, including the head of the Saviour on the Cross, has been cut away.

Mr. Way, in the paper above referred to, assigned the painting to the Siennese school, and fixed its date at about 1370. In this opinion Mr. Way's arguments, chiefly based on internal evidence, are very strong, and we see that the Museum authorities have adopted his conclusions in the label affixed to the copy. We confess, however, we are reluctant to admit that so interesting a work could not have been painted in the neighbourhood in which it was found; Dr. Waagen unhesitatingly attributed it to an English origin, founding his judgment on its resemblance to certain illuminations in English manuscripts of the fourteenth century, and we are not without a hope that it may yet be generally recognised as an example of an early English artist. The portion of a rood screen from Hunstanton Church, also in the county of Norfolk, on which are painted figures of the twelve apostles, and which is now on loan at the Museum, and hangs near the reproduction of the reredos, is, we observe, labelled *Flemish*, fifteenth century. Why this should not be claimed as English we do not see. There exists among English antiquaries a somewhat undue readiness to concede a Continental origin to any fine example of Medieval Art in this country, not always excepting even our architecture.

The fidelity of the copy of the Norwich reredos has been attained partly by the aid of photography; the panels having been first photographed of the full size, and then carefully painted over; while the beautiful raised foliage on the portion still remaining of the carved and gilded frame has been reproduced by the electrotype process. The result is so close an imitation of the original, not only of its beauties, but also of the injuries caused by time and rough usage, that the frank avowal of the label is needed to convince the beholder he has not before him the original work.

CHINESE BUDDHIST PAINTINGS.

Ten large coloured representations of Judgment and Punishment after Death, said to have originally decorated a Buddhist temple in China, have lately been presented to the Museum, and are displayed near the foot of the south-eastern staircase leading to the Water-colour Gallery. These paintings are in body-colour over an engraved outline; each is about the size and proportions of an ordinary window-blind; 7 feet long by 3 feet 4 inches wide. In the upper part of each is a seated figure of a judge surrounded by attendants, and apparently deciding the fates of the various criminals brought before him. In the lower division are shown the tortures of the condemned, every varied detail of ingenious cruelty on the part of fiend-like tormentors being represented with horrible minuteness. In one instance the intervention of a celestial deity appears to have been secured by the prayer of a wretch about to be brayed in a mortar: a lotus flower, the stalk of which proceeds from a beautiful female figure in the clouds above the judge, prevents the pestle from descending, notwithstanding the efforts of the fiends who are wielding it.

A curious parallel may be traced between some of the modes of torture represented in these drawings and those in the great Spanish altar-piece which has long formed one of the most prominent objects in the South Court; and which, by the way, has just been enclosed in glass.

BOTANICAL DIAGRAMS.

Professor Oliver, of Kew, has prepared for the Department of Science and Art a series of seventy botanical diagrams, after the system of the late Professor Henslow. On each is mounted a dried specimen of a typical plant of the class to which the letter-press and coloured engravings relate. One set has just been hung in the educational corridor of the Museum.

CHINESE PORCELAIN LAMP.

Mr. W. Maskell has lately lent to the Museum some rare examples of Chinese porcelain, including a lamp which has been judged worthy of special distinction. A frame has been erected for it near the screen of electrotypes in the South Court, and a gas jet is introduced, by means of which it can be illuminated, and all its beauty displayed on those evenings on which the Museum is open. We invite the attention of manufacturers to this application of porcelain as not unworthy of their imitation.

VALE OF CASHMERE.*

A panoramic view in water-colours of this alluvial plain, so familiar to the readers of Moore's poetry,—with its winding river the Jhelum, its canals, and lakes, flowing from Islamabad, and encircling and intersecting the chief town Serinagar,—has lately been presented to the Museum by Mr. William Carpenter, by whom it was painted.

TAPESTRY FROM GOYA'S DESIGNS.

In our January number we gave an account of this Spanish artist, in connection with two paintings by him, 'Youth' and 'Age,' lent by Sir H. L. Bulwer. By a notice now posted in the Museum, it appears that five pieces of tapestry from his designs have lately been stolen from the royal palace at Madrid. Woodcuts of the subjects accompany the request that should these pieces be offered for sale in England, information may be given to the Secretary of the Science and Art Department.

DUTCH CLOCK.

The most costly of the recent acquisitions of the Museum would appear to be a clock, manufactured at the Hague, probably in the second half of the seventeenth century, for which, according to the label, £1,200 has been paid. This high-priced work of Art is in the form of a rectangular temple surmounted by a dome, and is about thirty inches in height. It is of gilt metal covered with open foliage and filigree-work of silver, parcel-gilt; around the base are some panels of silver embossed with groups of figures; small gilt statuettes of heathen deities surround the dome, on the summit of which is a figure of Time. The clock has three dials, on the fourth side is the inscription *H. Breytel, fecit, Haga*. A small model of an hour-glass, partly enamelled, stands below the principal dial; three enamelled miniature portraits, in the style of Rembrandt, occupy corresponding places on the other three sides.

Although a highly ornate piece of furniture, and fairly representative of the taste and Art-workmanship of its age and country, the only portion of the decoration of this clock which appear to us of value to a student is the open-work foliage, in the style prevalent in this country in the reign of Charles II., which covers the three dials.

A DIADEM.

Formed of diamonds and pearls arranged as ears of wheat, roses, and other flowers, has lately been added to the Loan Collection. It is of Viennese manufacture, and is said to have cost £8,000, and to have been first worn at the coronation of Queen Victoria, and subsequently at three other similar ceremonies. It is a good example of purely naturalistic treatment. Whether (apart from the technical skill displayed) it deserves higher praise is a moot point, but it will not fail to secure the admiration of the general public.

R. O. Y.

GERMAN ECCLESIASTICAL ART.*

Dr. Lübke's "History of Art," of which a notice appeared in our columns in the early part of last year, has made his name familiar in our country as an intelligent and trustworthy writer upon Art in its various departments. The volume which Mr. Wheatley's excellent translation offers to the English reader will add to the learned professor's reputation among us, though, from being more circumscribed in its scope, it may not attract so large a class of those who study the records of Art in its entire comprehensiveness; yet Ecclesiastical Art, as it is here discussed, is by no means a contracted field limited to the work of the builder, but it embraces almost every matter that is, however remotely, associated with it; church furniture of all kinds, sculptures in wood and stone, wall-paintings, stained glass, &c., &c.

All history treating of Ecclesiastical Art, has its foundations laid in the basilicas of the early Christians; and as the traditions of heathen Rome were followed in the manner of life as well as in the practice of Art, the public Christian edifices which the first Christian emperor, Constantine, caused, or allowed, to be erected were formed on the models of heathen temples; that is, they were of the order known as classic. Four or five centuries later, arising in a great measure from the seat of Roman government having long before been transferred to Constantinople, the Romanesque style prevailed. This style, Dr. Lübke remarks, "has, by a strange confusion of ideas, been for a long called the Byzantine." The latter, he continues, "certainly took its elementary details, and, indeed, its fundamental forms of building, from Rome; as, on the other hand, we can discover in the Romanesque style elementary details coming from Byzantium, but in reality, both styles are far separated from each other. The Byzantine was more special, while the Romanesque was truly 'Catholic,' that is, it included generally the whole of the then Catholic world." Byzantine Art, strictly so called, reached its climax in the church of St. Sophia, at Constantinople, built in the reign of the Emperor Justinian, about the middle of the sixth century.

The Transition style, which terminated in the pure Gothic, seems to have taken deeper and more lasting root in Germany than either in France or England; while even in Germany the development of Middle-Age architecture was by no means uniform: in Westphalia, for instance, it was nearly half a century later than in towns on the Rhine. Dr. Lübke supplies engravings of two beautiful examples of the Transition period in the choir of the church at Pfaffenheim, and the transept of the Minster at Freiburg. Of the early German Gothic, the interior of the cathedral of St. Stephen, Vienna, of which we introduce an engraving, is a notable specimen. A splendid example of German brickwork in the Middle Ages appears in the gable of the church of St. Catherine at Brandenburg, which has three rose windows, one large and two of much smaller dimensions, of exquisite design. By the way, it would give increased value to the engravings if the dates of the buildings, &c., had been noted, either with them or in the text. Persons who have made architecture their study may not require such aids to determine any epoch, but they would be very valuable and interesting to the non-professional reader.

From the churches themselves—the caskets, so to speak—the author very naturally turns to the treasures contained in them; and the first objects that engage his attention are the altars, concerning which he says, "the expensiveness of the material has brought destruction on the majority of these works. The handsomest of the German examples that have come down to us is the golden altar-table which the Emperor Henry II. presented to the minster at Basle," lately bought at a ridiculously low

price for the collection of the Musée de Cluny, in Paris. "In the elegant column arcades, surrounded by foliage and friezes with animals, are shown, in strictly Byzantine style," the figure of Christ in the centre, having on his left hand the archangels Gabriel and Raphael,

and on his left the archangel Michael and St. Benedict. An engraving of the altar appears on this page, but we fail to discover in the ornamentation any of the "animals" to which reference is made.

The objects that come legitimately within



INTERIOR OF THE CATHEDRAL OF ST. STEPHEN, VIENNA.

the range of the contents of a cathedral or church other than Protestant, and especially during the Middle Ages, make up a long catalogue of Art-works; crosses and reliquaries; chandeliers, candlesticks, and scones; fonts, screens, pulpits, organs, stalls, and shrines,

and many more; to all these, due attention is given in this volume, and a multitude of excellent engravings illustrate the text. The translator, Mr. Wheatley, has given additional value to Dr. Lübke's labours by supplementing his history with an illustrated appendix,



ALTAR-TABLE AT BASLE.

showing the several points of divergence between the ecclesiastical architecture of our own land and that described in the original text. This subject is judiciously handled, and will be of service to the student. He has also added what is very needful to non-professional readers,

a glossary of technical terms; and also what will be useful to all, a copious and well-arranged index. We cordially recommend this volume to the many among us who, either directly or indirectly, are interested in the matter of church architecture and church adornment.

* ECCLESIASTICAL ART IN GERMANY DURING THE MIDDLE AGES. BY DR. WILHELM LÜBKE, Professor of Art-History in Stuttgart. Translated from the Fifth German Edition, with Appendix, by L. A. Wheatley. Illustrated with 184 Engravings. Published by T. C. Jack, Edinburgh; Simpkin and Marshall, London.

ON THE
ADAPTABILITY OF OUR
NATIVE PLANTS TO PURPOSES OF
ORNAMENTAL ART.

BY EDWARD HULME, F.L.S.

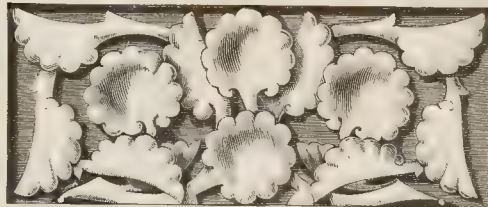
PART IV.

THE GROUND-IVY (*Nepeta glehoma*), the subject of our first two illustrations, is so commonly distributed throughout Britain, that there can be but little need of our dwelling at any great length upon a description of it, though, from its habit of trailing on the ground and among the roots of larger plants, it is not so conspicuous to the eye as many others. Its English name, ground-ivy, refers to its slight resemblance in mode of growth to the common ivy, the subject of our fourth and fifth illustrations, though in every other respect they are very dissimilar, the ground-ivy having rounded, or reniform, leaves growing in pairs up the stem, and the flowers large and of a brilliant colour, tubular, bisymmetrical, while in the ivy the leaves terminate in an acute point, and spring singly from the stem, the flowers small, pale green, multisymmetrical in form, and composed of five distinct petals. The generic name *Nepeta* is derived from *nepe*, a scorpion, from an old belief that the bite of the scorpion was rendered harmless if treated by means of a recipe of which a preparation of our present plant was the leading ingredient. The flower of the ground-ivy, though generally of a deep purplish blue, may sometimes be met with of a pure white. This variation from colour to white is comparatively not uncommon in many of our wild plants, though more especially noticeable in plants of normally blue or purple flowers: thus the purple foxglove, blue Jacob's ladder, pink herb-Robert, purple snapdragon, blue harebell, and many others, are occasionally to be found with white blossoms. The ground-ivy, from its abundance, and also from its past and present medicinal use, may be met with in the works of various authors under a great choice of synonyms: of these alehoof is the most common; others, almost equally familiar, being creep-by-ground, and cat's-foot. When not in flower the general appearance of the marsh pennywort (*Hydrocotyle vulgaris*) is, to a casual observer, not altogether unlike that of the ground-ivy; but the pennywort is only met with on swampy ground, the leaves are peltate or shield-like, the stalk rising from the centre of the underside of the leaf as we see it in the more familiar garden nasturtium (*Tropaeolum majus*), differing in these respects from the ground-ivy. When in blossom, the contrast between the greenish yellow flower of the pennywort and the deep purple of the flowers of the ground-ivy is too marked to permit of any chance of error. The only examples of the use of the ground-ivy with which we are acquainted in the ornament of the past are in a small spandrel in one of the doorways at Rheims Cathedral, and on some of the flooring tiles from the ruins of the Abbey of Chertsey, Surrey. In the latter case the leaves are four in number, in a cruciform arrangement within a quatrefoil; a very simple yet true and effective treatment of the plant; for as the leaves grow, as we have already mentioned, in pairs, and as each pair of leaves is placed upon the stem at right angles to the pairs immediately above and beneath it, the effect produced in looking down upon the plant is necessarily cruciform in character. A great variety of these Chertsey tiles may be seen in the South Kensington Museum: though very simple in design, they afford excellent examples of the true application of the principles which should govern the introduction of natural forms, and are well worthy of the attention of the student of Decorative Art. In both these cases, Rheims and Chertsey, the leaves alone are employed, as the flowers from their intricacy of detail and position upon the plant would require the aid of colour to bring them out with due effect; hence, while the ground-ivy, during its period of flowering is admirably adapted for surface

decoration, muslins, wall-papers, and many other such-like purposes, it is but ill-suited to relief-work in stone or wood.

THE BRAMBLE OR BLACKBERRY (*Rubus fruticosus*), a still more familiar plant than the last, has, so far as we are aware, been but little used in Ornamental Art, though the *Rubus*

ideus, or wild raspberry, may occasionally be seen in MSS. of the sixteenth century. The generic name is highly expressive of the prickly nature of the plant, being derived from an old Celtic verb, *reub*, to lacerate or tear away; while its English word bramble, attests its indigenous nature, descending as it does



GROUND-IVY.

from the Anglo-Saxon name for it, *bremel*. The stems, ordinarily of a pale purple colour with a grey bloom upon them, are pentangular in section, the numerous prickles almost entirely confined to the ridges formed by the angles, and not occurring in the intermediate furrows; the leaves generally with five deeply serrated

leaflets, a rich green on the upper surface, and covered with close white down on the lower; the petals of the blossom varying from pure white or delicate pink to a deep red; and the fruit of a rich crimson, so intense in colour as to appear almost black. The mode of growth admirably fits it for the service of the designer,



GROUND-IVY.

the leaves being very ornamental in form, and the long trailing stems admitting of great freedom of curve, while for its use in Decorative Art a further great recommendation exists in the power of representing the plant under several phases of growth without violating natural truth, as at one and the same time we find the opening

bud, the fully expanded flower, and the fruit of all sizes and stages of development, varying in colour from green, light red, and crimson, to deep purplish black in its progress to maturity. We thus gain great variety of form, and also, when admissible, of colour. The bramble appears to be of especial value in ornament



BLACKBERRY.

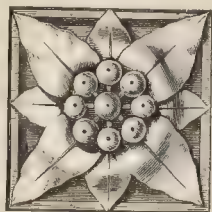
where large surfaces require to be covered by forms at once suitable in scale, interesting in their details, and varied in their character; hence it would seem admirably adapted to muslins and lace, though, so far as we have had opportunity of observation, it has not been thus employed.

Our three next illustrations are based upon

the common Ivy (*Hedera helix*). We have already, in speaking of the ground-ivy, dwelt to a certain extent upon the characteristics of the present plant, and from its abundance and conspicuous appearance, any lengthened descriptive details must be unnecessary, as there can be but few to whom the ivy is not perfectly

familiar. We meet with it upon old buildings, rocks, and in the woods and hedgerows, running over the surface of the ground, or covering the trunks and main branches of the trees with its interlacing stems and masses of rich foliage. Opinions have been very varied as to whether the luxuriant growth of the ivy is detrimental

or not to the trees which it embraces; for while some have considered that its presence is a benefit, and particularly in severe winters, others have held that the compression caused by the long and closely adhering branches impairs the vigour, and stunts the growth of the tree. The belief that the ivy, like the mistletoe, draws its



IVY.



nourishment from the tree is now no longer held, as it has been satisfactory proved that the so-called rootlets (or as they are perhaps more expressively termed by De Candolle, *cramppons*) which we see thrown out from the clinging stems, do not drain the sap of the supporting tree, but must be regarded as a beautiful

mechanical contrivance to aid by their support and grasp the ascent of the ivy. We find that these little bodies are equally developed where masses of rock have to be scaled, and that the plant thrives with equal vigour where support is clearly their sole function; and if, on the other hand, the ivy runs upon the ground, the *cramp-*



IVY.

pons are not developed, as no such supporting members are then needed. The ivy is one of the plants indigenous to Britain, and derives its familiar name from the Anglo-Saxon *ifig*. Considerable differences of opinion have been held as to the meaning of the generic name *Hedera*: the best derivation appears to us to be

that which assigns as its origin the old Celtic word for a rope or cord, *hedra*, as it exactly expresses the characteristic appearance of the growth. The ivy flowers during October and November, a time of the year when but few other plants are in blossom, hence it becomes the favourite resort of various insects; while the

shaped, with a very acute point, the more familiar ornamental form of the five-lobed leaf not being found upon this portion of the plant, hence it is perhaps scarcely legitimate to employ the berries with the five-pointed form of leaf, though in the introduction of the plant in the ornament of the Middle Ages this was entirely disregarded. The ivy was one of the favourite plants of the mediæval ornamentist. Examples of its use are very numerous: of these we need mention but a few. We find the leaves and branches alone introduced, for instance, in wood-carving in the stalls of the choir of St. Margaret's Church, Lynn; in stone-work, as a crocket, in the Chapter-house, Wells; as the foliage of one of the capitals in the choir of Lincoln Cathedral; and in a beautiful example at the springing of an arch at the Minster, Southwell. We find the berries introduced with the leaves (in every case the leaf having five points) in a hollow moulding in the cloisters at Burgos, in a particularly beautiful manner; and in Paris on one of the capitals of the Sainte Chapelle, and again in a similar position in the chancel of Notre Dame—the first of these being twelfth-century work, and curious from the very acute form of leaf employed; the second dating from the fourteenth century. A very good English example may be seen in a spandrel in the Chapter-house, Southwell. In ancient Art we find the Egyptians representing Osiris as bearing an ivy-wreathed *thyrsus*; and upon the Greek and Etruscan vases preserved in the British Museum we frequently see running bands of ornament which we can have little doubt are based upon the ivy; in most of the examples the berries are introduced together with the heart-shaped form of leaf, though in a few cases a three-pointed, or a rounded, form of leaf, still distinctly ivy-like in character, is substituted.

The remaining example in the present part is based upon THE CINQUEFOIL (*Potentilla reptans*). This graceful little plant may generally be met with in abundance; a very favourite habitat being in the low grass and coarse herbage we so frequently find skirting the pathways in country districts. When it has once taken root upon any favourable spot, it speedily throws out long running stems, which, in turn, develop roots from the points whence the leaves spring; in a very short space of time a large extent of ground is covered with a dense mass of the plant, and, from its habit of rooting at each joint, it is with great difficulty eradicated, since if one root alone be overlooked, the labour spent will speedily prove to have been but of little more than temporary use. Regarding the cinquefoil, however, rather from the standpoint of the ornamentist than of the farmer, we are struck by the beauty of its growth, the forms of the individual parts and the general fitness of the plant for employment in Decorative Art. The familiar name cinquefoil clearly alludes to the division of the leaves into five conspicuous leaflets, though when the plant is growing under exceptionally favourable circumstances these are very frequently seven in number. The generic name is derived from the Latin *potens*, powerful, and refers to the strong medicinal qualities possessed by some of the species of *potentilla*. The root of the tormentil (*P. tormentilla*), an allied species, is very powerfully astringent, it has occasionally been substituted for oak-bark in tanning, and with equal success, the leather being in no way inferior in quality. The properties possessed by the roots of the cinquefoil are very similar, but from being less powerful in their operation are now rarely used, their value being more felt at a time when stronger foreign astringents were not so readily procurable. Tormentil root is still retained in the pharmacopœia. The distinctive specific name, *reptans*, already referred to, has evident allusion to the marked feature in its growth; being derived from the Latin *reptare*, to creep. We are not aware of any examples of the use of the cinquefoil in the Art of any past period, though from the size and beauty of form of the leaves and blossoms, and from the grace and freedom of the curves of which the main stem is capable it appears to be well adapted to Ornamental Art.



CINQUEFOIL.

berries are fully ripe by March, and afford a welcome food for the blackbird, missal-thrush, wood-pigeon, and many others, at a season when from the scarcity of other food they become peculiarly acceptable. The Romans dedicated the ivy to Bacchus, and in their sculpture he is generally represented as

crowned by an ivy wreath, from an old belief, mentioned by Pliny and others, that the plant thus worn neutralised the intoxicating effects of wine. The leaves of the ivy vary very considerably in form, a feature which the ornamentist will appreciate. The leaves upon the flowering branches are somewhat egg or heart-

TEXTILE FABRICS

AT THE

SOUTH KENSINGTON MUSEUM.*

THIS handsome volume consists of two parts—an introduction, and a descriptive catalogue. The introduction, which occupies 150 pages, is in reality a very learned history of the materials and the processes of the Art of weaving in the Middle Ages, abounding in details from all sorts of authorities, ancient and modern, and showing that profound intimacy with, and affectionate reverence for, everything connected with the services of the mediæval church which characterise the author's well-known work, "The Church of our Fathers." Here, too, we find the same quaint and playful turns of expression, the easy and unconventional style, the fertility of illustration—pressing things new and old alike into his service—which every reader of the older book will remember with pleasure; and above all we recognise the same absence of all controversial bitterness, and the same generous and large-hearted avoidance of all harshness of expression respecting holders of another creed than his own, even when, as is sometimes the case, it is to their sacrilegious devastations that the irreparable injuries, which the doctor so pathetically describes and deplores, are owing.

After rapidly sketching the history and geography of the commoner raw materials used in weaving,—wool, cotton, hemp, flax,—the author dwells at considerable length on the most beautiful, and for many ages the rarest of all—silk. Although the word twice occurs in the English authorised version of the Old Testament—in Proverbs xxxi. 22, and in Ezekiel xvi. 10, 13—the best authorities agree that the Hebrew original has been wrongly rendered: there is no satisfactory evidence that silk was known to the Western world until long after the days of Ezekiel. The earliest notice of the silkworm is by Aristotle, from whom we learn that the raw silk was in his day brought from China to the Island of Cos, off the coast of Asia Minor, and there woven into those semi-transparent garments so severely condemned by heathen satirists and moralists. Among the luxurious Romans of the empire this costly material was in great request. As coming from the *Seres* of Eastern Asia (the modern Chinese), it bore the name of *sericum*, and hence the two low Latin terms of frequent occurrence in later classical and in mediæval Latin, *halosericum* and *subsericum*; the former applied to a fabric woven wholly of silk, the latter to silk mixed with other less valuable material.

Among the numerous other names applied to silken fabrics in the Middle Ages, sometimes to the great perplexity of the student of early English chronicles and metrical romances, we meet with the terms, *examitum*,—familiar under its abbreviated form of *samt* to the reader of Tennyson,—*ciatoun*, *cedal*, *baudekin*, and a host of others, all of foreign growth: some having originated in the seventh and following centuries at Byzantium, but unknown alike to classical and modern Greek scholars; others, half Greek and half Latin, jumbled together; others the names of Eastern cities, or borrowed from Eastern tongues, but so badly and variously spelt that their Arabic or Persian derivation can hardly be recognised. Through these devious etymological mazes the learned doctor boldly and successfully leads us, sometimes overturning the popularly accepted derivation, as in the well-known diaper, usually traced from "d'Ypres," because that Flemish town was in the fourteenth century and onwards celebrated for its linen, whereas he shows that a word of Greek origin, *diasperon*, was as early as the eleventh century applied to a certain silken textile, and that this word gradually merged, through *diaper*, into *diaper*. Other names of textiles were derived from the patterns figured on them, often emblematic

combinations of the cross or of the Greek letter gamma. Of the various devices formed from these and of the names so originating, as *grammation*, *stauricin*, *polystauron*, &c., much that is of special interest to the student of ecclesiastical symbolism is pleasantly told by the doctor.

The second section of the introduction relates to embroidery, an art in which the present day has witnessed a great revival in this country, and also in many parts of the Continent. It is gratifying to learn, that throughout the Middle Ages, even anterior to the Norman Conquest, English needlework was highly appreciated both at home and abroad. The Sion Cope, the glory of the South Kensington Collection, is undoubtedly of English origin.

Respecting the Bayeux tapestry, of which the Museum possesses a fragment, the Doctor has much to say, that did space permit we would gladly quote, but we must refrain.

The descriptive catalogue itself occupies 340 pages. A considerable part of the collection to which it relates, was purchased as a whole from Dr. Bock, Canon of Aix-la-Chapelle, who has enthusiastically devoted many years to searching throughout Europe for specimens of mediæval textiles; and Dr. Bock relates, with not unnatural self-gratulation, how this enthusiasm was first kindled by the sight of a cope of English manufacture, designed by the late A. Welby Pugin for the well-remembered Mediæval Court of the Exhibition of 1851, in the organisation of which the learned Doctor himself took a leading part; as indeed he did in many other of Pugin's undertakings. We lately heard that another division of the Bock collection has been acquired for the museum at Berlin; possibly this may account for the mutilated condition of some of the rarer specimens here, of which portions may have been needed for both museums. Many of the fine vestments and other textiles in the South Kensington Collection were not acquired through Dr. Bock, but purchased separately at various times. Among these, is the "incomparable" Sion Cope, the history of which is singularly romantic. Dr. Bock who believes, judging from the armorial bearings embroidered on its orphrey, that it was worked in or near Coventry, devotes sixteen pages to a description of the method of its execution, and of the various sacred subjects, scriptural and legendary, represented on it. Worked probably while the re-erection of Westminster Abbey by Henry III. was in progress, it appears to have, by some unknown channel, reached the nunnery at Sion, near Isleworth, whence, during the progress of the English Reformation, it was carried by the nuns in their wanderings through Flanders and France to Portugal, where they halted. There the sisterhood remained, until the political troubles of that country in the early years of the present century drove them back to England, where one of the Earls of Shrewsbury gave to these poor ladies an asylum in their declining years. To him they bequeathed their few treasures, including a fine MS. "Martyrologium" of their house, now in the British Museum, and this Cope, which at the Alton Towers sale a few years since came into the possession of the Museum.

Another piece of needlework in the collection, a German embroidered table-cover (No. 4456), tells its own history in five long German inscriptions, narrating with touching simplicity, in the person of the lady who worked it, how she, to honour her husband, wished on her marriage in 1585 to adorn and increase the house furniture, and worked with her own hand this and other cloths; then follow accounts of the births of her children, interspersed with many pious reflections; then, in 1599, is recorded the death of her "truly beloved husband, the Squire Henry von Geispitzheim," closing sadly with the death of her youngest son, and a prayer that "our faith may be true to believe in Thy word steadfastly until we sink into the slumber of death." This table-cover is stated by the label to have been acquired for the small sum of 11s. 8d.

But we must not further linger over the many fascinating episodes which meet us in the

latter pages of this attractive book, the account of the tapestry alone would tempt us to extend this notice to double its length, were we to venture to begin. We heartily commend the book, with, however, one reservation. While fully granting the excellence of the typography (from the well-known press of Whittingham and Wilkins), the goodness of the paper, the liberal margin, the appropriate binding, the beautiful illustrations, some of them in chromolithography, we cannot refrain from wishing that it had been produced, even at the sacrifice of many of these attractions, at a much lower price. A guinea and a half is three times, if not six times, as much as the majority of readers desirous of acquiring such a volume could afford; and it is a book not to borrow or refer to in a library, but to possess and to study at leisure, amidst the objects it so well describes.

R. O. Y.

SELECTED PICTURES.

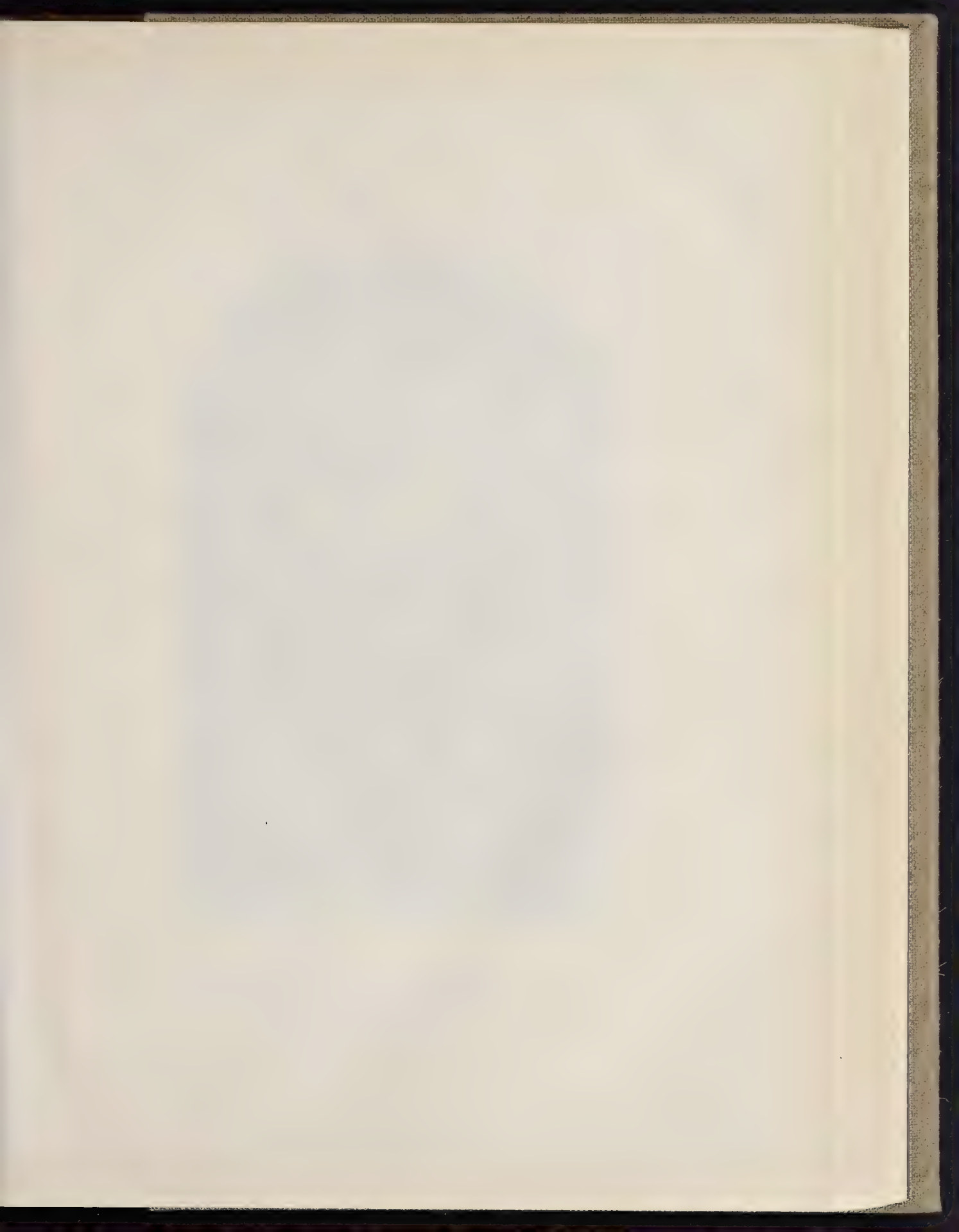
STA. BARBARA.

Palma, Il Vecchio, Painter. H. Merz, Engraver.

STA. BARBARA is one of the numerous saints whose names are registered in the chronicles of the Roman Catholic Church; she is said to be the patron of those who, without her intercession, might die impatient. We cannot find the history of the lady in any work within our reach, but some idea of the sufferings and death to which she was subjected may be gathered from the attributes with which she is invested in pictures. These are a tower, her father having imprisoned her in one when a child; and, secondly, the sword by which she was beheaded: to these may be added a third, as the result of the faith and endurance of her life; this is a crown, the symbol of victory and reward. Sta. Barbara, who was the patron saint of Mantua, appears sometimes in pictures by the old masters, either alone or in association with other figures. In Raffaele's famous Madonna di San Sisto, in the Dresden Gallery, she is seen kneeling on one side of the Virgin Mary, while St. Sixtus kneels on the opposite side; the representation of Sta. Barbara in this picture is very beautiful. Beltraffio, a painter of the early Milanese school, who died about 1516, left behind him a Sta. Barbara, which is now in the Museum of Berlin; it is a noble, dignified, and statuesque figure. So also is that which is introduced here. Kugler writing of Il Vecchio, says:—"His principal work, however, is an altar-piece in seven divisions, Sta. Barbara with the palm-branch being in the centre, a figure of such devotion and grandeur of repose as Venetian Art has seldom produced." A mere glance at the engraving will show the justice of this opinion; there is a stately, queen-like dignity, allied with grace, in the attitude of the saint, no less than in the expression of her face, said to have been copied from that of the artist's daughter, the beautiful Violante. Sta. Barbara holds in her hand the palm-branch, the emblem of victory; and wears a crown, apparently of thorns, perhaps to symbolise her sufferings.

Jacopo Palma, called Il Vecchio, to distinguish him from his great nephew, whose name was also Jacopo Palma, but who acquired that of Il Giovine, was born about the year 1510, at Serinalta, in the Bergamese territory, but he belongs to the school of Venice, where he especially studied the works of that great colourist Giorgione; in the Sta. Barbara he seems to have adopted him as his model.

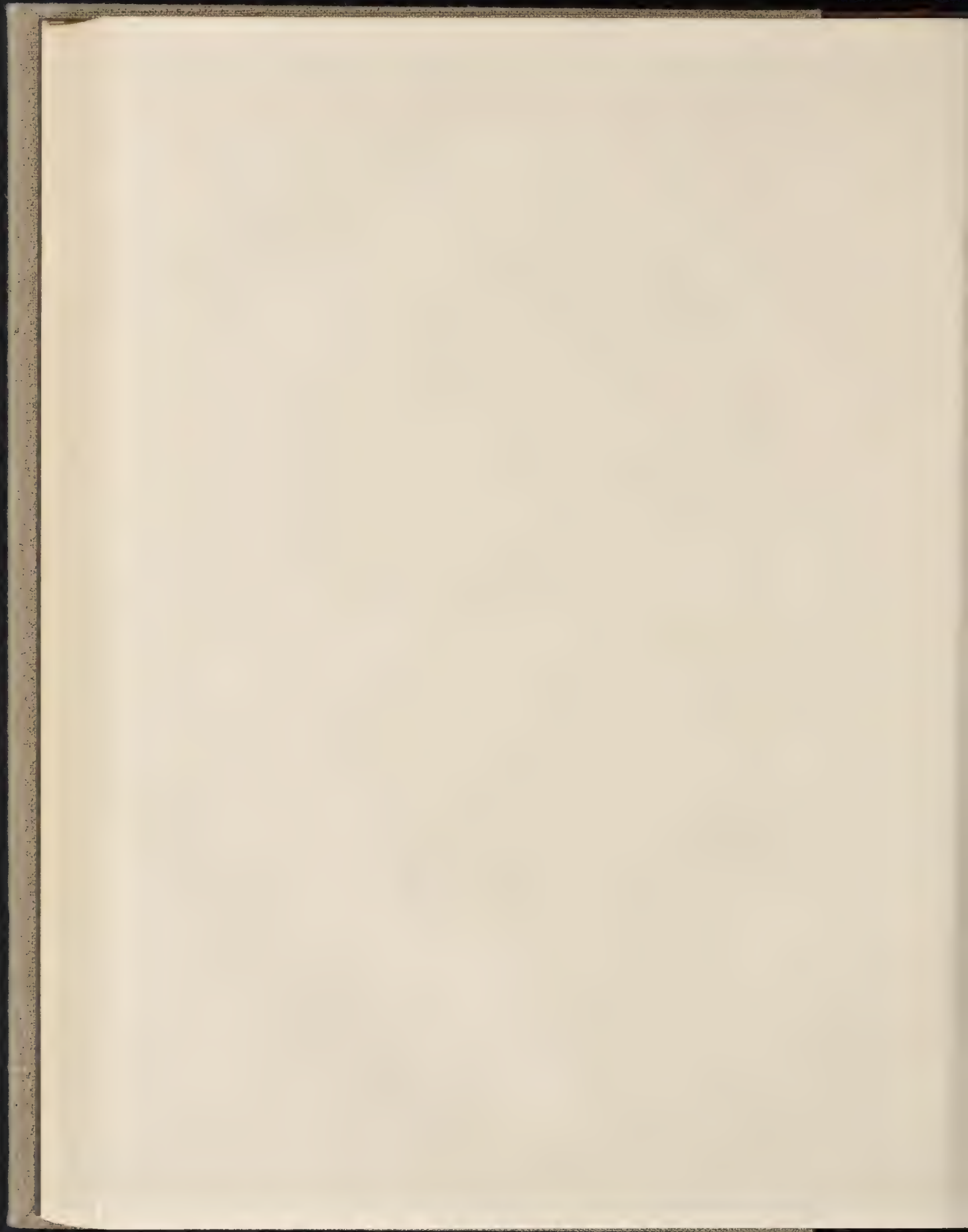
* TEXTILE FABRICS IN THE SOUTH KENSINGTON MUSEUM. A Descriptive Catalogue of the Collection of Church Vestments, Dresses, Silk Stuffs, Needlework, and Tapestries, forming that Section of the Museum. By the Very Rev. DANIEL ROCK, D.D. London. Chapman and Hall.





ALLEGORIA

ALLEGORIA



BRITISH MUSEUM.

The demand that the British Museum should be opened to the public at those hours during which alone a large portion of the inhabitants of London have any time at their own disposal, appears at first sight to be based upon such self-evident justice, that it is necessary to inquire, with some degree of care, into the objections urged against the step.

We shall not be judged uncharitable if we come to the conclusion that the first of these objections is one dictated by the spirit of Red Tape. In fact, it is the result of a very common, and not altogether execrable, infirmity of human nature. The officers and employés of the Museum, like those of the War Office, the Admiralty, or any other national, or thoroughly permanent, institution, want people to let well alone. They "don't want to be bothered." They have kept certain hours during the whole term of their official existence, and they do not wish to alter them; above all, to alter them in the sense of giving more work for no more pay. Nor is this view entirely unjust.

The reply to this argument of passive resistance is short, but conclusive. Let the pay be in proportion to the work.

This brings upon our back another opponent. The strings of the public purse, in all matters where economy will look well upon paper—no matter at what terrible after-cost—are so scrupulously, or rather so ostentatiously, tightened just now, that if it come to paying more, reasons abundant against change will occur to the official mind. Now we are far from saying that pay, if justly proportioned to work, *will* be more than at present. It might even be less. But to make such a question depend for its solution on a few hundreds more or less per annum, added to the thousand pounds per week now spent on the museum, shows a cynical disregard of the national welfare for which any person, save the few who evince it, would blush. If the working classes of England wish to see the British Museum, shame will hereafter be his lot who keeps them out because it will, or may, swell the Estimates by a few hundreds per annum.

When, then, do the working bees want to flock to this time-honoured comb? There comes in a question of very different magnitude from the two former paltry quibbles. They want to come after working hours. What does that mean? It means after dark in the winter, and before the long twilight in the summer. It is, therefore, a question of lighting.

Put in that way, the matter settles itself. The Museum should be open during daylight, and no longer. Early daylight, indeed, our habits do not lead us to economise as fully as do the industrious inhabitants of some other countries. Late daylight should be devoted to the convenience of the working-classes. To light the building so as to allow of its being advantageously visited at night would be to incur a risk which no one would be justified in meeting. Fire is the natural and most terrible enemy of Art. To light up the British Museum for nightly visitors would be to trifle with the safety of one of our most precious depositories.

It results from this view of the case that what the public have a right to expect is, that the British Museum should, as a rule, be open from eight or nine o'clock in the morning until sunset. The length of time during which it would be accessible to strangers, would thus vary according to the season of the year. In providing for the proper watching of the galleries under this new arrangement, it might be well to consider intelligence as one among the qualifications of the guardians. Without turning policemen into lecturers, the convenience of the public would be much regarded, and, indeed, the national dignity might be better maintained if the officers of the institution were reminded that whatever be the esteem in which they hold themselves, they are, after all, public servants. If from the highest to the lowest department it was once understood that a civil and intelligent answer was to be given to a reasonable question, the Museum would do much to regain its lost popularity.

PICTURE SALES.

The tide of picture sales which, hitherto, during the present season, has flowed very strongly on the shore of France, has now fairly set in on our own coast. On the 30th of April Messrs. Christie, Manson and Woods sold, at their gallery in King Street, St. James's, the collection of about ninety pictures, chiefly of the old and deceased masters, formed by the late Mr. William Delafeld, of Lowndes Square, Knightsbridge. A few water-colour drawings were included in the collection, the principal example being a fine specimen of Copley Fielding, which was bought by Messrs. Vokins for the sum of 255 gs. We may remark that the sale attracted a very large company to the rooms, and that the "lots" generally induced keen competition.

The oil-pictures included:—'Charity,' G. Koller, a capital work of this living Belgian artist, 111 gs. (McLean); 'A Squall at Sea,' and 'A Calm,' by H. Koekkoek, another living Belgian painter, 95 gs. (McLean and Nixon); 'Old Man and Woman playing Cards,' D. Teniers, 150 gs. (Rutley); 'Peasants playing Cards,' Brauer, 155 gs. (Wardell); 'River Scene,' Vander Capella, 125 gs. (Pearce); 'Portrait of Le Teller, Chancellor of Louis XIV,' Mignard, 125 gs. (Durlacher); 'View on the Dord,' Von Stry, 105 gs. (Heugh); 'Maddona and Infant Jesus,' Sasso Ferrato, 130 gs. (Wheeler); 'The School-House of St. Roch, Venice,' Canaletto, 135 gs. (Francis); 'Church of Sta. Maria della Salute, Venice,' Canaletto, 310 gs. (Francis)—both these pictures were formerly in the Fonthill collection; 'View on the Dord,' A. Cuyt, 162 gs. (5 Nixon); 'Portrait of Rubens,' by himself, very fine, formerly in the Woodburn collection, 460 gs. (Pearce); 'A Waterfall,' J. Ruysdael, No. 48 in Smith's catalogue, 275 gs. (F. Nixon); 'Sea View,' with fishing-boats and figures near a pier, small, 515 gs. (Agnew); 'View of Haarlem,' J. Ruysdael, small, £370 gs. (Rutley); 'A Seapiece,' with two figures reclining on the shore, Backhuysen, 140 gs. (Francis); 'A Scene on the Ice,' A. Vander Neer, very fine, 355 gs. (P. Nixon); 'Landscape,' a wooded scene at evening, A. Pynaker, 95 gs. (Hibbert); 'A Card-party,' Jan Steen, from the Oppenheim collection, at the sale of which, in 1864, it was bought for the sum of 480 gs.—it now fetched 500 gs. (Pearce); 'Sea View,' with vessel saluting some one who has just left it in a boat, W. Vander Velde, 210 gs. (Francis); 'Sea View,' with a man-of-war in a fresh breeze, W. Vander Velde, from the Scarisbrick collection, 400 gs. (Addington); 'The Astrologer,' Gerard Douw, an exquisite specimen of the master, very small, 760 gs. (M. Colnaghi); 'View in the Gardens of a Convent,' Vander Heyden, 360 gs. (Francis); 'Landscape,' a cottage on the left, in the centre a man with a stick on his shoulder, preceded by a dog, on the right a group of trees, and a fallen tree in the foreground, Hobbema, small, but considered the gem of the collection, 1,680 gs. (Addington); 'Attachment,' Sir E. Landseer, exhibited at the Academy in 1830, 550 gs. (Agnew); 'Ruin near King's Bromley, Staffordshire,' Gainsborough—painted for the family of the late Mr. J. Newton Lane, 750 gs. (Agnew); 'Portrait of Lady Anne Windsor, daughter of Lewis, fourth Earl of Plymouth, and wife of Sir Thomas Broughton,' Sir J. Reynolds, 210 gs. (Sir C. Mills); 'View on the Banks of the Arno,' R. Wilson, 505 gs. (Thornhill).

A 'Head of a Young Girl,' by J. B. Greuze, from the collection of the late Mr. George Hibbert, of Portland Place, was afterwards sold for 400 gs. to Mr. Wilson. The day's sale realised £12,293.

A valuable collection of pictures, chiefly in water-colours, belonging to the late Mr. John Smith, of Prince's Gate, was sold by Messrs. Christie, Manson, and Woods, on the 4th of May. Of the water-colours the principal examples were:—'View on the South Coast,' with stranded vessels and boats, Copley Fielding, 195 gs. (Hill); 'Scarborough from the Sands,' C. Fielding, 300 gs. (Agnew); 'Arundel

Castle from the Meadows,' C. Fielding, 280 gs. (White); 'Southampton Water,' C. Fielding, 485 gs. (Agnew); 'The Pass of Killiecrankie,' C. Fielding, 385 gs. (Agnew); 'Rivaux Abbey,' from the collection of the late Mr. Hutton, of Clapham, C. Fielding, 650 gs. (Agnew); 'The Cottage Door,' Birket Foster, 101 gs. (Anson); 'View in Surrey,' with cows and sheep, B. Foster, 190 gs. (Vokins); 'Art and Liberty,' L. Gallati, 115 gs. (McLean); 'The Lost Path,' F. Goodall, R.A., 140 gs. (Agnew); 'Swiss Peasant-woman going to Mass,' Carl Haag, 105 gs. (Agnew); 'The Tomb of the Three Kings, Cologne Cathedral,' L. Haghe, 250 gs. (Agnew); 'Purple and Yellow Plums, and Red Currants,' W. Hunt, 120 gs. (Agnew); 'Bird's Nest and Apple Blossom,' W. Hunt, 120 gs. (McLean); 'The Death of the False Herald,' Sir E. Landseer, R.A. (engraved), 250 gs. (Agnew); 'The Mock Duenna,' Periera's Studio, D. Macdise, R.A., 250 gs. (Agnew); 'Burn Bogle Castle,' with boats and figures, C. Stanfield, R.A., 250 gs. (Garrard); 'Sea View,' with a fishing-boat lowering sail, and men-of-war—approach of a storm, C. Stanfield, R.A., 410 gs. (Agnew); 'A Mountain Scene,' with goats and kids, F. Tait, 100 gs. (Bale); 'The Stepping-stones,' F. W. Topham, 120 gs. (Agnew); 'Drove of Highland Cattle,' H. B. Willis, 141 gs. (Agnew).

The following are by J. W. M. Turner:—'Cologne,' 200 gs. (Agnew); 'The Castle of Elt, near Coblenz,' 150 gs. (White); 'Rousen,' from the Bicknell collection, 300 gs. (Agnew); 'Château Gaillard, on the Seine,' from the same collection, 190 gs. (White); 'Lowestoft,' 125 gs. (Agnew); 'View on the Coast of Yorkshire,' done for the "England and Wales" series, a magnificent drawing, 600 gs. (Agnew); 'View on the Lake of Lucerne,' 410 gs. (Agnew); 'Windsor Castle, from the Thames,' the celebrated work engraved in the "England and Wales," 680 gs. (Agnew).

The oil-paintings included:—'Isle Mayor, on the banks of the Guadalquivir,' R. Ansdell, A.R.A., 141 gs. (Agnew); 'River Scene,' with ferry-boat and cattle, and 'A Classical River Scene,' with ruins, figures, and sheep, in the foreground; both by Sir A. W. Calcott, R.A., 655 gs. (Bennett); 'Landscape,' upright, with cattle, T. Creswick, R.A., 180 gs. (Agnew); 'The Sailor's Letter,' E. Frère, 245 gs. (Garrard); 'The School—Dinner-time,' E. Frère, 160 gs. (Agnew); 'The Sailor's Holiday,' and 'Sea-urchins,' a pair by J. C. Hook, R.A., 400 gs. (Cox); 'The Painter's Honeymoon,' F. Leighton, R.A., 385 gs. (Barrett). The whole collection, numbering seventy works, sold for £12,432, 10s.

Messrs. Christie, Manson, and Woods, sold, on the 7th of May, the collection of pictures made by the late Mr. T. Creswick, R.A., and the works from his own pencil which, at the time of his death, were yet in his possession. Many examples of the latter, both in oils and in water-colours, were sold in pairs, and even in threes; these it is unnecessary to record. Of those which were sold singly were the following among the oil-paintings:—'A Rustic Bridge,' 100 gs. (Agnew); 'The Forge,' 210 gs. (Agnew); 'Castle Campbell,' with figures introduced since the death of the painter by W. P. Frith, R.A., 270 gs. (Threlfall); 'The coming Shower,' 115 gs. (Agnew); 'A Common by the Seaside,' with donkeys, 105 gs. (Agnew); 'The Village Forge,' 170 gs. (Baker); 'Dorothy Vernon's Doorway,' Hadden, with a figure of a lady sketching, by A. Elmore, R.A., 165 gs. (Fitzpatrick); 'Sunshine and Showers,' with figures by J. W. Bottomley—exhibited last year at the Academy—650 gs. (Agnew).

The pictures in the collection by other artists included:—'The Duet,' Plassan, 155 gs. (McLean); 'Scene on the French Coast,' boats unloading—one of the finest examples of the painter, C. Troyon, 580 gs. (Agnew); 'Two Cows in a Landscape,' C. Troyon, 260 gs. (Hollander); 'Landscape in Auvergne,' early morning, cattle ploughing, A. Bonheur, 205 gs. (Gilbert); 'The Douane,' A. F. Biard, 125 gs. (Agnew); 'The Pirate Ship,' a large canvas, A. F. Biard, 130 gs. (Agnew); 'A Brittany Girl,' F. Stone, A.R.A., 150 gs. (Mounsey);

'Melons, Pineapples, Grapes, and Flowers,' T. Greenland, 195 gs. (Fitzpatrick); 'Scene from Molière,' W. P. Frith, R.A., and presented by him to Mr. Creswick, 230 gs. (Agnew); 'The Shepherd's Revenge,' R. Ansell, A.R.A., the landscape by Creswick, 115 gs. (Lloyd); 'Spanish Gossips,' D. O. Gibson, 155 gs. (Agnew); 'The Sick Child,' J. Clark, the painter's chief and well-known work, 230 gs. (Agnew). The whole realised £7,250.

We have a few sales in Paris to report since our last.

The collection of the late M. Vis Blockhuyzen was sold on the 1st and 2nd of April, producing £4,865. The more important pictures were:—'The Pasture,' Berghem, £112; 'View of Rhenen,' Cuypp, £204; 'Portrait of Professor Hornbeck,' F. Hals, £164; 'Portrait of a Dutch Burgomaster,' Vander Helst, £164; 'The Downs of Scheveningen,' Vander Meer the elder, £132; 'The Lace-maker,' Vermeer, more generally called Vander Meer of Delft, an artist, until lately, but little known and appreciated, £240; 'Portrait of a Gentleman,' P. Morelze, £117; 'Night Effect,' Vander Neer, £122; 'Portrait of a young Nobleman,' Ovens, £120; 'Portrait of M. Huygens,' Rembrandt, £328; 'The Shady Walk,' Ruysdael, £264.

On the 22nd of April the collection of modern pictures formed by M. Yakounschikoff, of St. Petersburg, was sold in Paris. It comprised about fifty paintings, of which the most important were:—'An Italian Sea-port,' A. Achenbach, £280; 'The Road,' Bonington, £162; 'Reading the Scriptures,' Mlle. Henriette Browne, £240; 'View in Switzerland,' Calame, £260; 'The Violin Player,' Decamps, £220; 'Landscape—Rain,' Decamps, £164; 'Brother and Sister,' P. Delaroche, £92; 'Art and Liberty,' L. Gallait, a small replica of this favourite subject of the painter, £288; 'Landscape' (Koekkoek), £140; 'A Venetian Wedding,' G. Koller, £130; 'The Italian Improvisatore,' L. Robert, an important fragment of the picture destroyed in the Palais Royal, in 1848, £120; 'Recruiting,' H. Tenkate, £160; 'Cattle in the Pasture,' Verboeckhoven, £260; 'Flowers of the Garden,' F. Willems, £100. The collection realised £4,000.

ART IN IRELAND AND THE PROVINCES.

DUBLIN.—The noble statue of the late Earl of Carlisle, cast in bronze from the model by J. H. Foley, R.A., was unveiled in the Phoenix Park, on the 2nd of May, in the presence of the Lord-Lieutenant, the Countess Spencer, and a distinguished company. The figure is upwards of eight feet high, and stands on a pedestal of nearly the same elevation: this is of Wicklow granite. The earl appears habited in the robes of Grand Master of the Order of St. Patrick, with the badge, the garter, the ribbon of the order, &c., &c. The robes are thrown back so as to display the entire front of the figure, which leans slightly to the right; the left arm resting on the hip, the right hand supported on a book. In this statue, and those of Burke and Goldsmith, in front of Trinity College, Mr. Foley is well represented in the capital of his native country—the sister Isle.

KILKENNY.—In the vestry and chantry of the parish church are some pictures, but so defaced with dirt as to be scarcely intelligible, says the *Architect*. One is an original portrait of Baxter, and there is a portrait of Edward VI. by Holbein, and a fine painting of the martyrdom of St. Stephen. Mr. Kennedy, an artist locally known, has been commissioned to clean and restore them.

LIVERPOOL.—The marble statue of the Right Hon. W. E. Gladstone, by Mr. Adams-Aston, to which we alluded last month, has been placed in a niche of St. George's Hall. It represents the Premier as if addressing the "House;" the figure, which is clothed in rich, yet simple, classic drapery, is dignified and sculptural.

ART IN CONTINENTAL STATES.

ANTWERP.—As we stated two or three months back, a Fine Art Exhibition—the nineteenth triennial—will be held this year in Antwerp. It is open to artists of all countries, and will commence on the 14th of August. Contributions must be sent in not later than the 28th of July, to the Société Royal des Beaux Arts, Rue de Venus. Information relative to the exhibition may be had by applying to this address.

BRUSSELS.—The Academy of Arts has elected Messrs. Slingeneer and A. Robert members, to fill the vacancies made by the deaths of M. Navez and the Baron Leys.

CANADA.—The second annual exhibition of the Society of Canadian Artists (under the presidency of Mr. C. J. Way) took place in February, and was quite a success. It was followed in March by the *conversations* and exhibition of the Art-association, at which H.R.H. Prince Arthur was present.

HAVRE.—The exhibition of Fine Arts in this town is announced to be opened on August 15th, and to close on October 1st. Foreign contributions are invited, the directors undertaking to pay the carriage of works within the French frontier under certain conditions. All particulars may be learned by application to M. Orchard, the Musée, Havre.

KERTCH.—The *Moniteur des Arts* reports that there has recently been found in a tomb in Kertch, in the Crimea, three statues, representing respectively a sphinx, a syren, and a Venus; the last is of terra-cotta, painted. They are assumed to be of the time of Alexander, and have been transported to the museum of the Hermitage, St. Petersburg.

MADRID.—The Spanish Government has given notice that five pictures, by Goya, have been stolen from the Royal Palace in Madrid. The subjects are an allegorical satire, two representations of young children, a guitar-player, and hunters, dogs, &c., in the open field. Engravings of these works have been distributed to the principal museums in Europe, to insure detection in case the pictures are offered for sale.

PARIS.—The Louvre has recently acquired four magnificent antique bronzes, found at Herculaneum in the last century, which have lately been in the collection of Count Tyszkiewicz. They are a statuette of Hercules, a head extremely beautiful of a young man, a bust of the Emperor Emilien, and a mirror-case, upon the lid of which Venus is represented riding on a goat.—The mural decorations in the Church of St. Germain-des-Près, commenced by the late Hippolyte Flandrion, have been completed by M. Cornu, whose subjects are 'Christ blessing Little Children,' 'The Transfiguration,' 'Christ as the Saviour of the Just,' 'Christ sending forth the Disciples to preach the Gospel,' besides four single figures, Sta. Helena, St. John with the cross, St. Peter, and St. Francis d'Assise. Paris critics speak very highly of these works.

ROME.—The presidency of the Academy of St. Luke, vacant by the death of Tenerani, the sculptor, has been conferred on Signor Coghetti the painter, whose frescoes in Santa Maria in Trastevere and other churches are familiar to all who know the modern Art of Rome. Signor Giacometti, whose great work is the viaduct of l'Arriocia, succeeds Tenerani as Curator of the Public Galleries and Museums.—The British Archaeological Society of this city has begun the season with its usual vigour, and with even greater success than on former occasions. The weekly meetings are so well attended that the large room of the society is always full; and the excursions following the meetings, to examine the objects on which the lectures have been given, are highly appreciated.—According to the returns of the Minister of Commerce, in the Pontifical States, there have been exported from Rome, in the year 1869, old master pictures, 875,938 francs; modern sculpture, 28,634 francs; modern sculpture, 1,378,094 francs; total, 2,332,442 francs; equivalent, in sterling, to £38,297.

THE FRENCH EXHIBITION OF 1870.

PALAIS DE L'INDUSTRIE.

In quantity of contribution, the present Exhibition surpasses all that has been done hitherto in this quarter. The augmentation may scarcely be attributed to any influence of the new and more liberal régime, under which Fine Art is now organised in France, as that has only come into action with the year's opening.

The fact, however, may be simply set forth by the following table, comparing the contents of the present exhibition, with those of the year gone by:—

	1869.	1870.	Increase.
Oil-paintings ...	2,433	2,991	558
Drawings ...	758	1,235	480
Sculpture ...	554	684	130
Architecture ...	93	138	45
Engravings ...	292	304	12
Total Increase			1,204

The total numbered catalogue of 1870 (including 26 medallions and 56 lithographs, which are set off evenly against those of 1869) stands at 5,434!

It must be expected that, in such a range, there should be a vast prevalence of mediocrity. On the other hand, what with the severely sterling education of the French school and the vivid competitive fancy of its pupils, but little of the grossly defective should be anticipated.

The proposed regulation of withdrawing a privilege of selection from the great central hall has not been carried out. In several instances a preference, in that regard, has been conceded. Its chief work, and of a high order, is Cabanel's 'Death of Francesco de Rimini and Paolo.' This is given in life-size figures: the scowling avenger withdrawing darkly behind a curtain, leaving his victims, the one reclining calmly on her couch, in the deep sleep of death, the other, in the last contortions of an effort to reach her as she falls. The tenderness of feeling so characteristic of the artist's works, is not lost or forgotten here. The scene is deeply realised. Touch in this large canvas is imperceptible, but its *chiaroscuro* is elaborated with great power: in the former, there is over refinement. In M. Cabanel's portrait of 'The Duchess de V—,' also in this saloon, this is not so felt. The lady is of most delicate mould, and in depicting her, exquisite miniature finish of pencilling is not out of place.

A more ambitious canvas on these walls does credit to the pencil of Robert Fleury (Tony), who came so startlingly before the public in 1866 with his fine picture of the 'Warsaw Massacre.' This again deals in high historic tragedy, 'The Sack of Corinth,' by the Roman Consul Mummius, when the town and all within it was burnt down, except the women and children, who were sold as slaves. A group of the latter occupies the whole foreground of the composition. To the right, the air is filled with conflagration; on the left, and considerably in the distance, are marshalled the Roman legionaries. The consul halts his horse grimly at their head. There is no soldier near the front—the grouping female figures are academic, but do not tell their story. The painter was not so full of his theme as in the Warsaw tragedy. He advances, however, as a colourist, and will, no doubt, assume the place of a master.

Of a subject most happy in theme and treatment, we find a touching example in an illustration of 'Faust' by L. E. Adan, a worthy pupil of Cabanel. This represents Marguerite prostrate in her despair against the statue of the Mater Dolorosa. The darkness of the church harmonizes with the situation, and against it is admirably contrasted a bright group of women at the well, as perceptible through the distant church-door. We have seen few illustrations of the great German work to equal this. M. Adan has rather the advantage of his master in vigorous handling.

For that genuine feeling which renders a work invaluable, we must note a modest

canvas by M. Trayer, 'Une Sour de Bonsecours de Troyes'—representing a Sister of Charity contemplating beside its cot, and reciprocating the sweet affectionate expression of a young girl, whom she, doubtless, has tended through the sufferings of sickness. From the power here displayed—and something of the kind we had from M. Trayer in last year's exhibition—we shall assuredly look for future productions of great beauty.

A fine picture by P. D. Philippotaux, like M. Robert Fleury's, illustrates the horrors of war, but with an eloquence in its simple incident which touchingly tells its tale. Ruin is indicated around, and a whirlwind of strife seems passing away. In the foreground, by a wrecked dwelling, lies the body of a fair girl—she has lost life and all. A mother, age-stricken, clasps her hands over her in despair akin to madness. The realisation of this work is, in all respects, most artistic. It is one of those cases where the nude is legitimately introduced without palpable indecency.

The obvious and utter breach of propriety, in regard to this same nude, was probably never before so lavishly perpetrated as in this exhibition. In the range of *salons* there are no fewer than one hundred revelations of this mere modelling. Among them are singular contrasts of style, and not a few of striking beauty; but, after all, there are bounds to decency, which need not be recklessly transgressed.

There is a fair share of portraits on these walls; several of very high quality. Let us give, as due, the leading merit to a lady. In last year's exhibition, the place of honour was assigned to Mlle. Nellie Jacquemart, for a living likeness of M. Duruy, Minister of Public Instruction. The same pencil has equally distinguished itself on this occasion with a three-quarter portrait of Marshal Canrobert, and a full-length of a titled lady—the latter as marked by elegance as the former by vigorous characteristic. What especially distinguishes Mlle. Jacquemart, is a style thoroughly masculine, and contrasted with what we may denominate the photographic mode, to which even such names as that of Ingres are attached. It may not be too much to place her even at the head of the French school. M. Cernak has two works which hold strongly in rivalry to this fair leader; so also may it be said of M. Jalabert. The names of Duran, De Coninck, Cambon, Perignon, Muraton, and Compe-Calix, may also be noted as strong in portraiture. Among French landscape-painters Corot is allowed the first honours; but his theory of divesting foliage of substance, and pretty nearly of form, cannot hold good beyond Paris. His error is a pity, for he has much that is excellent to set off against it. No landscape-painter more thoroughly gives to the eye the sense of "air, thin air." Blum of Dantzic, Coomans from Brussels, Achard, and Ricket, are prominent among the very numerous body of exhibitors who now study nature with more or less of favour, and with styles subtle or smudgey, as it may be.

The most remarkable sea-view in this collection is M. Courbet's 'Mer Orageuse,' in which there is too much of the ponderous given to the roll of "the vast deep."

It is needless to say that a gush of cabinet works of *genre* permeates every quarter of this vast exhibition. Many of these are very beautiful in theme and treatment. Among them are several very successful in a vein of wit, or broader drollery. Such is Cortazzo's 'Séance Interrompue,' where a young artist is compelled to screen his model, after the manner of Joseph Surface, upon the abrupt invasion of his studio. So Vibert's 'Gulliver fettered as he sleeps,' so also Tissot's 'Partie Carrée,' 'Under the Greenwood Tree,' and so assuredly is Zamacois in his 'Education d'un Prince,' in which he unites to a style of handling emulative of his master (Meissonier), a sense of comedy of which that great artist is incapable.

Among a vast range of sculpture, which figures in the garden of the Palais, there are a few fine works—some of them repetitions in marble or bronze of subjects already applauded in the plaster.

M. E. C.

THE NATIONAL GALLERY.

THE following list has been officially published of pictures bought for the National Gallery: it shows what they are, when and how acquired, and the prices paid for them. It embraces a period from December 31st, 1865, to the end of March of the present year.

Subject of picture, 'Rhetoric,' and 'Music,' painter, Melozzo da Forlì; date of purchase, June, 1866; former proprietor, Mr. W. Spence, Florence; price £600; 'Christ Blessing Little Children,' Rembrandt, July, 1866, Herr Suermondt, Aix-la-Chapelle, £7,000; 'Portrait of a Lady,' Pietro della Francesca, July, 1866, Signor Egidi, Florence, £160; 'Portrait of a Parish Clerk,' Gainsborough, May, 1867, Mr. J. Wiltshire, London, £325 10s.; 'Head of a Saint,' Domenico Veneziano, August, 1867, Lady Eastlake, London, £27 10s.; 'Head of a Saint,' Domenico Veneziano, August, 1867, Lady Eastlake, London, £27 10s.; 'St. Peter and St. Jerome,' Antonio Vivarini, August, 1867, Lady Eastlake, London, £40; 'St. Michael and the Dragon,' Fra Carnevale, August, 1867, Lady Eastlake, London, £50; 'Leonello d'Este,' Oriolo, August, 1867, Lady Eastlake, London, £26; 'St. Jerome in the Desert,' Bono Ferrareso, August, 1867, Lady Eastlake, London, £55; 'Madonna and Child, with Saints,' Cosimo Tura, August, 1867, Lady Eastlake, London, £160; 'St. Jerome,' Cosimo Tura, August, 1867, Lady Eastlake, London, £75; 'Madonna and Child, with Saints,' Vander Goes, August, 1867, Lady Eastlake, London, £225; 'Portrait of an Old Woman,' Rembrandt, August, 1867, Lady Eastlake, London, £1,200; 'Madonna and Child, with St. John,' Paolo Morando, October, 1867, Count L. Portalupi, Verona, £900; 'Madonna and Child, enthroned, with Saints,' Pellegrino da San Daniele, October, 1867, Signor V. Azzola, Venice, £112; 'Tobias and the Angel,' Antonio Pollajuolo, and 'Madonna and Child,' Botticelli, November, 1867, Count Galli Tassi, Florence, £1,000; 'Family Portraits' (2), Ambrogio Borgognone, November, 1867, Signor G. Basini, Florence, £160; 'Exhumation of St. Hubert,' Dierick Bouts, March, 1868, Lady Eastlake, London, £1,500; 'Madonna and Child enthroned, with Saints,' Crivelli, May, 1868, Mr. G. H. Phillips, Paris, £3,360; 'Siege of Gibraltar,' J. S. Copley, July, 1868, Mr. W. Grist, London, £400; 'Entombment of our Lord,' Michel Angelo, August 1868, Mr. R. Macpherson, London, £2,000; 'Destruction of Pompeii,' J. Martin, January, 1869, Mr. C. Buttery, London, £200; 'Dutch House-Court,' P. D. Hooge, March, 1869, M. Delessert, Paris, £1,722; 'Fruit and Flowers,' J. Van Huysum, April, 1869, Mr. C. J. Nieuwenhuys, London, £900; 'A Man's Portrait,' A. Cuyp, April, 1869, Mr. C. J. Nieuwenhuys, London, £900; 'Madonna and Child,' Bartolommeo Montagna, September, 1869, Signor Giuseppe Basini, Milan, £180 15s.; 'The Circumcision,' Marco Marziale, September, 1869, Signor Giuseppe Basini, Milan, £1,005; 'Madonna and Child enthroned, with Saints,' Marco Marziale, September, 1869, Signor Giuseppe Basini, Milan, £592 10s.; 'Interior: an Old Woman peeling a Pear,' David Teniers, January, 1870, Mr. G. H. Phillips, London, £600; 'The Procession to Calvary,' Boccaccio Boccaccio, February, 1870, Signor Giuseppe Basini, Milan, £300; 'St. Peter, Martyr,' Giovanni Bellini, February, 1870, Signor Giuseppe Basini, Milan, £250; Madonna and Infant Christ, St. John and Angels, ascribed to Michel Angelo, March, 1870, the executors of the late Lord Taunton, £2,000. Total amount expended in the purchase of pictures for the National Gallery from December, 1865, £27,992 18s.; the cost of the establishment for each year, exclusive of the sum expended in the purchase of pictures (in continuation of Parliamentary paper, No. 122, of Session, 1866) has been for the year ending the 31st of March, 1866, £5,523 19s. 7d.; 1867, £5,736 15s. 2d.; 1868, £5,386 11s. 1d.; 1869, £5,316 2s. 8d.; 1870, £7,565 4s. 7d. The amount for 1870 comprises a sum of £2,008 9s. for the purchase of the library of the late Sir C. L. Eastlake, P.R.A.

EXHIBITION OF THE ARCHITECTURAL SOCIETY.

THE Architectural Society opened its twentieth exhibition on the 9th of May, having invited us, with others of its friends, to a private view on the 7th.

The walls display 204 original designs: being, for the most part, plans, sections, and elevations of an exclusively geometric, or architectural draughtsman's character; but in some instances giving perspective views, finished with the care and taste of good water-colour drawings. There are also the usual collection of sketches and photographs of well-known buildings of interest, and a few designs for execution in *terra cotta* and glass. Among these we observed with pleasure No. 144, "Art-tiles," by Mr. G. E. Cooke. The pale tints employed on these tiles are very pure and delicate, and though there is room for improvement both in the selection and in the representation of the female models, the effect of most of the designs is happy.

We fear that there is ample evidence on the walls of the work of architects who begin their work with an elevation, and fit in the plan as may best suit afterwards, thus reversing the only true method of attaining original excellence in design. For example, in Mr. Lee's premiated designs for the Manchester New "Town Hall," we find a great deal of rich detail, piled together with considerable skill; but we trace no evidence of such a truthful, appropriate building as might have grown out of a due consideration of what were the main requirements of a municipal edifice. In Mr. Brandon's 'South-west View of Binnegar Hall, Dorset' (No. 49), there is a picturesque turret over the porch. But to the inquiry, For what purpose was the turret built? there comes no reply except—to look pretty. To be a structural feature of the building, and not a mere dummy, it should contain a staircase. But it is not in the place for a staircase. Of this kind of unreality of adornment, the examples are very numerous. Among them we must class a rather picturesque building which is turreted and embattled above, but pierced with comfortable large modern windows below. What is such a design but a confessed anachronism?

The Soane "medallion" is given for the transverse section and elevation of an hotel, which is an endeavour to Gothicise one of those hideous waggon-roofs which are, in one sense, Gothic enough already. The great additional cost of these useless displays of size ought to lead every conscientious architect to set his face against them, on financial, no less than on aesthetic, grounds.

'A Design for a Theatre,' by Henry L. Florence, received the Academy gold medal. It is a very appropriate design, and the mode of viewing the structure as a compound, not a simple, building, is truthful and happy. No. 14, 'Design for a Residence,' by H. M. Barton; No. 156, 'House in Park Lane,' by T. H. Wyatt; No. 192, 'Lavington Manor,' by Ewan Christian; No. 200, 'Overstone Hall,' by William Milford Teulon, have all much that is admirable about them. We cannot say this for the glorified shop-front about to be erected at the corner of Oxford and Cavendish Streets. To support ponderous arcaded storeys, as far as the eye is a guide, on sheets of plate glass, we must pronounce decidedly anti-architectural. Such an appropriate *tour de force* is painful to the cultivated taste.

Very great praise is due to the photographs from works executed in plaster and stone by John Underwood (No. 72 and 73). If the effect of the works is at all equal to that of the photographs, Mr. Underwood ought to have his hands full to overdoing.

Among those silent satires upon contemporary work, the sketches in the first room, we have only space to name those by Ernest George, at Noyon, Chartres, Blois, and Rouen; and St. Catherine's, Brunswick, and the Lady Chapel, Tournay Cathedral, by Edward Sharpe. The visitor will find much to charm him in these and other drawings.

ILLEGAL LOTTERIES AND SHILLING LITTLE-GOES.

THE discussion which took place in the House of Commons on the 6th of May on the subject of illegal lotteries, glided, as is not uncommon in that locality, down the political slope, and rather assumed the character of a game of fence with the Home Secretary than of a serious investigation of a matter affecting public morality. Mr. Charley called attention to the facts, recently brought forward in our own pages, that State lotteries had existed in this country up to 1826, and that the statute-book, to that date, was crowded with acts for raising, for the service of the crown, sums of money by means of lotteries. A committee, which sat in 1808, reported strongly upon the lasting and destructive infatuation, and the ruinous distress, caused by speculation in lotteries; and the State has, since that time, endeavoured to suppress the entire system.

Mr. Charley complained that the Government had winked at the existence of certain lotteries, the proceeds of which had been devoted to Roman Catholic institutions. Mr. Bruce, in admitting that different measures had been adopted in different cases for the enforcement of the law, claimed the right to determine when the law, as laid down by a particular Act of Parliament, should, and when it should not, be enforced; and expressed a lively sympathy for the loss of the "very rich vein of support" which certain Roman Catholic schools had been accustomed to derive from the proceeds of this wholesale and demoralising form of gambling.

Mr. Charley seems to have taken little by his motion, except that he induced the Home Secretary to avow certain principles of action which most former ministers of the Crown would have been eager to repudiate. The resolution to over-ride legislative enactment by administrative favour is new—at least, as an avowal—in this country, and it is, therefore, important that it should be distinctly understood. But the honourable member would have taken up a position more difficult to turn if he had spoken, not only of the passive, but of the active, conduct of Government with reference to these gambling associations. With whatever reluctance it was done, it seems that the Roman Catholic lottery-keepers have been gently reminded that they must close their offices. But the shilling little-goes, which assume the name of Art-unions, actually boast of administrative sanction. Communications continue to pour in upon us, thanking us for our former articles on this subject; and assuring us that we have far understated the amount of the repeated harvests which have been reaped from shilling subscribers. In one case we are told that the "distribution of prizes" occurs not once, but *twice*, in the year; and that our estimate of the advantages derived by the "committee of management," of whom the name of the "secretary" alone is published, has thus to be multiplied by two. We repeat that the responsibility of the administration, in allowing these appeals to be made to the country under the announced patronage of the Government, is very grave. The results are highly mischievous. Mr. Charley will do good service to the cause of morality, no less than to that of Art, if he supplements his motion as to Roman Catholic lotteries by instituting some parliamentary inquiry as to the neglect evinced by the Government in allowing their sanction to shilling little-goes to be so easily obtained, carelessly continued, and industriously abused.

The remedy, indeed, seems to us easy without any legislative interference; let the Board of Trade withdraw the licences under which these shilling little-goes act in defiance of common honesty. It is, indeed, the duty of the Council of the Art-Union in London to institute a board of inquiry, and to move seriously and energetically in the matter. That they are frauds may be proved by any witness who will take the trouble to see and judge: they do no good whatever, but they perpetrate a large amount of evil, and they ought—and that at once—to be arrested as pernicious nuisances.

MIDLAND COUNTIES EXHIBITION.

THE opening of the Midland Counties Fine Art Exhibition took place under extremely favourable circumstances on Thursday, the 5th of May. It is held in the new Rifle Drill Hall, recently erected for the First Battalion of Derbyshire Rifle Volunteers, in Becket Street, Derby—a building eminently suitable to the purpose, and of great extent: the large hall measuring 150 feet in length by 85 in width, and covered with an elegant arched iron and glass roof. This hall and all the other rooms in the building are appropriated to the exhibition, which is ably and effectively arranged.

The opening ceremony was of great interest. A procession was formed at the Guildhall, and, headed by the town banner, the corporation banner, the battalion band, and an escort of volunteers, proceeded in the following order to the Exhibition-building:—the town crier, the halberdiers, the sword-bearer, and the mace-bearers, all in their state robes, and carrying the town regalia, &c.; the members of the corporation, the mayor's banner, the Mayor of Derby in his gold chain of office, with the town clerk and recorder, mayors of neighbouring towns in their robes of office, the county and borough magistrates, the Bishop of Lichfield, members of parliament, the high sheriff of the county, and a large number of other notables. The Duke of Devonshire, in his uniform as Lord-Lieutenant of the county, was met at the entrance to the Exhibition by the committee, and, with the bishop, the corporation, and other authorities, passed on to the dais. Here the usual formal proceedings were gone through, and were followed by the performance of an ode, specially written for the occasion, on the grand organ, and by a band and chorus of 200 performers. At the conclusion of the ceremony the Lord-Lieutenant, accompanied by some members of the committee, proceeded through the entire Exhibition, which was thus formally opened. In the evening the mayor, T. W. Evans, Esq., gave a grand banquet to about 200 invited guests, including the Lord-Lieutenant, the nobility, the corporation, the committee, members of parliament, and others.

It is necessary thus briefly to allude to the ceremonial part of the proceedings before passing on to the Exhibition itself.

The oil-paintings and water-colour drawings form a prominent feature in the rooms; and the collection in these departments is one of the best and most choice which has ever been got together in any town in the provinces—the treasures of Chatsworth, of Hardwick Hall, of Calke Abbey, of Brethby Castle, of Allestree, of Ashford, of Chaddesden, of Kingston, of Ogston, of Sudbury, of Kedleston, of Donington, and other mansions, having been placed at the disposal of the committee by their noble owners: the Duke of Devonshire, among many other pictures, contributing Landseer's famous pictures, 'Laying down the Law' and 'Bolton Abbey in the Olden Time'; and Teniers' 'Misers'; and the other exhibitors sending examples of almost every known master, from Raffaele, Fra Beato Angelico, Correggio, Perugino, Holbein, Rubens, Vandyck, and Rembrandt, down to Reynolds, Morland, Collins, Ward, Cooper, Turner, Stanfield, Creswick, Cattermole, David Cox, Rosa Bonheur, Corbould, Hunt, Prout, Chalon, Sir F. Grant, Cruikshank, &c. The collection of paintings by Wright of Derby is marvellously fine and extensive, and includes the 'Oratory,' lent by F. Wright, Esq.; 'Fire, with view of London,' lent by Lord Belper; 'Moonlight Scene, near Naples,' by the Rev. H. Cottingham; 'Village on Fire,' lent by W. Drury Lowe, Esq.; 'The Farrier's Shop,' lent by Mr. Buchanan; 'Virgil's Tomb,' lent by Miss Strutt; 'Old Man waiting for Death,' lent by Sir H. S. Wilmot, Bart.; 'Storm on the Coast,' lent by Lord Scarsdale; 'Sterne's Maria,' lent by Mr. Bemrose; and a large number of portraits lent by various owners.

The Ceramic collection is extensive and remarkably fine—especially in old Derby china and in other rare English works, contributed by

noblemen and gentlemen whose taste and judgment in such matters are well-known.

The gold and silver plate contains many of the finest existing groups and pieces from the matchless stores of the Earl of Chesterfield, the Duke of Devonshire, the Countess of Loudoun, Lord Scarsdale, Sir Henry Wilmot, Messrs. Hunt and Roskell, and others.

In the Indian Court are exhibited some valuable cases of treasures belonging to Lieutenant Colonel Wilmot, M.P., brought by himself from India after the war in which he so gallantly won the Victoria Cross. The Indian Museum and sundry collectors are also contributors.

There are also collections of ancient arms and armour, of antique glass, of carved ivories, of enamels, of miniatures, of wood-carvings, of tapestry, of lace—this last being of extreme interest—of minerals, and last, though not least, of antiquities, principally contributed by Major Cox, Mr. Jewitt, F.S.A., and Mr. Lucas.

In the industrial department are shown all the usual features of looms at work, and of productions of local firms who have earned renown in their various walks. But these we reserve for another occasion.

On the whole the Midland Counties Fine-Art Exhibition is one of the best, and bids fair to be one of the most useful, which has yet, in this age of exhibitions, been held any where in the provinces.

NIGHT'S SWIFT DRAGONS.

FROM THE BAS-RELIEF BY J. G. LOUGH.

THIS very beautiful and poetic composition, in the form of a large medallion, was suggested by a line in the *Midsummer Night's Dream*, in a colloquy between Oberon and Puck, where the former gives the latter instructions to perform a certain act; to which Puck replies,—

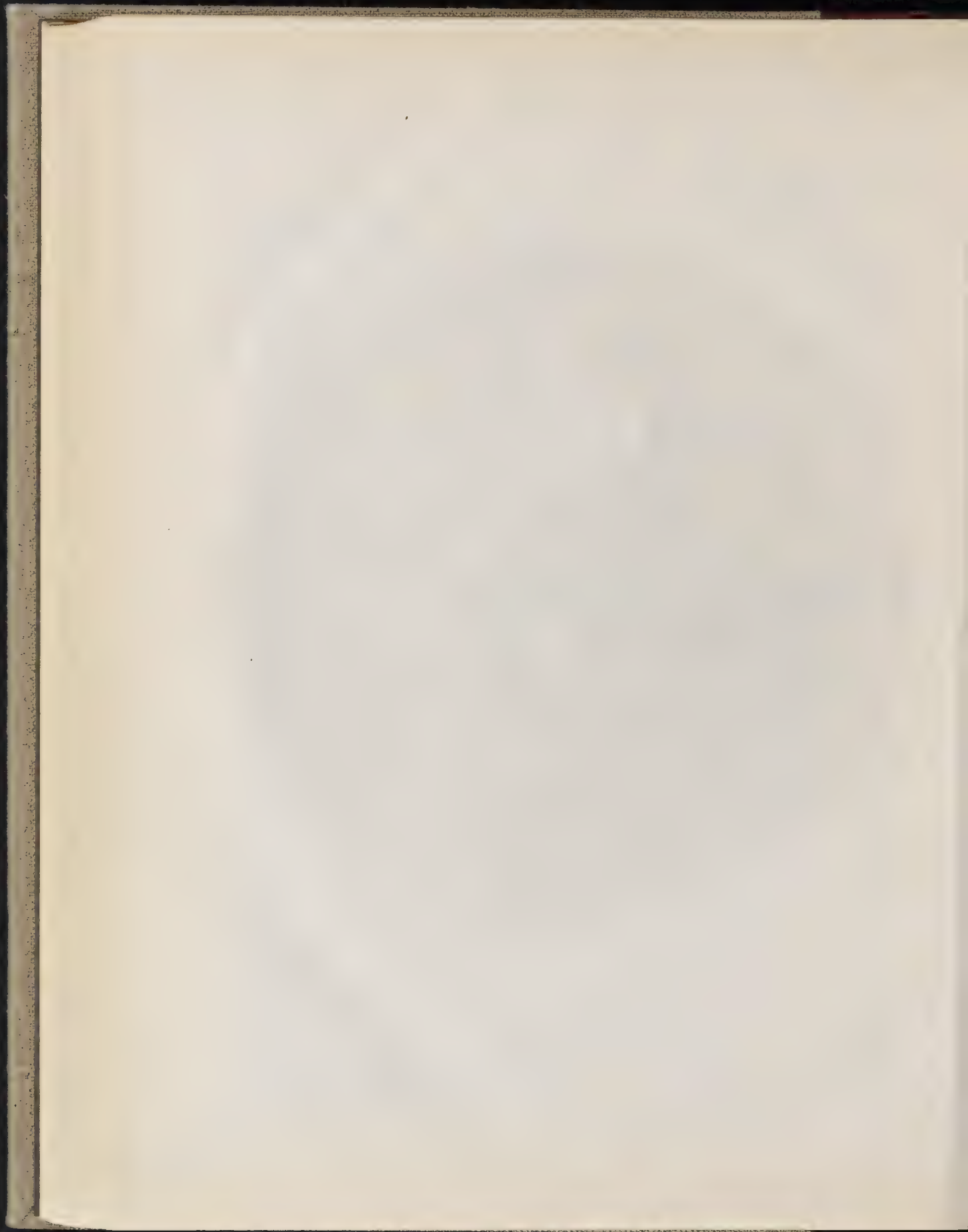
"My fairy lord, this must be done with haste,
For night's swift dragons cut the clouds full fast,
And y-and y-shine: A witch's horn near;
At whose approach, ghosts, wandering here and there,
Troop home to churchyards: damned spirits all,
That in cross-ways and floods have burial,
Already to the womb y'leaves are gone;
For fear, lest day should see 'em, have clamour upon,
They wulfully themselves exile from light,
And must for aye consort with black-browed night."

ACT III., sc. 2.

Night is symbolised by a sleeping female, bearing an infant, also asleep, in her arms, and mounted on the back of a double-headed dragon, whose coiled and winged form is remarkably graceful, and is suggestive of great strength: it will be observed that no scales are indicated, but it has instead thick bosses which offer an excellent opportunity for the display of mingled light and shade—qualities so essential to a work of Art of any kind. The rapidity with which the monster moves through the darkened air is shown by the floating drapery worn across the shoulders of Night, as well as by her streaming hair, though it is knotted up. The lower drapery is gracefully disposed in multitudinous, but not heavy, folds. The upper part of the figure, with which the sleeping child is most skilfully grouped, is significant of perfect repose. The little cupid, bearing the slackened rein of government, is made to give judicious balance to the principal group, besides being, in itself, a most attractive object.

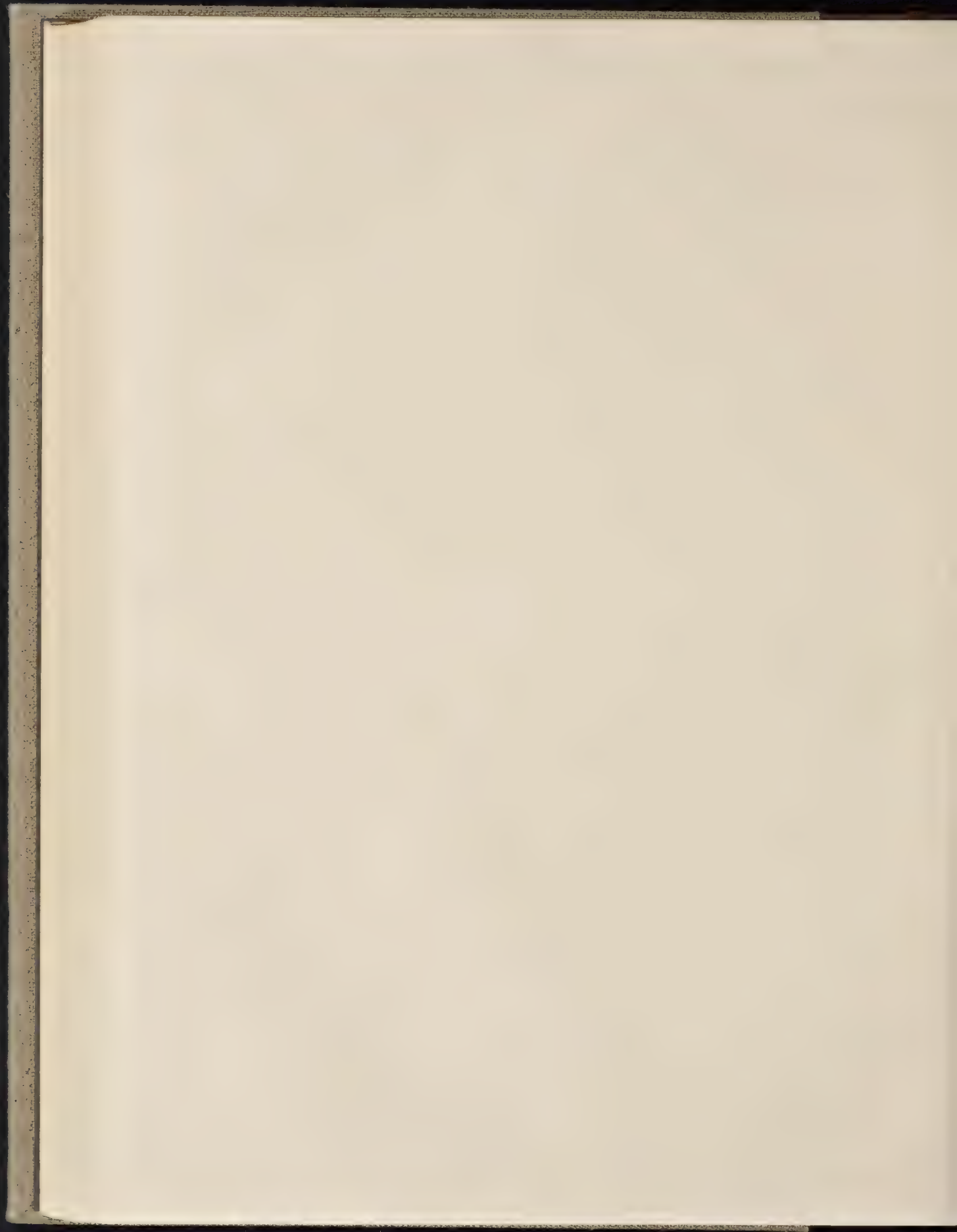
Last year we engraved a very elegant work, 'The Lost Pleiad,' by this veteran sculptor, who now rarely—almost never—appears in public through his exhibited sculptures. We know not when Mr. Lough executed his 'Night's Swift Dragons,' but it certainly shows poetic feeling of a high order, combined with matured power of execution.







THE NEW YORK PUBLIC LIBRARY



PAINTINGS ON PORCELAIN.

It is not often we can speak in terms of such unmingled satisfaction of any attempt to bring before the public the results of an art-process little known in this country as we are able now to do. In a small but elegant gallery at No. 61, New Bond Street is to be seen a collection of paintings on porcelain, to which we have pleasure in calling the attention of our readers. It is not an exhibition in the sense of taking money at the door. Entrance is *gratis*; the object of the opening of the little gallery being to introduce to public notice the works of the "KUNST- UND PORZELLAN-MALEREI INSTITUT" of Bamberg, in Bavaria.

The substance on which these lovely bits of colouring are produced is Berlin white porcelain, in slabs of various sizes, up to 20 inches by 25 inches. On these slabs some of the best-known and most beautiful pictures that adorn the chief European galleries are delicately copied by the pupils and artists of the Institute; the copy being made, as far as possible, a *fac-simile*, not only as to drawing, but as to tone and colour. The artistic skill required for this purpose is of the very highest order, as may be inferred from the fact that every colour employed is affected in a special and peculiar manner by the heat of the furnace. Thus, not only must the artist paint in—not what is, but what *will be*, when burnt at a certain heat—the colouring of the original, but for his deep Mazarin blue, his delicate flesh tints, his darker shades and brighter lights, he must make a different provision in each instance. The colours used are oxides, fixed on with a flux.

The Bamberg school, which has been fifty-five years in attaining its present perfection, claims the merit of having originated the method of painting on porcelain with a free full brush, after the manner of a delicate oil-painter. Former works of the same class were entirely stippled in, or painted in points or dots, and the time consumed in the process was such as to render the cost excessive. Stippling is, indeed, used in the porcelain under notice, but it is only by way of giving finish to the flesh and more delicate parts of the picture. The work is repeatedly fired, the process of painting being continued after each firing. Occasionally the *plaque* lies in the process, as in the case of a Madonna by Carlo Dolce, one of the most exquisite faces ever seen, under a deep, full, lapis-lazuli blue hood, which it is melancholy to see cracked in the last process employed. Such a failure speaks more loudly than we can do as to how much is requisite to success.

It is the aim, and to a great extent the successful aim, of the Institute to make each picture as faithful a copy of the original, in style, in tint, and in every artistic detail, as possible. This once effected, the result is, unless there be great violence, imperishable. A value is thus given to their *plaques* that no oil-painting can possess. The porcelain-picture, indeed, is not an autograph; but it will endure when the originals shall be undecipherable relics or heaps of dust.

The style employed differs altogether from the free bold touch of the majolica painter, drawn on the wet enamel surface of an earthen vessel. It is more like that of the miniature painter. In arrangement, such soft, graceful subjects as those which Correggio, Raffaele, or Carlo Dolce loved to paint are those in which the Bavarian artists are most successful. The face of the well-known Io of Correggio is a marvel of delicacy and sweetness. Some German painters, not so well known as they ought to be in this country, come out in wonderful force and beauty under the reproductions by their countrymen. 'The Columbus in Chains,' by Zapf, after Wappers, is a work which cannot readily be over-praised. The death of the Constable Gilbert de Bourbon before Rome, a composition containing twelve figures, by Fauconnier, will be much admired. There is a group by Rubens, 'Phoebe and Elaira captured by Castor and Pollux,' in which the relief of the delicate flesh tints against the gorgeous drapery is a triumph of the pencil. A little group of seven

maiors, by the same artist (which has been injured in the firing), is interesting as showing how different are the shades in the earlier and in the later stages of the work. Three large compositions, representing scenes in the history of John Huss, will also attract much admiration. Raffaele's 'St. Cecilia' and a little Italian *pifferaro* are two works that will tempt many purchasers.

Fifteen years ago it was quite impossible to produce porcelain-paintings of such a size as the largest of these works. There is a depot belonging to the Institute at Munich, where are displayed smaller works, down to the size of brooches. Portraits of the late Prince Consort and of most of the members of the royal family have thus been executed with great fidelity.

The pictures now on view in New Bond Street comprise copies of famous works of Raffaele, Murillo, Correggio, Titian, Guido Reni, Carlo Dolce, Rubens, Gerard Dow, Rembrandt, Mieris, Wouvermans, and other old masters; and of Lessing, Paul de la Roche, Wappers, and other modern artists.

These paintings on porcelain cannot but attract the attention of all lovers of the refined and excellent in Art; they are especially calculated to adorn English drawing-rooms. Small, and of exquisite finish, they are accurate copies, by cultivated hands and minds, of the great masterpieces of the world; and while they gratify those who appreciate "things of beauty," they may content the most advanced connoisseurs. No doubt this very interesting collection will find ready purchasers here. Considered merely as an exhibition, it is one of the most attractive of the season.

THE ARCHITECT OF THE WESTMINSTER PALACE, AND THE FIRST COMMISSIONER OF WORKS.

THE lively attention which has been aroused by the contemptuous and unwarrantable treatment of one of the first architects of the day, by a notorious political functionary, of whose conduct the more that is known the less is approved, led to a debate in the House of Commons on the 13th of May, in which a direct vote of censure, moved by Mr. Cowper Temple, gained the support of no less a minority than 109, against 153 supporters of the Government. Considering the kind of *mandat* (as our French neighbours term it) with which so many men were hurriedly sent to Parliament at the last election, it is clear that these numbers have a grave significance.

It is well known that in January last, Mr. Barry, the architect of the Westminster Palace, unexpectedly received a letter informing him that his duties were at an end, and demanding all the plans and drawings of the building, prepared by his late father and himself, which, according to universal professional practice, were his private property. On a modest and dignified remonstrance, he was at once threatened with legal proceedings. Such has been the course condemned.

Now the first objection to this summary proceeding is, the absolute disregard evinced for the public service. When the strange freaks of party politics placed the present Commissioner of Public Works in that situation (because his place was required, or his presence had become unbearable, in his former subordinate post), he took the opportunity of enlarging to a kindred audience, somewhere in the Tower Hamlets, as to his entire unacquaintance with any of the subjects with which a minister of public works ought to be familiar. "What was called Art" was as unknown and as obnoxious to the new Commissioner as was education in a public school. Architects, artists, and market-gardeners were grouped together as persons desirous to prey upon the public; and Mr. Ayrton openly professed that his rule of conduct would be that blind and unsparring parsimony which has always proved one of the

chief sources of national waste—waste, in the first instance, of the results of more enlightened feeling; and waste, in the second instance, of money to replace the loss thus entailed.

In the sole capacity which Mr. Ayrton claims to possess, that of a guardian of the public purse—or a volunteer, and unnecessary assessor of the Chancellor of the Exchequer—the First Commissioner of Works has done nothing but make a hole in the bottom of that receptacle, from which no one can calculate how much money will escape. As to what all those who do not think it discreditable to be moved by the instincts of gentlemen will consider yet more lamentable,—the most offensive manner of doing a harsh thing,—we can say little. We do not wish to apply the term brutal to the conduct of any one who may have some of the feelings of a man, if he be ignorant of those of a gentleman; but our vocabulary presents no adequate substitute. All we can say is, that the specimen of what educated men may have to submit to when they come in contact with members of the other class whom the inscrutable caprice of Fortune may have "dressed in a little brief authority" affords a melancholy outlook for the future.

As to the treatment of Mr. Barry there is but one opinion among those for whose verdict that gentleman will care—as to the practice of architects there is yet a word to be said.

English law recognises the right of man to the fruit of his brain, no less than to the fruit of the toil of his arm. It protects this right by various measures, often more or less rude and clumsy—as by patent laws, by copyright laws, and so on; and it admits the right of the inventor, the artist, the literary man, to protect himself.

When a purchaser, public or private, applies to an artist or a man of science for the fruit of his genius, he offers a price for the object. If he wants a picture, he pays for it, and takes it home; if he wants advice, he pays his fee; if he wants a set of designs, he pays for a set of designs; if he wants a house built, he pays an architect first for design, and secondly for superintendence. If he tries to do without an architect, he finds himself much in the position of the man who is his own lawyer—he has a fool for his client. The architect acts in two capacities: as an artist, he designs, as a man of practical experience he superintends; the two functions are distinct. Neither of them includes the other. The architect has the right to protect himself against the unpaid use of his power of design, as much as against the unpaid use of his experience as a builder. For what is wanted of him in either capacity he has a right to be paid.

It is, therefore, in accordance, not only with the practice of his profession, but with the general principles of English law, that the fruit of the architect's brain should not be seized on without his consent. To suppose that Mr. Barry, for an annual charge which would hardly cover his expenses, was converted into a mere clerk of the Government, bound to their service, and to none other, and so bound as to be expected to produce for them alone drawings which, without remuneration, should become national property, is to bring forward an hypothesis only admissible by those who, confessedly or not, are entirely ignorant of the proceedings of either Art or science.

Before Europe, educated Europe, which knows that Art is the grand barrier against barbarism—before uneducated England, which in its humiliation is groping after teachers, and demanding schools for its children—those who are responsible for the maintenance of Mr. Ayrton in his post have cause to blush. With what degree of consistency can a ministry ask for an educational grant, while they rank among them a man who takes a pride in decrying education, in glorying in his want of that without which, we have admitted, the nation cannot maintain her place in Europe; and in outraging educated men—both as a class and as individuals? We do not see how Mr. Forster can look the House of Commons in the face while he sits on the same bench as Mr. Ayrton.

MINOR TOPICS OF THE MONTH.

THE ANNUAL DINNER of the Royal Academy does not furnish us with a paragraph. His Royal Highness the Prince of Wales, the Duke of Cambridge, the Prime Minister, the American Minister, and the Archbishop of York were present, and spoke; but the "speech of the evening" was that of Mr. Charles Dickens. More was said relative to the volunteers than concerning Art; there was no intimation of any kind as to certain improvements in the government of the Academy which the public have been led to expect; no word of regret for the many whose hopes have been this year blighted by "rejection;" nothing, in short, that could give pleasure to a single person not of the party "hospitably entertained." The report occupies four columns of the *Times*: we search in vain for a passage worth extracting into our pages, excepting the touching and eloquent tribute paid by the author Dickens to the artist Maclise.

THE PICTURES "REJECTED" by the Council of the Royal Academy this year are very numerous: of the merit of many there can be no question. We speak from our own knowledge when we affirm that several of the banned are very much better than a large proportion of those that have been hung, and might refer to at least a score of excellent artists whose hopes have been thus blighted for a year, whose productions would have been, to say the least, creditable to the exhibition. For this sad result there is no excuse; the spaces in the various galleries are not filled; there is ample room for a hundred more. Any visitor will see this. Another line would, in many cases, have added to, and not taken from, the grace and harmony of the walls. Did the Council call to mind their own time of struggle onwards and upwards? Did they recollect the gloom that saddened their homes when such a destiny shackled their efforts and cramped their energies in the beginning of their own careers? If, indeed, the Council had hung all the works of merit submitted to them, there could have been no just ground of complaint; no one will desire to see pictures hung simply because they are pictures; but if it can be shown, and undoubtedly it can be, that among the rejected are works of very great ability, the productions of artists who are popular and successful, and ought to be so, it will not be easy to be content with a jury who delivered in a verdict contrary to evidence as well as opposed to justice. We might establish a case, and astonish our readers by printing the names of some of the painters who are of the "rejected" in 1870; among them would be an artist who not very long ago obtained the gold medal, has been improving ever since, and offered but one picture, for which there was no place. That picture was sold, but none the less is its producer aggrieved.

THE ARTISTS' AND AMATEURS' SOCIETY held its last *conversazione* for the season on the 5th of May. The large room at Willis's was well supplied with paintings and drawings, but the quality of the works, as a whole, was not equal to those we have often seen at these pleasant gatherings. The most interesting contributions, perhaps, were numerous drawings by Girtin, lent by his son, Mr. T. C. Girtin; some of these were remarkably fine examples of this early water-colour painter. Madame Bodichon also contributed several excellent specimens, from her private collection, of

the works of a few leading water-colour artists, and some from her own pencil.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual banquet of this Society was held at Willis's Rooms on the 7th of last month, the Duke of Argyll in the chair, who was supported by several members of the Royal Academy, and others interested in Art and artists. The speeches made on the occasion call for no special remark, except with reference to one subject, to which allusion is made in another paragraph. A digest of the annual report of the Institution appeared in our columns of last month.

ARTISTS' ORPHANAGE ASYLUM.—At the recent dinner of the Artists' General Benevolent Institution some reference was made by the chairman, the Duke of Argyll, and by Sir Francis Grant, P.R.A., to a project for establishing an asylum for the orphan children of artists. We heard a report some time back that a gentleman, whose name had not been made public, had offered the munificent sum of £10,000 towards the erection and endowment of such an institution; and the Duke of Argyll announced that Sir William Tite had responded to an application on its behalf by sending a cheque for £1,000—a most liberal donation, it must be admitted. Sir F. Grant stated that out of the surplus arising from the exhibition of the works of old and deceased artists, held a few months ago at the Royal Academy, it was intended to give the sum of £500 towards the same object. In 1866 Sir Francis notified at the annual dinner of this same Institution that an "unknown friend" had proffered "land and building" for a school for the orphans of artists; and that another "unknown friend" had promised £2,000 towards its support. Whether there is any relationship between these offers and those more recently made we do not know; if not—and even if there is—there seems to be quite sufficient ground for proceeding with the work at once.*

THE SOCIETY OF ARTS had a prodigious "gathering" at South Kensington on the 4th of May, to meet their Royal Highnesses the Prince and Princess of Wales; it is said that nearly 6,000 persons were present. There was no special object to answer; but such assemblages are pleasant to a society that is at once extremely aristocratic and very democratic, numbering among its members princes and peers, with a large proportion of comparatively humble individuals—the only qualification for membership being an annual payment of two guineas. Why, therefore, on the 6th of May there should have been a most "invidious distinction" it would be hard to say; there was a gallery "set apart for invited guests"—invited, that is to say, not to the meeting, but to the gallery. A certain number of the members were thus honoured, but from such honour all the other members were excluded. Now their Royal Highnesses were the guests of the Society, and any member so excluded has a right to protest against a principle opposed to all that is right, wise, and just. There may have been some present whose

social position does not warrant their seeking companionship with princes, but none the less were the Prince and Princess of Wales the "invited guests" of the whole Society.

MESSRS. ROWNEY have added to their very beautiful examples of chrome-lithography two copies from drawings by Birket Foster, 'The Rustic Stile' and 'The Boat-race': in the one children are wreathing wild-flowers, and in the other they are sailing tiny vessels of paper across a roadside pond; simple incidents, but just such as the artist loves to see and picture, and of which Birket Foster, more than any living painter, knows how to make the most. They are charming compositions, treated with pure feeling for nature and for Art. As specimens of chromo-lithography they are the best this eminent firm has yet issued: we doubt, indeed, if they have ever been excelled: it would be difficult, without close examination, to pronounce them other than original works. This will be readily understood by those who are told that no fewer than thirty stones have been employed to produce them—thirty separate "printings" have achieved these effects; probably, in some instances, a stone was required for a single touch. It is to this exceeding care, with corresponding cost, we must attribute the extraordinary accuracy with which these copies are made. They thus become beautiful decorations of a drawing-room, positive refreshments to the eye, and by no means unsatisfactory to the mind, for they are sufficiently good to content any lover of Art who is unable to obtain original drawings of the greater of its masters.

THE MASON STATUE.—This affair is described in the Birmingham papers as a "muddle": the wisecracks who made the selection cannot tell what to do; Mr. Papworth's work may not be executed, but he must be paid for it. It is now proposed to raise by public subscription a sum sufficient to obtain a really good statue or group, and to ignore the stupid principle of competition. To that we must attribute three-fourths of our notorious failures; we trust we are not to go on adding another and another to the long list.

ART AT THE STATIONS.—It is very pleasant to record an interesting fact; a good example has been given at Exeter to the rest of the kingdom. There are few places where Art can be made so fruitful of enjoyment, or so effectual as a teacher, as the railway stations: there is generally much waiting in the rooms; it is often fatiguing, and always listless, for there is no occupation for mind, nor any stimulus to thought. How is it that until very recently there has been no attempt to turn to valuable account the walls of these thronged places? At last the good work has been commenced; it will be discreditable if other stations do not follow the plan adopted by the directors of the Bristol and Exeter Railway, and cover the walls of their waiting-rooms with pictures—paintings, drawings, or engravings. The latter may be had cheap enough, while many artists would willingly lend their productions to be so placed, more especially such as describe adjacent scenery. Even photographs would be desirable—not merely as advertisements, but of neighbouring places of interest, which travellers may thus be lured to visit. It is a good beginning: may we not anticipate much beneficial result from a move at once politic and generous?

MR. CRACE, son of the eminent manufacturer who has in many ways largely aided the progress of British Art-industry,

* We have made it known that some years ago Mr. S. C. Hall devised a plan for this purpose, and obtained a large number of promises of support; he abandoned it, inasmuch as no applicants could be found who were orphans of artists and in need of charitable aid. Mr. Hall has stated that in case the plan now in agitation were carried out, he would hand to any authorised person the several letters which contained the "promises" he received. He, however, expresses his belief that it would be found now, as it was found then—there are no objects for such a charity. It is scarcely necessary to add that Mr. Hall instituted all requisite inquiries, addressing first the secretaries of the two Artists' Benevolent Societies.

gave, and has since printed, a lecture to the workmen employed by the extensive firm. Without pretending to much originality, it is a sound, sensible, and useful little pamphlet, that may be read with pleasure and profit by the workmen of any trade. Such a means of intercourse between employers and employed ought to be encouraged, and adopted more frequently; it cannot fail to be useful to both. The master who stimulates his men to the acquirement of knowledge will surely find his account in so doing; he may pay them better, but they will earn more. Steadiness, application, and perseverance are capital in the best sense. Acquaintance with Art principles and practice is a strike for high wages, the potency and policy of which any master will concede; and it is to produce this result that Mr. Crace has spoken and written to those he desires to influence and guide.

THE SCIENCE AND ART DEPARTMENT has published, through Messrs. Chapman and Hall, the first volume of the Catalogue, which has been long in preparation. This is from the letters A to K, inclusive, and is stated on the title-page to be "The First Proof of the Universal Catalogue of Books on Art, compiled for the Use of the National Art Library and the Schools of Art in the United Kingdom." As the volume—one of more than one thousand pages—is announced to have been "circulated for the purpose of obtaining additional information and corrections," it will be obvious that it is regarded as far from complete; yet, even in its present state, the book is full of valuable information.

THE CRYSTAL PALACE PICTURE GALLERY, always an attractive department of this popular and favourite place of resort, will be found no less inviting this season than in those which are past. Though to the ordinary observer it may present its usual aspect, there are always to be found some novelties on close examination, for the scenes are ever shifting; constant purchases create vacancies, and these vacancies are immediately filled up by the courteous and indefatigable "keeper," Mr. Wass, who always has a good *corps de réserve* of British and foreign paintings and drawings to take the places of those which are removed by buyers.

THE LATE GEORGE CATTERMOLE.—The project of erecting, by subscription, a monument to the eminent artist at the cemetery, Norwood, progresses—but slowly; the required sum, though by no means a large one, has not yet been obtained. Subscriptions will be received at the bank of Messrs. Coutts, or by Mr. Frith, R.A.; Mr. Evans, of Eton; Mr. Tom Taylor; or Mr. S. O. Hall.

A NEW GALLERY OF MODERN PICTURES has been opened at 67, Berners Street. It consists of 185 paintings and drawings: some are good; but the majority are of a very second-rate order: the names of Fraser, R.S.A., Hargitt, John Burr, Ballantyne, R.S.A., F. R. Pickersgill, R.A., Lee, R.A., Fitzgerald, Dobson, R.A., George Smith, Maw Egley, and others, are attached to pictures of merit and redeem the collection. It is intended to change the exhibition "quarterly;" no doubt the second will be better than the first, and there is no reason why the old "habitat" of artists should not again prove attractive to the public. At least, the gallery is well suited to the purpose to which it is now applied.

M. BARRAUD has painted a good picture of her Majesty's Ministers "assembled in Cabinet Council;" and it is exhibited at the gallery, No 11, in the Haymarket. The

arrangement—some seated, others standing, round the table of a room in Downing Street—is good: the composition displays much skill; for it is by no means easy so to vary the attitudes of a dozen gentlemen in modern dresses as to produce a work that shall be in any degree picturesque. The likenesses are in all cases satisfactory: we at once recognise Mr. Gladstone, Mr. Bright, the Duke of Argyll, the Lord Chancellor, Lord Granville, and the other ministers who make up the group. The "eminent persons" have not, we presume, given actual sittings to the artist: he seems, however, to have studied them well; and the portraits may be accepted as true, with a slight poetical rendering, far more agreeable than so many photographs. The picture is, of course, to be engraved; and it cannot fail to make an effective engraving: the "Cabinet" has many partisans and admirers, but interest in the print will be shared by the public; for the men who compose it are men of mark in the age, who have inscribed their names in the book of British history, and will be remembered when centuries have passed. The print will be published by "Messrs. J. W. Brown and Co."—at least, they are announced as "the purchasers of the copy-right."

A SILVER VASE, partly gilt, with panels in *repoussé*, has been designed, modelled, and made by Messrs. E. and E. Emanuel, of Burlington Street (not to be confounded with Mr. Harry Emanuel, of New Bond Street). It is the prize vase to be given to the most successful pigeon-shooter at Baden-Baden in August next, when, it would seem, a match is to come off in that famous city of pigeons; and he who kills the largest number of the pretty and innocent birds will be rewarded for his ability by this very charming work of Art. Messrs. Emanuel have done their work well: it is executed with great skill; and although there is nothing remarkably new in the design, novelty is obtained by the introduction of several *alti-relievo*, copied from the famous frescoes in the Trinkhalle of Baden; these being founded on romantic legends of Germany, especially such as more directly appertain to the locality. The shooting is to be "international;" and it is not unlikely that the vase will return to England.

INTERNATIONAL EXHIBITION OF 1871.—Her Majesty the Queen has expressed her intention to give a prize of 1,000 francs (£40) for the best fan painted or sculptured by a female artist under twenty-five years of age, and exhibited next year. The competition will be international.

ART-POTTERY.—At McLean's Gallery in the Haymarket there is now exhibiting a collection of very remarkable works—the productions of the well-known and highly-esteemed artist, Mr. W. S. Coleman. They are paintings—not on paper or canvas, but on porcelain slabs, executed at the renowned manufactory of "Minton," at Stoke-upon-Trent. Each is from a design by Mr. Coleman, and the series does him great credit: it is very varied; the artist indulges a free fancy, and is graceful in all the compositions he thus presents to us; sometimes, indeed, he reaches high Art, and is never other than pleasing. We may not compare their execution with those of the famous school of Munich, where painting on porcelain has arrived at a state of great perfection; yet Mr. Coleman has shown how much the art may be elevated. We rejoice that a painter of so much ability has thus associated himself with an art for which comparatively little has been

done in England by artists who are not absolutely educated to that branch of the profession. It is an example we hope to see extensively followed. We are not, indeed, without many competent, and some accomplished, painters on porcelain: the flowers, single or in groups, in branches or in bouquets, produced by Mr. Hurten for Messrs. Copeland; the figures of Mr. Bott, painted for the royal works at Worcester; numerous specimens issued by Messrs. Minton, prior to this to which we immediately refer, have not been surpassed by the best of the more recent efforts of Sèvres; but those of Mr. Coleman differ materially from any with which we are acquainted, and are calculated to give strong impetus to the art.

GUSTAVE DORÉ.—The *Gaulois* asserts that this popular artist has lately signed a contract for five years with an English publisher, by which he undertakes to come to London for two or three months every year to make 250 designs on each occasion. For these, adds the *Gaulois*, he is to receive 250,000 francs a year, or £10,000—that is to say, £40 for each design—making a total of £50,000 for the five years.

A STATUE OF LORD PALMERSTON, by Mr. R. Jackson, will shortly be placed in Westminster Abbey. The figure is of heroic size, upwards of 8 feet in height, and represents the deceased statesman in the robes and decorations of the Order of the Garter: it is a commission from the Government.

INSTITUTE OF BRITISH ARCHITECTS.—The royal gold medal has this year been awarded to Mr. B. Ferrey; the Soane Medallion to Mr. E. C. Lee; the Institute's silver medals to Mr. E. J. Munt and Mr. G. H. Guillaume; a "medal of merit" to Mr. A. Hill; and a prize of books to Mr. R. A. Cane.

THE DEMIDOFF COLLECTION of Fine-Art *curiosities*, in almost the entire range of works so classified, occupied, with brief pauses of interval, two months in the sale by auction, and produced the enormous amount of 4,863,031 francs, or rather more than £193,521. The sale was brought to a conclusion on the afternoon of April 28th; and at midnight of the same day died suddenly its late owner, Prince Demidoff—the reaper, but not the holder of this rich harvest.

MR. CREMER, of Regent Street, has been devoting his time, skill, and talent in devising novelties in the form of "Easter Eggs;" they are intended as gifts during the most cheerful of our festivals, when spring is full of hope. They do not assume to be works of Art, although prettily decorated, and filled with useful or agreeable "knick-knacks" of various kinds. He has, however, produced a little book of pleasant reading, in which he traces the history of the custom from the earliest times to the present. That custom has gone out in England, but it remains in full force in Germany and France. In some of the English counties, however, it is still alive; and Mr. Cremer gives us curious information concerning it in Cheshire and in Cumberland.

BEWICK'S WOODCUTS.—Messrs. L. Reeve and Co. are preparing for early publication a series, stated to amount to upwards of 2,000, of the various engravings of all kinds by Thomas and John Bewick, with a descriptive catalogue of the blocks from the pen of their owner, the Rev. Thomas Hugo. Only 250 copies of the work will be printed, in the form of a large and handsome volume of 500 imperial quarto pages.

REVIEWS.

SPECIMENS OF THE DRAWINGS OF TEN MASTERS, FROM THE ROYAL COLLECTION AT WINDSOR CASTLE. Descriptive Text by B. B. Woodward, B.A., F.S.A., Librarian to the Queen, and Keeper of Prints and Drawings. Published by Macmillan & Co.

Mr. Woodward did not live long enough to see the result of his labours, so far as regards this work, in the hands of the public; he died shortly before it made its appearance. Objects of every kind of Art that are among the treasures of royalty are not easily accessible; and it is well known to amateurs and collectors that in Windsor Castle is a magnificent accumulation of drawings by the old masters scarcely inferior to any in Europe; in number they exceed twenty thousand, of all schools that of the Italian predominating largely. "The history of this great collection," says Mr. Woodward, "is still but imperfectly made out. It is certain that it contains none of the drawings which were possessed by Charles I. It appears to have been commenced by the purchase of the Holbeins, the Leonardo da Vincis, the Parmigianos, and many others, by Charles II., under the counsel of Sir Peter Lely, at the first sale of Lord Arundel's collection, which took place in about 1676, at his house, then called Tart Hall, now Stafford House, in London. These drawings, partly in consequence of the death of Lely, but still more on account of the well-known careless indifference of Charles II., were completely lost sight of for about seventy years." Caroline, queen of George II., first discovered the Holbein drawings in an old bureau in Kensington Palace, and the Leonardo da Vincis and the rest were found in the same palace soon after the accession of George III. The bulk of the collection was purchased by order of the latter king in Italy; Dalton, the first keeper, having been commissioned to secure them.

The "Ten Masters" whose works have been selected for reproduction, by the carbon photographic process, are—Michael Angelo, three examples; Perugino, one; Raffaele, four; Julio Romano, one; Leonardo da Vinci, four; Giorgione, one; Paul Veronese, one; Poussin, two; Albert Durer, one; Holbein, two. Of these we may specially point out the wonderful design by Michael Angelo, "Prometheus Vincitur;" and another by the same artist, a group of figures in the act of shooting arrows—or presumed to be doing so, for the arrows are not seen in the composition—at a figure on a pedestal: it is most vigorous in action and drawing. Raffaele's "Division of the Land," one of his Bible subjects executed for the Vatican decorations, is a very free sketch in pen and ink: his "Miraculous Draught of Fishes" is carefully finished and very beautiful. Julio Romano's "Jupiter and Pluto" is a remarkably bold design, and most picturesque in arrangement, but the heads of both are disagreeable. Leonardo da Vinci appears, among other examples, in the head of Judas, the study for the figure in "The Last Supper," and the head of an old man, fine and full of character. Paul Veronese's single drawing is a finished study for his famous picture of "Christ at the House of Martha and Mary," now at Turin. One of the two drawings by Niccolò Poussin is a very fine composition, classic in character, though representing a subject of early Jewish history, "Moses and the Daughters of Jethro." Of Holbein's two, one is "Solomon and the Queen of Sheba," a composition of numerous figures somewhat conventionally arranged, yet not inelegantly; Solomon looks rather undignified on his throne of state, a burly figure of our Henry VIII. type. The accessories and all the draperies are rich in design.

"Drawings by the hand of great masters have always," wrote Mr. Woodward, "been held in very peculiar esteem by the deeper students and lovers of Art." By this class these first thoughts, and in some instances the matured thoughts, of the men represented here will be fully appreciated.

In the interest of Art it is much to be regretted that Mr. Woodward did not live to

complete the descriptive catalogue of all the drawings in Windsor Castle, a labour on which he had, we believe, been employed for several years. This, and the reconstruction and re-mounting of the collection, were undertaken in conformity with the wishes of the late Prince Consort.

MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN. By WILLIAM CHAFFERS. Published by J. DAVY AND SONS, Long Acre.

In this very valuable work Mr. Chaffers has exhausted the subject: it would seem as if the various topics discussed could not receive further elucidation; it is a third edition "revised and considerably augmented," and contains no fewer than 2,200 "potters' marks and illustrations" engraved on wood as fac-similes. The book is now, therefore, not only a most important aid to all who take interest in the theme, but is indispensable to collectors and dealers. Moreover, Mr. Chaffers has made the volume pleasant reading: notwithstanding the apparently dry nature of the matters described and explained, some of the chapters are exceedingly interesting.

The book consists of nearly 800 pages; some idea will therefore be conveyed of the "augmentations" when we state that the first edition contained 270 pages, and the second edition 570 pages. We may take into account not only the additions, but the corrections. In such a compilation errors were unavoidable: it was remarkable that in the previous volume there were not so many, but so few; some of them were pointed out, and in a very ungenerous spirit, by M. A. Demmin in a publication, "Une Guide de l'Amateur de Faïences et de Porcelaines," issued in Paris. Mr. Chaffers retaliates by showing the mistakes into which M. Demmin had himself fallen, such as describing Bow to be near Leeds, and many others of greater importance. We believe his book contained more errors than did the second edition of Mr. Chaffers' work; such as did occur in this second have been revised in the third edition: but several of those to which M. Demmin directed attention were not errors at all, and that Mr. Chaffers clearly proves.

Mr. Chaffers gives us a long list of his authorities, and a copious index; the volume is admirably printed, and, although somewhat "bulky," has a very elegant appearance.

We consider the book to have done all that could be done; as we have said, it is an indispensable guide to all who either for business or pleasure take interest in the subject; for the history is dealt with, and the characteristics are described, of every porcelain and earthenware manufactory of which there exist any records.

A TEXT-BOOK OF ART-STUDIES, FOR USE IN SCHOOLS AND FAMILIES. By HENRY WARREN, K.L., President of the Institute of Painters in Water-Colours. Published by W. MACKENZIE.

Mr. Warren prefaces his book with some valid grounds for its appearance. He finds that none such exists; he considers a work of the kind to be a desideratum in the present state of Art-education; and though he has been much and long engaged in Art-teaching, he has found, and still finds, almost all his pupils and those of others "ignorant of the knowledge that this little work professes to supply."

Into fewer than a hundred pages he has condensed a large mass of information, of which every young artist, and, indeed, every one of liberal education, should have some knowledge. The principal subject is a list, in chronological order, of most of the chief painters, sculptors, gem-engravers, and illuminators, from the earliest period to the close of the last century, in a series of short biographical sketches. At the end of the list each century or era has to record appears, in the form of a note, an enumeration of contemporaneous acts, events, and personages, so that we find history supplementing Art. Then, towards the close of the book, are some short chapters on the various ancient schools of illuminators; and, finally,

brief treatises on the materials and means employed in the various departments of Art, sculpture, oil and water-colour painting, gem-sculpture, and illumination. All this, it must be acknowledged, is a large field to traverse; but Mr. Warren's happy facility of selecting and condensing has enabled him to crowd much within very small limits comparatively.

NOTES ON THE FOLK-LORE OF THE NORTHERN COUNTIES OF ENGLAND AND THE BORDERS. By WILLIAM HENDERSON. Published by LONGMANS & Co.

Folk-lore is a term not to be found in any of our dictionaries, but it is for all that one of the most expressive words, or rather compound words, in use among us. It is simply a combination of two good old Saxon words—*Folk*, folk, the mass of the people, and *lar*, lore, learning, doctrine, lesson, or instruction. Thus "folk-lore" becomes of the same class of terms as "folk-land," "folk-right," and "folk-geomote," and also of "book-lore," "saint-lore," &c. It simply means, in contradistinction to "book-lore" (scholastic learning, or learning gained from books), the traditional stories, the superstitions and beliefs, the charms and omens, the proverbs and sayings, the "common saws" and the "wise saws and modern instances" of every kind which have been handed down orally from generation to generation, and belong literally to the "folk," or people. It is one of the most important helps to a proper understanding of the manners, habits, and sentiments of our forefathers, and is an invaluable aid to the historian. The study and collection of folk-lore have been much followed of late years, and to a host of writers we are indebted for a vast amount of information which would otherwise have been irretrievably lost.

Mr. Henderson's volume is one of the most entertaining and useful of its kind that has come before us, and is one which, along with Mr. Harland's "Folk-Lore of Lancashire," we cordially recommend to our readers. The author arranges his excellent volume under the following heads:—I. "Life and Death of Man," in which he gives the folk-lore of more than "seven ages" from the cradle to grave, including births, baptisms, cradles, first visits of the child, cutting of nails, cauls, boyhood, confirmation, marriage, kissing the bride, throwing the shoe, hotpots, rubbing with pease-straw, racing, whistling women, cauff-riddling, death, corpses, &c., &c. II. "Days and Seasons," from the commencement to the close of the yearly cycle, with notes of the observances of different festivals. III. "Spells and Divinations" of all kinds, for bringing about the wishes of young men and maidens regarding their future partners. IV. "Portents and Auguries." V. "Charms and Spells" for almost every conceivable ailment. VI. "Witchcraft." VII. "Local Sprites," such as Brownies, Dobies, Kilmoulies, Duners, Powries, Wag-at-the-Wa's, Barghasts, Hab-trots, and others. VIII. "Worms or Dragons." IX. "Occult Powers and Sympathetics." X. "Haunted Spots." XI. "Dreams;" and an "Appendix," by Mr. Baring-Gould, on Household Tales.

The book is admirable in arrangement, and is issued of a convenient size, its only drawback being the want of an index.

THE MINISTRY OF SONG. By FRANCES RIDLEY HAVERGAL. Published by the CHRISTIAN BOOK SOCIETY, King William Street.

This volume is the production of a lady of taste and talent, whose mind, moreover, is imbued with the noblest element that can dignify our human nature. Her poems are of varied character, but always fragrant with simple and earnest piety. The expositions of short Scripture passages have much beauty as well as solid practical meaning. The author is the daughter of the late Rev. W. H. Havergal, Canon of Worcester Cathedral, a good man, and gifted with musical ability of a high order. To all lovers of poetry of a devotional class we heartily commend "The Ministry of Song."

THE ART-JOURNAL.



LONDON, JULY 1, 1870.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.
THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

WARWICK CASTLE.



WARWICK CASTLE holds foremost rank among the Stately Homes of England, both from its historical associations, and the important positions which, in every age, its lords have occupied in the annals of our country. Situated in one of the most romantic and beautiful districts of a fertile and productive Shire, overlooking the "sweet flowing Avon," and retaining all its characteristics of former strength and grandeur, Warwick Castle is renowned among the most interesting remains of which the Kingdom can boast.* Of its original foundations, like that of other of

our older strongholds, nothing is really known, although much is surmised. It is said to have been a Celtic settlement, converted into a fortress by the Roman invaders. However this may be—and there were several ancient British and Roman roads and stations in the county—it is not our purpose to inquire. It will suffice to say that at the time of the Roman conquest of Warwickshire, which is said to have occurred about the year 50, the county was occupied by two tribes of ancient Britons, the Cornavii and Dobuni, the boundary between these territories being, it would seem, the river Avon. Near the Avon, relics of frontier fortresses on either side have—as at Brownsover, Brailles, Burton Dassett, Brinklow, &c.—been found; the principal British and Roman roads being

* We are indebted principally to Mr. Francis Bedford for the photographs from which our engravings are taken. His views of the castle, interior or exterior, are numerous, and of great excellence, as will be readily understood by those who are acquainted with the works of the artist—who has produced so many views of the rare places of England, and the beautiful scenery of its most attractive localities. They are, for the most part, published by Messrs. Cathorall and Pritchard, of Chester.

the Icknield Street, the Fosse Way, and Watling Street. Warwick is believed, and not without reason, to have been one of these frontier fortresses; its situation would seem to lend strength to the supposition. In Anglo-Saxon times, Warwick formed a part of the kingdom of Mercia, the capital of which was at Repton, in the neighbouring county of Derby. At that period it "fell under the dominion of Warremund, who rebuilt it, and called it Warweyke, after his own name." Having been taken and destroyed by the Danes, it "so rested," says Dugdale, "until the renowned Lady Ethelfled, daughter to King Alfred—who had the whole earldom of Mercia given her by her father to the noble Etheldred in marriage—repaired its ruins, and in the year of Christ mcccxcv made a strong fortification here, called the dungeon, for resistance of the enemy, upon a hill of earth, artificially raised near the river side;" and this formed the nucleus of the present building. In 1016 it is stated to have again suffered from an attack by the Danes, who nearly demolished the fortifications of the castle and did great damage to the town. At the time of making the Domesday survey, Warwick was a royal burgh, and "contained 261 houses, and with its castle was regarded as a place of much consequence; for orders were

issued by the Conqueror to Turchel to repair and fortify the town and castle of Warwick. This was carried into effect, by surrounding the town with a strong wall and ditch, and by enlarging the castle and strengthening its fortifications."

In 1172 (19th Henry II.) Warwick Castle was provisioned and garrisoned at an expense of £10 (which would be equivalent to about £200 of our present money), on behalf of the king; and during those troublous times it remained about three years in his hands. In 1173 a sum equal to about £500 of our money was paid to the soldiers in the castle; and in the following year, the building requiring considerable repair, about £50 was laid out upon it, and a considerable sum was paid to the soldiers who defended it for the king. In 1191 it was again repaired, and also in the reign of King John. In the 48th of Henry III. (1263), William Mauduit, Earl of Warwick, was surprised by the adherents of Simon de Montfort, then holding Kenilworth, and the walls of the castle were completely destroyed; indeed, so complete was the devastation, that in 1315 "it was returned in an inquisition as worth nothing excepting the herbage in the ditches, valued at 6s. 8d." In 1337 (12th Edward III.) a new building was commenced, and in that year a



THE CASTLE FROM THE TEMPLE FIELD.

royal licence was granted for the founding of a chantry chapel in the castle. The building was commenced by Thomas Beauchamp, Earl of Warwick, whose monument is preserved in the Beauchamp chapel. In 1394 (17th Richard II.) Guy's Tower is said to have been completed by Thomas Beauchamp, second son of the last named Thomas, at a cost of £395 6s. 2d., and by him to have been named "Guy's Tower." In the reign of James I. a sum of about £20,000 was expended by the then owner of the castle, Fulke Greville, Lord Brooke, "in making it habitable, and restoring it to its former importance." From this time downwards, the castle has undergone many alterations, and so-called "beautifyings," at the hands of its different owners; but, despite all, it retains its ancient grandeur and its most interesting features, and is, as Sir Walter Scott has said, "the fairest monument of ancient and chivalrous splendour which remains uninjured by time."

And now as to its long line of illustrious and valiant owners.

Passing over the whimsical list of earls, &c., in Rous's Roll,—beginning with "King Guthelne, about the sixth of Kinge Alexander the greute conqueror," and Kinge Gwydered, who "began to reigne the 4th yere from the birth of our Lord," reminding one very

forcibly of the "Promptuaire des Medalles," which commences the series with those of "Adam" and of "Heva vx Adam,"—the first we need even hint at, so obscure is the matter, is Rohan de Arden, who is stated to have married a daughter and heiress of "Æneas, Earl of Warwick, in the time of the Saxons," and to have succeeded to that title and estates. Rohan de Arden is said to have lived in the reigns of Alfred and Edward the Elder, and to have been succeeded by the "renowned Guy," Earl of Warwick (the legend connected with him will be noticed in the next paper), who had married his only daughter and heiress, Felicia. This Sir Guy "is said to have been son of Syward, Lord of Wallingford, which possession Guy also enjoyed." "He was often in conflicts with the Danes in defence of his country; did many brave exploits; and, lastly, as the story goes, after his return from the Holy Land, retired from the world, and turn'd hermit, and lived in an adjacent cave, now called 'Guy's Cliff,' wherein he died, and was buried in a chapel there, anno 929, aged about seventy years, leaving issue, by Felicia his wife, Reynborne," who succeeded him, and "married Leonora, or Leoneta, daughter to King Athelstan." From him the descent is said to have been continued in regular succession through father and

son (Wegeat or Weyth, Wygod, Alcuin or Aylwin, &c.) to Turchel, who was earl at the time of the Norman Conquest, and who was allowed by that monarch to retain possession of the estates, but was ultimately deprived of both them and of the earldom.

The castle having been strengthened and enlarged, its custody was given to Henry de Newburgh, a Norman, who had accompanied the Conqueror, and to him was afterwards granted all the possessions of Turchel de Warwick, and he was made Earl of Warwick. By some he is said to have married the daughter of Turchel, but he is also stated to have married three other ladies. He was succeeded by his son, Roger Newburgh, as second Earl of Warwick, who married Gundred, daughter of the second Earl Warren, by whom he had a son, William, who succeeded him as third earl, and dying without issue, was succeeded by his brother Walleran as fourth earl, who married twice—first Margaret de Bohun, and second, Alice de Harcourt. By his first wife he had two sons, Henry, who succeeded him, and Walleran. Henry de Newburgh, fifth earl of Warwick, was a minor at his father's death in 1205, and was placed under Thomas Bassett, of Headington, near Oxford. In the thirteenth year of King John, he was certified as holding 107 knights' fees of the king *in capite*. Having led an active military life, and married two wives—Margaret D'Oyley and Philippa Bassett—he died 1229, and was succeeded as sixth earl by his son, Thomas de Newburgh. This nobleman married a daughter of the Earl of Salisbury, but died without issue. His sister and heiress, Margery, who was married to John de Mareschal, brother to the Earl of Pembroke, succeeded to the estates, and her husband became seventh earl. This honour he did not enjoy long, but died without issue "within about half a year of his brother-in-law the late earl." The widow then by special arrangement of Henry III., married John de Placette, or Plessitis, a Norman by birth, and a great favourite of the king. By the Countess of Warwick he had no issue, and therefore at her death the estates passed to her cousin, William Mauduit, Baron of Hanslope, who died without issue. The title and estates then at his death passed to his sister, Isabel Mauduit, wife of William de Beauchamp, heir of Walter de Beauchamp, Baron of Elmley, who thus, through her, became heir to the title, which, however,—she having entered a nunnery,—was not claimed, but passed, in the person of their son William, into the powerful family of Beauchamp. By Isabel Mauduit William de Beauchamp the elder had four sons—William, who succeeded him; John, whose grandson was created Baron Beauchamp; Walter, ancestor of Fulke Greville, Lord Brooke; and Thomas, who died unmarried. William de Beauchamp, who bore the title of Earl of Warwick during his father's lifetime, married Maud, one of the co-heiresses of Richard Fitzjohn, by whom he had issue with others, Guy de Beauchamp, who succeeded him as Earl of Warwick. This Guy, so called, no doubt, after the "renowned Guy," attended the king into Scotland, and for his valour at the battle of Falkirk, had granted to him all the lands of Geoffrey de Mowbray in that kingdom, with the exception of Okesford, and all the lands of John de Strivelin, with the castle of Amesfield, and the lands of Drungrey. He was one of the noblemen who seized Piers Gaveston,—against whom he held a mortal hatred for having called him "the black hound of Arden,"—whom he conveyed to Warwick Castle, from whence he was removed to Blacklow Hill, near Warwick, and beheaded. This Guy married Alice, sister and heiress to Robert de Toni, Baron of Flamsted, and widow of Thomas de Leybourne, and by her had issue two sons and five daughters. He died (it was suspected by poison) in 1315, and was succeeded by his eldest son, Thomas de Beauchamp, who married Catherine Mortimer, daughter of the Earl of March, by whom he had issue seven sons and ten daughters. The sons were Sir Guy, "a stout soldier," who died in his father's lifetime, leaving three daughters, all nuns, at Shoultham; Thomas, his successor; Reynbourne, so called in memory of the son of the "renowned Guy;"

William, who became Lord Abergavenny; Roger, John, and Jerome.

Thomas Beauchamp, the eldest son, who succeeded to the honours, was knighted in the lifetime of his father. He, like his predecessor, made many additions to the castle, the principal of which was the building of Guy's Tower. Having passed a troublous life, being at one time confined and condemned in the Tower of London, he died in 1401, leaving by his wife Margaret, daughter of Lord Ferrars of Groby, two daughters, nuns, and one son, Richard Beauchamp, who succeeded him. This Richard, Earl of Warwick, is said to "have surpassed even the great valour and reputation of his ancestors;" and, indeed, his career seems altogether to have been one of the most brilliant and successful on record, and besides having a special herald of his own, "Warwick Herald," he was styled the "Father of Courtesy." He founded the Chantry of Guy's Cliff, where before this foundation were Guy's Chapel and Cottage." In this he placed the statue of Guy (still seen, though much defaced), made several pious donations, and died at Roan in the 17th

of Henry VI. He had two wives: first, Elizabeth, daughter and heiress of Thomas, Lord Berkeley; and second, Isabel, daughter of Thomas le Despencer, Earl of Gloucester. He was succeeded by his son Henry, who was then barely fourteen years old.

This Henry de Beauchamp—who had during his father's lifetime been called De Spencer, through his mother's possessions—when only nineteen years of age tendered his services to Henry VI. for the defence of Aquitaine, for which the king created him Premier Earl of England, with leave to distinguish himself and his heirs male by wearing in his presence a gold coronet. Three days later, he was created Duke of Warwick, with precedence next to the Duke of Norfolk. After this, he had granted to him, in reversion, the Islands of Guernsey, Jersey, Sark, Erme, and Alderney, which he was to hold for the yearly tribute of a rose. He was also by his sovereign crowned King of the Isle of Wight, his majesty himself placing the crown upon his head. This young nobleman, however, with all his honours thick upon him, lived but a short life of greatness, and died at



THE KEEP, FROM THE INNER COURT.

Warwick at the early age of twenty-two, in 1445. He married Cicely, daughter of Richard Nevil, Earl of Salisbury, by whom he had an only child Anne, Countess of Warwick, who died when only six years of age, leaving her aunt Anne, wife of Richard Nevil, Earl of Salisbury, heir to the titles and estates, and thus they passed to the family of Nevil.

This Richard Nevil, then Earl of Warwick, is the one so well known in English history as "the stout Earl of Warwick, the king-maker,"—"peremptory Warwick," the "wind-changing Warwick," of Shakespeare—who, "finding himself strong enough to hold the balance between the families of York and Lancaster, rendered England during the reign of his power a scene of bloodshed and confusion; and made or unmade kings of this or that house as best suited his passions, pleasures, or interests. His life was passed in wars and broils, destructive to his country and his family." He was killed at the battle of Barnet in 1471. He left issue two daughters, Isabel, married to George, Duke of Clarence and brother to Edward IV.; and Anne, married first to

Edward, Prince of Wales, and secondly, to his murderer, Richard, Duke of Gloucester, subsequently King Richard III. To the eldest of these daughters, Isabel, came the Warwick estates; and her husband, George Plantagenet, Duke of Clarence, was, by his brother Edward IV., created Earl of Warwick and Salisbury. That ill-fated and indiscreet nobleman, however, did not live to carry out improvements he had commenced at Warwick. His wife was poisoned; and he himself, later on, was attainted of high treason, and was drowned in a butt of Malmsey wine in the Tower, by order of his brother, the Duke of Gloucester.

During all this time, Anne, Countess of Warwick, widow of Richard Nevil had undergone great privations—her possessions being taken from her for her daughters' husbands—and had been living in obscurity; by Act 3rd Henry VII. she was recalled from such obscurity to be restored to the possessions of her family; "but that was a refinement of cruelty, for shortly after obtaining possession, she was forced" to surrender to the king all these immense possessions. After her death,

Edward Plantagenet, eldest son of George, Duke of Clarence, assumed the title of Earl of Warwick, but was beheaded on Tower Hill. On his death the title was held in abeyance, and was, after a time, granted to John Dudley, Viscount Lisle, who was descended in the female line from the old Earls of Warwick. This John Dudley, Earl of Warwick, and Viscount Lisle, was made Lord High Chamberlain, a Knight of the Garter, Lord Warden of the North, and Earl Marshal; and was created Duke of Northumberland, but was attainted for the part he took relating to Lady Jane Grey, and beheaded on Tower Hill in 1553. He married Jane, daughter of Sir Edward Guildford, by whom he had a large family, of whom the eldest, Henry, was killed at the siege of Boulogne; the second, John, was called Earl of Warwick during his father's lifetime; Ambrose, who was created Earl of Warwick; Guildford, who was beheaded with his father; Robert, who was created Earl of Leicester, and others. In 1557 Ambrose Dudley, the third son, having obtained a reversion of the attainder, had the estates restored to him, and was re-created Earl of Warwick. He married three wives, but had no issue by either, and, dying in 1589, the title became extinct.

In 1618 the title of Earl of Warwick was conferred by James I. on Robert, Lord Rich, but, not being descended from the former earls, the estates did not fall into his hands. Dying

Ossory, and sister of the Marquis of Stafford. By that lady he had three sons and six daughters. Dying in 1816, he was succeeded by his eldest son, Henry Richard Greville, as Earl Brooke, Earl of Warwick, &c. who, in 1816, married Lady Sarah Elizabeth Saville, daughter of the Earl of Mexborough, and widow of Lord Monson: she died in 1851.

By this lady his lordship (who died in 1853) had an only son, the present peer,

George Guy Greville, Earl Brooke, Earl of Warwick, and Baron Brooke of Beauchamp's Court, all in the peerage of the United Kingdom, was born in March, 1818, and was educated at St. John's College, Cambridge, where he took his degrees. In 1853 he succeeded



THE CASTLE FROM THE BRIDGE.

his father as fourth Earl of Warwick, of that line, and in the previous year (1852) married the Lady Ann Charteris, eldest daughter of the Earl of Wemyss, by whom he has issue living, four sons and one daughter, viz.:—the Hon. Francis Richard Charles Guy Greville, Lord Brooke, born in 1853, his heir-

presumptive; the Hon. Alwyn Henry Fulke Greville, born in 1854; the Hon. Louis George Greville, born in 1856; the Hon. Sidney Robert Greville, born in 1866; and the Hon. Eva Sarah Louisa Greville, born in 1860. His lordship, who sat in Parliament for South Warwickshire from 1846 to the time of succeeding



CESAR'S TOWER.

in a few months after his creation, he was succeeded by his son, Robert Rich, Lord High Admiral for the Long Parliament, whose son (afterwards Earl of Warwick) married Frances, the youngest daughter of Oliver Cromwell. After passing through five other members of this family the title again became extinct, on the death of the last earl of that line, Edward Rich, in 1759.

In November of that year (1759) the title was conferred upon Francis Greville, Lord Brooke, of the long and illustrious line of the Grevilles, and a descendant of Fulke Greville, the "servant to Queen Elizabeth, Concellor to King James, and friend to Sir Philip Sidney," to whom we have alluded in our account of Penshurst. Francis, Lord Brooke, succeeded his father in the barony, when only eight years of age. In 1746 he was raised to the dignity of Earl Brooke, Earl of Warwick Castle; and in 1759 was created Earl of Warwick, with patent to bear the ancient crest of the earls—the bear and ragged staff. He married a daughter of Lord Archibald Hamilton, by whom, besides others, he had a son, George Greville, who succeeded him as second earl of that line. His lordship married first, Georgiana, only daughter of Lord Selkirk, who died soon after the birth of her only child, a year after marriage; the child, a son, living to the age of fourteen. He married, secondly, Henrietta, daughter of R. Vernon, Esq., and his wife, the Countess of



THE CASTLE FROM THE ISLAND.

to the title in 1853, is Lieutenant-Colonel of the Warwickshire Yeomanry, a Trustee of Rugby School, and is patron of three livings.

The arms of the present peer are—*sable*, on a cross within a bordure, all engrailed, *or*, five pellets. Crests—first, out of a ducal coronet, *gules*, a demi-swan with wings expanded and elevated, *argent*, for Brooke; second, a bear sejant bearing a ragged staff, *argent*, muzzled, *gules*, for Beauchamp, &c. Supporters—two

swans, wings inverted, *argent*, ducally gorged, *gules*. Motto, "Vix ea nostra voco."

Having thus glanced at the history of the place, and spoken of the long line of noble and illustrious owners, both of the estates and the title, let us turn to the castle itself, as it now stands, and is to be seen by visitors in our own days.*

* To be continued.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF
ALFRED HARRIS, ESQ., ASHFIELD,
BINGLEY.

RENEWAL OF THE LEASE REFUSED.

E. Nicol, A.R.A., Painter. R.C. Bell, Engraver.

IN our notice, in the month of March, of the works of this artist, his picture of the 'Renewal of the Lease refused,' was passed over without comment, all special allusion to it being deferred till we could offer our readers the accompanying engraving; the picture was exhibited at the Royal Academy in 1863, and then obtained complimentary criticism in our columns. Whatever political opinions Mr. Nicol may entertain about the numerous alleged 'Wrongs of Ireland,' we do not suppose that he intended to make anything but artistic capital out of the relationship of landlord and tenant as existing in the sister-island; a question which for many years has agitated the country, and set statesmen and legislators 'by the ears,' and is now at this very time occupying the attention of Parliament in a special manner. Our duty is, happily, to look at it from the point presented to us by a most skillful delineator of Irishmen and Irish manners, and not that offered by landlords and tenants and by party-politicians. The landlord may be a tyrant in his own domains, or he may be seeking only to maintain his lawful rights; the tenant may be oppressed by the exactions of the lord of the soil, or an idler who allows briars and thistles to grow where corn should spring up or the potato cover the ground with its purple blossoms. We, in our critical capacity, are not called upon to express any opinion upon this debatable question, nor does the closest examination of Mr. Nicol's picture throw the least light upon it, so as to lead to a just conclusion about the rights or wrongs of either party.

The scene lies in the office or 'business-room' of an estate-agent, who is visited by a frieze-coated tenant occupying, perhaps, some eight or ten, or more, acres of land, of which the lease is expired. The man is decent-looking enough, and probably has done his best to turn his holding to good account: he desires to have his lease renewed, but is met by a refusal; it is evident from the stern and unyielding countenance of the agent, that no argument, nor appeal to pity, nor threats—if such were resorted to—would move him from his determination: there is something vastly expressive of inflexibility in that hard face, with its compressed lips and contracted eyebrows, and even in the clasped hands with the upturned thumbs: the man is a study of an inexorable nature. It is just possible, however, that, in the interests of his employer, he is only performing his duty, though it seems to be much in accordance with his own feelings.

The applicant has received his answer, but is unwilling to take it, and stands by the agent's table hoping, but vainly, for a reversal of the decision. His looks are downcast, and certainly move the spectator in his favour: who knows but that he may leave that room with thoughts and feelings widely different from those with which he entered it?

The interview is graphically portrayed throughout, even to the agent's clerk, who, pen in mouth, is rummaging a box of documents—leases, agreements, and deeds—indicative of territorial possessions.

GOLD IN GREAT BRITAIN.

THE only metal exported from Britain in the time of Diodorus was tin; but gold, as well as silver, is enumerated among its productions half a century later, by Tacitus in his 'Life of Agricola.' 'Fert Britannia aurum et argentum et alia metalla pretium victoria.' Cicero in his Epistle has asserted the contrary. In the 'History and Antiquities of the County of Cardiganshire,' published by Sir S. R. Meyrick in 1810, the author speculates on the probability that the Britons wrought the mines in Cardiganshire for silver and gold. He infers this chiefly from the Triad, which celebrates Caswallan, Manawydan, and Llew Llawgyfes, as three chiefs distinguished by the possession of golden cars. The gold used for British coins (copied from the *statue* of Philip of Macedon) was probably obtained from the stream-works of which traces exist in Cornwall, Devon, the Carnarvon mines, &c. Caesar, in his description of the state of Britain as he found it, divides the inhabitants into colonists and aborigines. The former were the Belgæ, who had passed over from Gaul at different times and with various objects, occupying the whole of the coast. The Gauls had possessed a gold coinage of their own for two centuries before this, and would keep up the practice of coining here. We all know how the *statue* of Philip II. of Macedon (who had the gold mines of Crenides) degenerated into enigmatical devices. On British coins the laureated head of Apollo appears as a wheat-ear or cross, and the *typha* on the reverse as an extraordinary animal with eight legs, a single mark often indicating the chariot. Mr. Evans (who has made British coins his special study) considers the Britons began to coin money about a.c. 150, and used brass dies with an iron collar. Mr. C. W. King, in his 'Precious Stones and Metals,' p. 218, maintains that no British coins exist that can be attributed to the natives beyond the limits of Belgic influence. None are ever found in the region occupied by the Silures, nor the country of the Ordovices. Sir John Pellus, ('Fodine Regales,' 1470), says that 'Cimbeline, Prince of the Trinobantes (wherein Essex is included), who had lived much at Rome in Augustus his time, was seated at Walden in that county, and did (according to the Roman way) coin money instead of rings, which might be from that mine which was afterwards discovered in Henry IV. his time, in that county.'

Mr. Robert Hunt points out that this mine was never discovered, although Henry IV. commanded Walter Fitzwalter to apprehend all persons who were supposed to conceal the said mine. Sir John Pellus says in the time of the Roman occupation of Britain the Danmonii worked mines in Devon and Cornwall, the Belgæ in Somersetshire, and the Dimetæ in Cardiganshire.

That the Romans detected gold in the quartz rocks of Wales, is proved by the statements of Messrs. Jones and Warrington Smyth respecting the Gogofau or Ogofau mine near Pumpsant, Caermarthenshire, ('Geological Memoirs,' i., 480). This mine is situated on the left bank of the Cothy, forming part of the grounds of Dolau Cothi, the residence of Mr. Jones. The traditions of the country point to the Romans as the originators of these works, and that they were carried on in search of gold. Remains of Roman pottery, ornaments, and a bath, induce Mr. Jones to consider there was a Roman station here. Some of these ornaments are of gold, of beautiful character. The name of the parish, *Conwili Gato*, is supposed to signify 'the advance post of Caius.' The rock through which the lodes run is in many places exposed, and a great part of the mine appears to have been worked like a quarry open to the day. A specimen of gold has been found in the quartz of one of the lodes. Here and there a sort of cave has been opened and then for a short distance pushed on as a gallery 6 or 7 feet high and 5 or 6 feet wide. The rock consists of white quartzose veinstones traversing slaty masses. Traces of ancient aqueducts, constructed probably to convey water to wash the gold, have been observed.

Gold was probably the first metal the aboriginal Irish were acquainted with. The Royal Irish Academy possesses more than 300 ancient articles of this metal. To show the immense mass of gold ornaments which must at various times have been found in Ireland, one jeweller stated he had had £10,000 worth through his hands.* These gold ornaments are frequently discovered in bogs by turf-cutters, as if they had been dropped by the natives in flight from one another in their feuds. They probably hid their ornaments before battle, for few are found on a warrior's corpse. Dr. Birch says that according to Macgeoghegan's translation of 'Clonmacnoise' of the twelfth century, said to be a transcript of 'Seamus Moir,' compiled in the fifth century, gold mines were discovered in the reign of Teghermas, 26th king of Ireland, who caused Ucadon of Acalann at Fothart, county Wicklow, to make gold and silver pins to put in men and women's garments about the neck. He is said to have died a.c. 789. Keating, in his 'History of Ireland,' p. 132, says that Mainheamhoim, monarch of Ireland, ordered that the gentlemen of that country should wear a chain about their necks to distinguish them from the populace; he also commanded helmets to be made with the necks and forepieces of gold. These he designed as a reward for his soldiers, and bestowed them upon the most deserving of his army. His son Olderoth was the first person who introduced the wearing of gold rings into Ireland, which he bestowed upon persons of merit who excelled in the knowledge of the Arts and Sciences, or were in any other manner particularly distinguished.

In the Ashmolean Museum at Oxford a gold plate is preserved which was found in the latter part of the seventeenth century near Ballyshannon, solely in consequence of the song of a harper who chanced to come in while the Bishop of Derry (Dr. Hopkins) was at dinner. His lordship, not understanding Irish, was at a loss to know the meaning of the song, but upon inquiry he found the substance of it to be this: that in such a place, naming the very spot, a man of gigantic stature lay buried, and that over his breast and back were plates of pure gold with large rings on his fingers. Two persons who were present went to the spot and found two circular plates of gold; the remaining portions were probably taken away by persons who had been on the same errand before. This is mentioned by Bishop Gibson in his edition of Camden's Britannia. According to the 'Book of Days,' it is stated, that since the ancient poetry of Ireland has become an object of learned research, the very song of the harper has been identified and printed, though it was simply traditional when sung before the bishop. It is called 'Moira Borb,' and the verse relating to the discovery is this:—

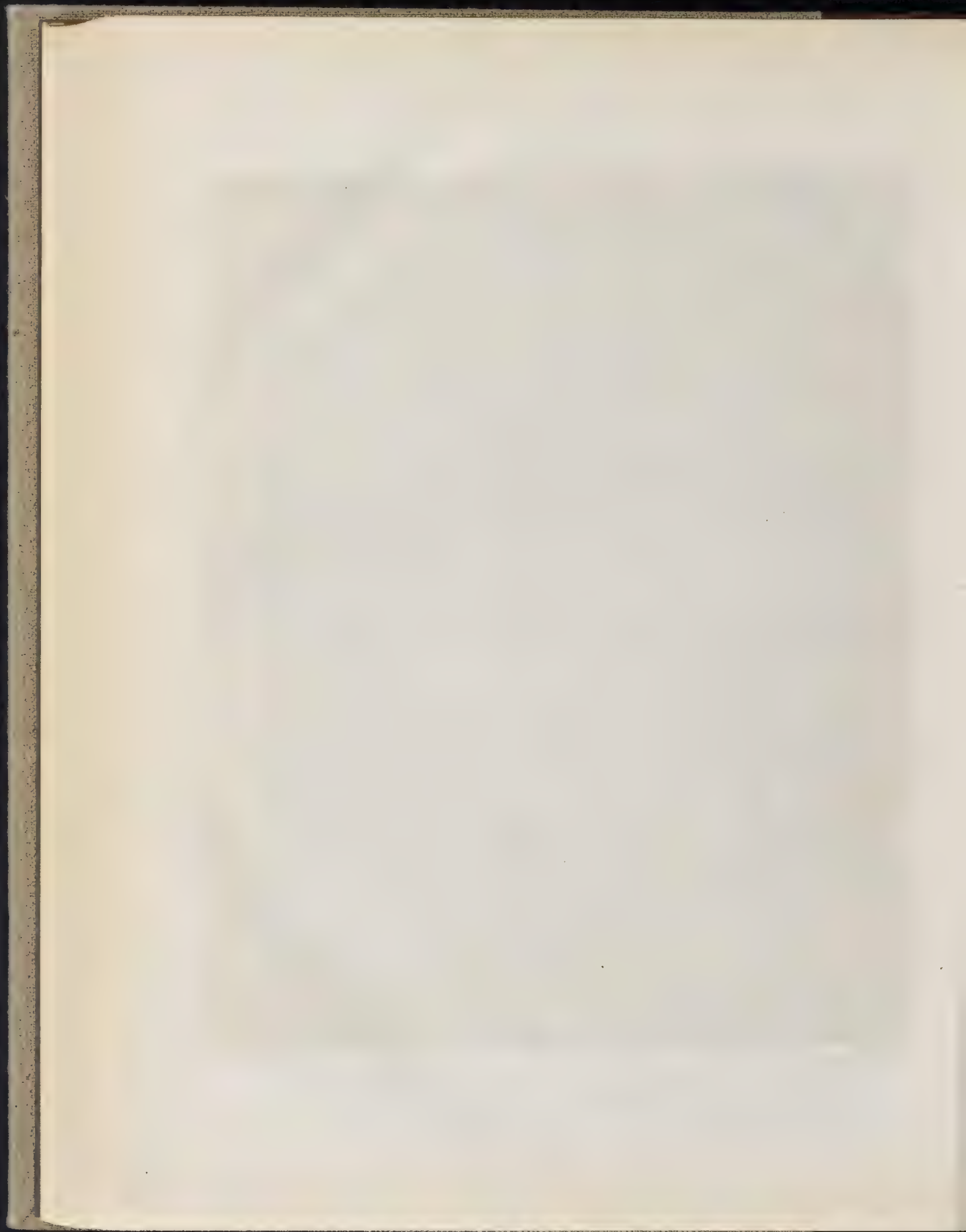
"In earth, beside the loud cascade,
The son of Sora's king was laid;
And on each finger placed a ring
Of gold, by mandate of the king."

A consil of gold, which sold for £600 to a goldsmith at Cork, was found at Lismore (Walker's 'Dress of the Irish,' p. 177). At a meeting of the Archaeological Institute (April 7th, 1864, an account was read of the discovery of a remarkable hoard of gold ornaments, chiefly armlets, in county Clare in the course of railway operations. The mass of treasure found, was believed to be very great, but the greater portion was sold to a jeweller in Limerick, and melted down.† We propose in a future paper

* The old law respecting treasure trove was of such a nature that thousands of antiquaries found their way into the melting pot, the finders refusing to give them up to the crown. This was afterwards amended, and, about 1862, a law was passed by which the finders were to be paid the intrinsic value of the coins or treasure by the crown; and if they were of archaeological interest a portion should be deposited in the British Museum, or local museums. The career of Richard Coeur de Lion was brought to an untimely end, at Chalus, by reason of his attempt to enforce the feudal claim of treasure trove.

† A large quantity of gold ornaments was found, in June, 1854, near Newmarket-on-Fergus. Ancient records state that a chief named McMahon went to battle in this region 'laden with gold,' was slain, and stripped of his ornaments, and that none ever discovered what became of the spoil. There was a perfect layer of splendid gold gorgets, and a hundred or so of minor size. A jeweller paid more than £250 for a small part of this; in fact, it was stated that £6,030 was







on early Irish Art going more fully into the subject of these early gold ornaments, which have (according to their appearance) received the names of gorgets, lunettes, torques (Welsh or Irish torc, a twisted collar), ring-money, &c., so well described by Dr. Birch in his admirably illustrated paper on "The Torc of the Celts," in *Archæological Journal* (ii. p. 368; iii. p. 27).*

Towards the close of the last century (about 1795), native gold was accidentally found to occur disseminated in the bed of the streams which descend from the northern flank of Croghan-Kinshele, a mountain that lies on the confines of Wicklow and Wexford. A poor schoolmaster is said to have discovered the gold while fishing. He kept the secret for twenty years and enriched himself, but having married he told his wife, and she revealed it. Thousands flocked to the spot, and considerable quantities were collected. It is estimated that 2,600 ounces, worth £10,000, were found before the Government sent a military guard and took possession of the spot. It occurred in massive lumps and small pieces: one piece weighed 22 ounces, another 18 ounces, others 9 and 7 ounces. The total quantity of gold collected by the Government workings in two years was 945 ounces, sold for £3,675, and the works were then given up. This gold was of rich colour, containing in 24 parts 22.58 of pure gold, and 1.42 of silver. The estimate respecting the amount found by the country people is given on the authority of Mr. Fraser, author of a statistical survey of the country (1801). This large quantity was all found between the 24th of August and the 15th of October, 1795. So pure was the gold generally, that it was the custom of the Dublin goldsmiths to put gold coin into the opposite scale to it, and to give weight for weight. The Government took possession of the ground, in order to conduct the works on scientific principles; but, as we have mentioned, the experiment was comparatively unsuccessful. The mountains were explored with great care and minuteness under the direction of one of the commissioners, Thomas Weaver, Esq., who stated that "numerous trials were made by driving and sinking in the veins previously known and subsequently discovered. The mineral substances obtained were subjected to the operations both of fire and amalgamation, but in no instance was a particle of gold elicited from them, either by the one or the other operation. The result persuaded Government that no gold was to be found, as an inherent ingredient, in the veins which traverse the mountains, and they were induced to abandon the works." About forty years after (1840) a company formed in London took a lease of this district. Mr. and Mrs. S. C. Hall visited the ground in July, 1841, and at that time about sixty persons were at work, under the superintendence of a practical miner from Cornwall. This visit is described in Mr. and Mrs. Hall's book on Ireland (ii. 243). The works were conducted upon a small and poor scale, hardly removed from the rough process of the peasantry, no attempt being made to trace the gold to its source, but simply to obtain it, as was possible, from the clay bordering the stream. The process is thus described in the work before mentioned. The gold is obtained only by continual washings. A barrow-full of the clay is conveyed to a wooden trough, into which a stream of rapid water is made to run; this clay is constantly raked, the workman occasionally skimming off the top, which he pushes aside out of his way as useless; for the gold will be at the bottom. In this way he labours for perhaps half an hour, until his barrow-full of "stuff" is reduced to a quantity barely suf-

received by the finders for this rich booty, nearly all of which was melted.

In 1802 a hoard of early gold ornaments (as armilles, torques, and rings) was found by a labourer at Mountfield, near Hastings. He sold them for old metal, at 6d. per oz., and a refiner afterwards bought them for £500, and they were melted down. The parties, by the old law of treasure trove, were sentenced to imprisonment with hard labour, which was likely to ensure the concealment of any similar discovery.

* See also Mr. Albert Way's paper in *Archæological Journal*, vi. p. 2; *Archæologia Scotica*, iv. pl. xii.; *Coll. Antiquæ*, iii. p. 131; "Walker on Irish Dress," *Bull.*, fig. 5; *Transactions Royal Irish Academy*, i. p. 274.

ficient to fill an iron bowl called a "buddle." This is continually shaken till a very little is left in, when the manager takes charge of it. During the time of their visit, Mr. and Mrs. Hall saw three washings, each of which yielded from three to nine bits of gold, varying from the size and thickness of a spangle to a small "lump," of the value of 10s. They were told it was rare to obtain a washing without any beneficial result. The gold was principally found along the sides of the stream, and sometimes at a depth of many feet under it, supporting a theory that "there is no regular vein in the mountain, and that the fragments had probably existed in a part of the mountain which time had mouldered away, and left its more permanent treasure as the only monument of its ancient existence." The localities that have yielded gold in the largest quantity are Ballinvalley, Ballintemple, and Killahurley, all in the same valley. The metalliferous veins, the disintegration of which formed the sand and soil of the bed of the streams wherein the gold was discovered, could not be found. Sir Roderick Murchison describes the gold as occurring in the altered lower Silurian schists of Wicklow, traversed by hornblende greenstones. He says the Earl of Wicklow has collected several *pepitas* of Irish gold, the largest being two inches long. They are free from quartz or other rocky matrix, and have been picked out of the *débris* or coarse gravel on that slope of the hill where a rivulet descends through the property of the Earl of Caryfort. Flintstone is said to have been found with the gold here.

A curious example of the value of tradition in archaeological matters occurred some time ago in Wales. In 1827 a woman stated that she was much frightened in passing a large barrow near Mold, in Flintshire (called by the Welsh *Bryn-yr-dyllon*, the Hill of the Fairies), by seeing a spectral skeleton, late at night, standing on the mound clothed in a vestment of gold. She related this to a farmer the next morning, and six years after, when the barrow was cleared away for agricultural purposes, a skeleton was found, round the breast of which was a corset of pure gold, embossed with ornaments representing nail heads and lines. This is in the British Museum, and figured in the *Archæologia* (xxvi. p. 426). It is but reasonable to surmise that the vision was the result of a lingering remembrance of a tradition which the woman had heard in early life of golden ornaments buried in the "Fairies' Hill."

Mr. A. Dean, in 1847, pronounced some of the older slaty rocks in Merionethshire to be auriferous. The lodes, says Sir Roderick Murchison, are subordinate to the Lingula-flag or lowest Silurian. Veinstones at Doly-frywag consist of white saccharoid quartz, in which flakes of gold are distinctly visible.* Professor Ansted states that the gold is disseminated both in grains and in laminae, enclosed in irregular veins parallel to the lower Silurian schists, and contiguous to a poor lode of copper ore, the whole lying near a greenstone within the slaty rocks. He says the auriferous bands are made up of numerous threads of quartz and sulphate of barytes, which, besides the grains and flakes of gold, contain crystals of galena and copper pyrites. Mr. Warrington Smyth reports that the St. David's lode in this district, near the old copper mines of Clogau, has yielded nearly £70,000 worth of gold. The quantity raised from this lode between April, 1860, and May, 1867, is 12,416 ounces, according to the report furnished to her Majesty's office of Woods and Forests. It is the property of the crown. In 1860 the mine produced only a profit of £163; but in 1861, gold to the value of £6,030 was raised. In 1863 the profit was £2,257; in 1864, £9,061; in 1865, £2,320; but in 1866 it had fallen to £512, though in the first half year of 1867 £1,920 worth was raised, and not less than £1,900 was raised in July of the next half year.† These statements show the variable yield; 1,370 ounces (worth £5,300) were obtained, at a cost of £300, from 212 tons

of the mineral, as much as four times would be thought good in Australia. Mr. David Forbes considers the gold-bearing quartz lodes in the neighbourhood of Dolgelly are seldom or only faintly auriferous, except when they cut through the lower Lingula-flag of that district. He thinks there is an intimate connection between the auriferous deposits and the intrusive rocks of the district, marked as greenstones on the Geological Survey map. Gold in appreciable quantities was found in 1852 by the Hon. J. Walpole and Sir Augustus Welster, by washing in the bed of the Mawddach.

Having thus noted the occurrence of gold in Ireland and Wales, we turn to England before considering the Sutherland mines in Scotland. The Poltimore Copper Mining Company, knowing that their mine at North Molton, Devonshire, contained immense deposits of auriferous gossan (a sort of spongy ferruginous quartz), determined in 1853 to test the value of the gold-bearing material. Two cargoes of the gossan were transmitted to the works of Messrs. Rawlinson and Watson of St. Helen's. The mine contained two varieties of the gossan, the red and the brown. From 21 tons of the red sort they obtained 28 ounces 7 dwts. of pure gold; and from 23 tons 14 dwts. of the brown, 7 ounces 2 dwts. of gold of like quality. It was soon found that the cost of transmission was so heavy that it would be better to crush the gossan at the mine, and to have the gold extracted as before by the Messrs. Rawlins. Another cargo they received yielded 13 dwts. of gold per ton. It was expected the profit to the company would be £50,000 per annum. The gold could not be detected by the naked eye nor with a powerful microscope. This process was after a time abandoned.*

Mr. R. Pattison was induced in 1852, from a description of the gold rocks in California, to examine similar rock formations in the north of Cornwall. From a portion of a quartz vein at Davidstowe he obtained a trace of gold and reported the fact to the Geological Society of Cornwall, but the precious metal was not found in sufficient quantity to justify working.

Pennant says that in the reigns of James IV. and V. of Scotland vast wealth was procured in the Lead Hill district from the gold washed from the mountains. He estimates the value of it at £300,000. Mr. Harkness, in a paper on the Silurian Rocks of the South of Scotland, and on the Gold Districts of Wanlockhead and the Lead Hills (*Quarterly Journal, Geological Society*, viii. 396), says that the gold is found disseminated in small foliaceous particles or round, in grains, in the quartz veins which traverse the greywacke sandstone and shale in a direction generally at right angles to their strike. A specimen weighing 240 grs. was found. The district furnishing the gold lies to the north of the zone of black slate which runs from Slob to the summit cutting of the Caledonian Railway and Glenocher, in the direction of Cairn Ryan. Near Loch Ern Head gold has been found in a gossan contiguous to the junction of trap with crystalline limestone and schists. The precious metal has also been discovered at Glen Turret, Perthshire, and Cumberhead, Lanarkshire.

About November, 1868, Mr. Robert Gilchrist, a native of Helmsdale, Sutherland, who had been for eighteen years in Australia, was struck with the similarity of the formation of the creeks in Australia and the Kildonan strath, and found gold in the burn flowing from the mountain through the strath. By January, 1869, a colony of diggers were established in Helmsdale, a village seventeen miles north of Golspie, and no less than ten miles from the "diggings." The majority of the diggers had to walk this distance every morning, but others, notwithstanding the intense cold, slept in the open air under a blanket hoisted on a pole. The deposits were broken up with pickaxes and crowbars, and thrown into basins, dish-covers, or anything which would answer the purpose, and washed with water in such a manner as to leave the gold at the bottom of the vessel. Up to January 27, the *Times*

* "Siluria," p. 450.

† "Siluria," Appendix P.

* *Liverpool Mercury*, September 2, 1868.

correspondent stated only £100 worth was found. A crown royalty of 10 per cent. was collected and £1 a month was charged each "digger," so that a man earning £1 a week had to pay 7s. out of it. Between 200 and 300 persons were at one time searching for gold, and experienced diggers could not make more than £1 a week. Mr. Wilson, of Inverness, purchased a great deal of the gold at £1 per ounce. The gold was of excellent quality, and worked up admirably. Persons, of course, left their occupations to rush to the "diggings," and an instance is mentioned of a tradesman, who could make 30s. a week at his trade, finding in the same time gold to the amount of 2s. 4d., and having to walk twenty miles a day into the bargain. An experienced digger said the place very much resembled Hamilton's station in New Zealand, taking the Kildonan Hills for the Hogburn, and the burn for the River Taire.

The Rev. J. M. Joass read a paper before the Geological Society, June 9, 1869, on the Sutherland gold fields.* He was introduced by Sir R. Murchison, who called attention to the general geological structure of the counties of Sutherland and Ross, and especially to the circumstance that the summits of the mountains of that region are situated within a few miles of the western shore, forming a steep escarpment to the west and a long slope to the east, across which the disintegrated materials of the great mass of these mountains must have been conveyed (probably by floods carrying masses of ice) and deposited in the hollows of eastern Sutherland. Sir Roderick regards the micaceous flags and schists overlying the lowest Silurian quartzites as the probable source of the gold found in Sutherland, but thought the auriferous rock was limited. He suggests that the gold debris found in the environs of Kildonan and Helmsdale are the result of the abrasion of extensive masses of the granitic and metamorphic lower Silurian rocks; which, occupying wild interior tracks, extend eastwards to the district under consideration, where their broken materials have been lodged in the depression of East Sutherland. He considers the valleys on the long eastern coast of Ross-shire, which accompany the line of Loch Shin, and the River Oikel, may also be found to be auriferous. The extent of country over which gold has been ascertained to occur—the south-east of Sutherland and contiguous portion of Caithness—measures about thirty miles from east to west, and about twenty from north to south. Mr. Joass says the drift consists of bluish and yellow clay with light coloured patches, and is most frequently a ferruginous gravel with rolled boulders. Gold was found in the greatest quantity in the lowest portion of the alluvium. As regards the source of the gold, several specimens of water-rolled stone rich in gold were discovered in the Suisgill and Kildonan burns. The components of the stone are felspar and quartz. Up to June Mr. Joass considers that about £3,000 worth of gold had been discovered. He states that the Pictish Towers are specially abundant within the ascertained auriferous district, and considers their number and strength suggest the frequency and formidable nature of maritime invasions, for which a motive may be found in the supposition that the district was known in primitive times to be rich in gold or other mineral treasures. This ancient working of the gold would explain why the largest nugget found only weighs 2 oz. 17 dwts. Professor Ramsay considers that no quantity of gold would ever be found in purely glacial deposits, as in such *détritus* specific gravity went for nothing.

The author of "Frost and Fire" (a work very highly spoken of by Sir R. I. Murchison) has recently published a pamphlet on the Sutherland gold diggings (Edinburgh: Edmonston and Douglas). He says the Kildonan burn has carved a trench in crystalline Silurian rock from the place where the chief diggings were carried on down to the farm-house. Little gold has been got out of the actual water-course. The washers dig into their claim till they get to the

solid rock. Most of the gold was found near the rock among the biggest stones and in chinks of the rock. To wash gold, a man must be skilled in practical hydraulics; to know where to seek, he must know the nature of burns; to find the source of the gold, he must be wise in other ways. It is no wonder then that many raw hands could earn nothing at these diggings. The Soisgeul or Suisgill burn, higher up, yielded gold, and a boy picked up a nugget worth £9, larger than a bean. All the nuggets and gold found here were as much water-worn as the stones in the burn, so that the source of the gold was probably far away. The small rivulets could not quarry all the stones they rolled and sorted, but former glacial action might have done it. The whole plateau of Sutherland is drift, and the ice probably conveyed the gold from the place whence it carried the drift. Geology shows that "northern ice moved from the northern end of Scandinavia south-westwards to Scotland, south-eastwards through Finland." Curiously enough the river Tarra, in Russian Lapland, yields gold, and was the scene of busy digging in the autumn of 1868. According to this larger view (a very ingenious one to say the least), Sutherland gold may have come from Lapland if it belongs to the northern drift; it may have come from Ciliptic if it belongs to local glacial drift. It is quite possible, says our author, "that a nugget, now in the burn of Kildonan, may have sailed on an iceberg from Scandinavia to the shoulder of Ciliptic when the sea was high, and may have a thence with the local glacier when the land rose. It may have been left in the hill-side in the lateral moraine when the glacial period ended in these regions, thence to remain at rest till the local burn cut through the glacial drift and rolled it down hill." He concludes thus:—"It is probable that gold and drift came from old Silurian rocks, and from the watershed of Sutherland. It is possible that the drift came from Scandinavia, or from the Polar Basin." The Shetlands are famed chiefly of crystalline Silurian rocks and granite, with evidences of glacial action everywhere. Gold was discovered in April, 1869, in the Ness Mure burn, in Unst, in Shetland. According to the *Scotsman*, early in January, 1870, gold was found near the famous Falls of Foyers, in Scotland, in washings from the river, and in a basin of alluvial drift below a range of trap rock. Sir R. Murchison and Dr. Lindsay pointed out that this spot was likely to be auriferous. Messrs. Fergusson recently examined part of the watershed of the Nairn, and in two hours found 2 dwts. of gold of fine quality. In the whole of the district extending from Foyers to Nairn the geological features are rocks of secondary formation, with occasional outcrops of granite, shale, clay-slate, quartz, and extensive ridges of trap rock generally prevail. Many places around have been in ancient times named from their connection with gold.

Sir Roderick I. Murchison, in his "Siluria," states that the rocks which are the most auriferous belong to the Paleozoic epochs, and especially to the lower Silurian age. But there are examples of auriferous igneous rocks and veinstones having been protruded into strata of secondary age. Gold has never been found in any appreciable quantity in secondary or tertiary deposits, where such strata are in their natural condition. So that, as Sir Roderick observes, every one who lives in tracts, the subsoil of which consists of such unaltered rocks, may be assured that he can never find gold in them. "The Paleozoic accumulations which followed from the lower Silurian up to the Carboniferous inclusive have been the deposits which in the tracts where they have undergone a metamorphosis or change of structure by igneous agency, or have been penetrated by quartz veins, are the chief sources whence gold has been, or is, derived." Besides igneous rocks, whether granites or diorites, which have carried up gold in their matrix, certain geological zones only in the crust of the globe have been rendered richly auriferous. The quantity of gold originally imparted to the Silurian or other rocks in the British Isles was small. As a general rule, gold is worked to the greatest

advantage in the natural *détritus* of the earlier rocks, instead of having to crush rock for it. Sir Roderick says experience has taught the miner that as he follows the veinstones downwards by deep shafts into the body of the rock the gold diminishes in volume. The only cases in which very deep mining in the solid matrix repays are chiefly those where the rocks are soft, or the price of labour low. This is a strong argument against the theory of the formation of gold by a simple aqueous solution, and is manifestly in favour of the igneous origin of the metal, in which Sir Roderick believes. The appearances exhibited by the strings and expansion of the metal indicates such an origin. Not a trace of the precious metal has ever been found in conglomerates or sandstones of Paleozoic or Mesozoic age. Gold was, therefore, probably the last formed of the metals.

Humboldt, in his "Voyages" (ii. 238), asserts that in Guiana "gold, like tin, is essentially disseminated in an almost imperceptible manner in granitic rocks, without the ramification or interlacing of any small veins." But no case is known in which the gold contained in veinstones increases in volume as you descend into the body of a mountain.

We cannot do better than conclude this paper by a note or two from a little volume of "Lectures on Gold," by various gentlemen, for the instruction of emigrants about to proceed to Australia" (Bogue, 1853). As with diamonds, emigrants continually bring over glittering substances resembling gold, which prove to be nothing but iron and copper pyrites or yellow mica, Dr. Lyon Playfair in his essay in this volume on "The Chemical Properties of Gold," gives the following methods for distinguishing it.

If bleaching powder is thrown into water containing gold, adding spirit of salt, and heating the mixture gently, the gold will be dissolved by the chlorine evolved. The substance supposed to contain gold should be placed in a glass or earthenware vessel and ground to powder, add to the solution carbonate of soda, then green vitriol (sulphate of iron), and a brown precipitate is the result. If the solution be mixed with a quantity of water the liquid on the addition of green vitriol is coloured brown by reflected light, and blue by transmitted light.

To distinguish pyrites from gold:—A scale of gold would readily be taken up on the point of a needle, while iron pyrites cannot be so seized. If a little pyrites is thrown on a shovel and heated over the fire the smell of sulphur will be very obvious, and the yellow compound will be gradually roasted to the colour of red iron rust. A piece put on a bright shilling and heated over a lamp will soon cause a smell of sulphur. Copper pyrites is often mistaken for gold; but if roasted in the same manner, it will leave a reddish black ash, exhaling the smell of sulphur.

Reduce auriferous quartz to powder, boil for some time in an earthenware or glass vessel with aqua regia. Pass the solution, after diluting it with water, through a filter, then allow it to cool, and add a solution of carbonate of soda till no effervescence takes place. This precipitates all other metals which may be present, except gold and platinum. Now filter from the former, and add a solution of oxalic acid until it does not cause effervescence and has a sour taste, then boil; if there be any gold present it will be precipitated as a black powder.

When Dr. Playfair gave his lecture he exhibited some yellow mica, a light substance of small specific gravity, and having none of the properties of gold. It was part of a cargo brought from the Arkansas in mistake for gold by an adventurer who was nearly ruined by it. The specific gravity of gold is its great characteristic, being 19½ times heavier than water. He also exhibited an imposing government-box, with official seal and lock, which had been forwarded to the Institution only a short time before, supposed to contain gold from a newly-discovered gold region in one of our neighbouring islands. It proved to be only iron pyrites!

JOHN PIGGOT, Jun.

* Quarterly Journal, Aug. 1, 1869, p. 514.

PRINTING UPON CORK.*

Among the advertisement sheets for the month of May last of a new serial, which endeavoured to awaken the attention of the public by the use of the once exciting phrase of "mystery," may be noticed a small square leaf of some extraordinary substance, which itself may well be called mysterious, not in a literary, but in a physical sense. It resembles leather, excepting that it is pierced with numerous minute holes. The most usual explanation is, that it is one of the new Japanese papers. But the sub-aromatic smell betrays its vegetable nature. It is nothing but a thin leaf of cork.

The beauty of the material, the perfect manner in which it lends itself to the service of the printer and of the engraver, the tenacity of the substance, which, though less than that of vellum, is far superior to that of the ordinary wooden paper, on which the cheap daily journals are now printed, are all worthy of attention. The resistance to damp, which is so destructive to paper, is another important quality. But the chief cause of surprise is the delicate tenacity of the leaf. Less than the two hundredth of an inch in thickness, it is as regular in its surface as if it were a portion of some delicate textile fabric.

The character of the machinery by which the leaves of cork are produced is a further mystery, and one which we are unable to explain to our readers, as a recent visit which we paid to the scene of operations was only allowed on the promise of silence. Very simple in its ultimate form, this machinery is the product of much thought and skill. It is so accurate in its structure, and so completely under the control of the workman, that it will slice a disc of cork into layers of 250 to the inch. The little leaves which first attracted our attention cost a farthing a piece; so that the origination of this method of advertisement is somewhat of a spirited venture.

The craft of the cork-cutter more closely resembles those ancient mysteries of trade by the maintenance of which the great guilds of the Middle Ages rose to wealth and to power, than do most of our modern branches of commerce. The seven years' apprenticeship which was once indispensable in every trade, is little time enough in which to acquire a knowledge of the qualities of cork, and the methods of selection, of purchase, and of manipulation. The number of cork-cutters in London is few compared with almost any other craft. Formerly there was only one cork merchant, now there are six. The purchase of cork, as it is imported in bales, is thought to require greater maturity of judgment than any other mercantile selection, not even excepting that of precious stones. The machinery employed is not protected by patent (for indeed one or two machines for each description of work are sufficient for the entire demand), but is kept carefully under lock and key. Individual judgment, special knowledge, skill steadily directed to one object, characterise this craft, which, in some cases, is handed down as an hereditary occupation.

So peculiar are the advantages combined in the bark of the *Quercus suber*, that it is not easy to tell how much modern civilisation is indebted to that remarkable tree for its actual development. The weird and gnarled forms of the cork oak impart a kind of savage sadness to those parts of Southern Europe where they dominate the landscape. Alone in the vegetable world this tree submits to the repeated torture of denudation; and, in the course of a few seasons, reproduces its valued bark. It gives, however, mute, but unmistakable, signs of agony; nor do the later coats equal the beauty of the original surface. For the use of man it is unnecessary to say how, since the very invention of wine, the bark of the cork tree has been the true guardian of the treasures of Liber. The domestic service, however, is but small compared with the advantage offered by the nature of this material to the chemist. Not

only as a ready and perfect stopper for glass vessels of every kind, but as an everavailable means of making the connections of tube, and retort, and receiver, for the operations of the laboratory, the utility of a material that combines the qualities of wax, of sponge, and of cardboard, that is impermeable to damp, that cuts with a file as readily as paper with the scissors, that is fixed in place in a second, and will remain imperishable for centuries, is absolutely immeasurable. It is difficult to imagine how the chemist could have got on without cork.

For other purposes than those of the vintner and the chemist it is probable that the utility of cork will be further developed. The naturalist knows its value for the lining of cases, especially for the preservation of insects and smaller specimens that are fixed by pins. For the setting of ivory-carvings, *camel*, gems, and jewellery, nothing is so appropriate as to plunge or nestle each object in a nest of cork covered with velvet. In our army, thick sheets of cork are used for the lining of shakos. In civil life, those of us who are confined to the daily wear of the chimney-pot hat, and who have once made a trial of those hats the actual substructure of which is formed of this delicate and elastic substance, fully appreciate the luxury of their light weight. The only objection to cork hats, namely that they can be easily injured by a blow, has been obviated by recent improvements. Good wine, they say, needs no bush. If this were the case the great advertising interest would be in danger. But when the character of the cellar is once ascertained the proverb may hold true enough, and such is our own experience of the excellence of the cork hat, the inventors of which are members of one of the first firms which originally introduced our present substitute for beaver.

The chips, slices, and sawdust of this light and imperishable substance might be available for the stuffing of cushions for boats, yachts, and all sea-going and river-going craft. Luxury and safety may be thus combined, and every footstool or sofa squab be fitted for service as a life-preserver. Other uses will doubtless be found for the material. We cannot doubt that we are doing a service to Industrial Art in general in thus directing attention to the new method of producing thinly laminated plates of cork. We believe that the industry is very limited in its locality, and that the cork-cutter who has supplied Messrs. Chapman and Hall with the leaves bearing the effigy of Mr. Peabody, and the hatter who uses these *lamine* for the foundation of his hats, are the only manufacturers who have yet put the bark of the cork-oak to such ingenious use.

OBITUARY.

DAVID O. HILL, R.S.A.

WHEN, towards the end of last year, our pen was engaged upon a sketch of the life and works of this painter, it was not without some misgiving that at no very distant period a record of his death would also appear in our columns. He had for some time been in a delicate state of health, and this, combined with the natural infirmities of advancing years—though he was not an old man—obliged Mr. Hill to resign, not very many months since, the post of secretary of the Royal Scottish Academy, an office he had held during forty years to the benefit of the Art and artists of his native country; yet he must have worked assiduously in his studio till very near the end of his life, for in this year's exhibition of the Scottish Academy were no fewer than nine of his pictures. He died on the 17th of May, at the age of sixty-eight.

Little need be added to what was said in the notice referred to. If Mr. Hill's works may not rank with the highest productions of British artists, even with the best of those of Scotland, he did much to maintain

the honour of the school to which he belongs. His subjects were always judiciously selected, are treated with true poetical feeling, and are delicately rather than forcibly rendered; yet his management of light and shade gives to them a power which painters of greater vigour do not always attain. In the Art-circles of Edinburgh, with which he was so long and intimately associated, and by a large number of sincere friends, his loss will undoubtedly be much deplored, and his absence from them deeply regretted; but the most sorrowful of those who mourn his death will be his widow, Mrs. D. O. Hill, a lady whose sculptured works have gained for her high reputation both in London and Edinburgh.

WILLIAM EGLEY.

This artist was born at Doncaster, in 1798. His family removed soon after to the neighbourhood of Nottingham, where his father lived and died, the respected and confidential agent and friend of the Walkers of Eastwood. From both parents he seems to have inherited that strict integrity which distinguished him through life. Among his father's books a few quaint volumes on necromancy and cognate subjects laid the foundation, even thus early, of his interest in everything connected with Psychology; and perhaps his interest in geology, which, next to his love of Art, was stronger than any other, was the result of passing his early years in a coal country. The gift of a box of colours, by a friend of the family, helped to foster an innate love of painting, and was often afterwards referred to by him as the greatest joy of his childhood.

On coming to London, he was for some time in the counting-house of Mr. William Darton, the publisher, by whom he was highly esteemed; and his first wife, the mother of his only son, (also an artist), was a connexion of that family. Scrupulously exact in the performance of his duties, he yet managed, by robbing himself of rest and recreation, to practise his beloved Art. One of his first visits had been to the exhibition at Somerset House, and he often spoke of the emotion he felt on that occasion.

It was not long before, with the innate consciousness of power, he resolved, at all risks, to follow the career of an artist; and for some years he had to brave all the difficulties which a man must meet, who has, at the same time to labour, to learn, and to live. He never had a drawing-lesson in his life, but his persevering energy overcame every obstacle, and in 1824 he had the pleasure of seeing two of his pictures on the walls of the Royal Academy. They were portraits of Lieut.-Colonel Sir David Ogilby, and of the late Mr. Yates, the well-known actor.

With two exceptions, he was a constant exhibitor to the close of his life: his last year's picture being a characteristic portrait of a literary friend, the Chevalier de Chatelain; that of the previous year, one of his friend, J. H. Foley, R.A.

A catalogue of pictures painted since 1824, which a short time before his death he calculated had reached about two thousand in number, would include the names of nearly every family of distinction in England; besides those of many foreigners whose names are historic:—Count Pozzo de Borgo, the families of Prince Talleyrand and of Prince Esterhazy, the children of Don Carlos of Spain, and those of Prince Hohenlohe, the latter painted for her Majesty. He was especially successful in his

* A specimen of this cork will be found among our advertising sheets.

portraiture of children, with whom his genial manners rendered him a universal favourite. His works, chiefly miniatures, are distinguished by their truthfulness, purity of colour, and generally high finish.

In private life his never-failing courtesy, strict integrity, and keen intelligence, endeared him to all who came within his influence. The latter months of his life were marked by severe suffering; but to the last he retained that bright calm, the result of a guileless life of labour and of love. He expired on the 19th of March, at the age of seventy-two.

JOHN WOOD.

John Wood was born in London on the 29th of June, 1801. His father was a man of considerable ability as an artist, and commenced life as a teacher, but afterwards, from some unexplained cause, entered upon commercial pursuits.

At an early age, it was his son's delight to stand on a little stool by his father's side, to watch him making slight sketches, which he afterwards endeavoured to imitate. Love of Art strengthened with his years. At school he sketched his school-fellows; and at earliest dawn, when all around were locked in sleep, he rose to make outlines from the works of Raphael.

For some time there was no prospect of ever following the bent of his inclination, but at length the wished-for opportunity arrived. Through the kindness of Mr. Baines, a drawing-master, he obtained an introduction to Mr. Henry Sass; and in his studio he made the drawing that admitted him as a probationer at the Royal Academy. He obtained his student's ticket in March, 1819; in 1823 he exhibited his first picture at the Royal Academy, 'Adam and Eve lamenting over the Dead Body of Abel,' which obtained favourable notice. In 1825 he gained the gold medal at the Royal Academy for his picture of 'Joseph expounding the Dreams of Pharaoh's Chief Butler and Baker.'

One of the earliest pictures that attracted the attention of the lovers of Art was his 'Psyche wafted by Zephyrs to the Valley of Pleasure.' This was followed by many other productions of great merit, which obtained for him considerable reputation; while his pictures of the 'Dream of Endymion' and the 'Orphans' greatly extended the fame he had already acquired.

In 1836 the Manchester prize was awarded to his picture of 'Elizabeth in the Tower, after the Death of her Sister, Queen Mary;' but it was in 1844 that he received the greatest stimulus to exertion. This was the competition for the altar-piece for St. James' Church, Bermondsey. He sent in for the award, and was triumphant. Two years after he obtained the £1,000 prize offered by Messrs. Bell and Roe for 'The Baptism of our Saviour.' From this period, until attacked by illness, he produced many works that added considerably to his reputation. In the latter years of his life, he devoted his attention to scriptural subjects, producing, besides his two large works, many pictures of great merit. He died on the 19th of April.

THOMAS HENRY NICHOLSON.

Thomas Henry Nicholson, an accomplished draughtsman on wood, died recently at Portland, Hants. His works achieved a very extensive popularity, but without gaining for him the reputation he so richly merited. He was known only to

a limited circle of artists and literary men, and so reserved were his habits of life that he seemed to shrink from public recognition. His merits lay in rich conception and power of hand generally, but he distinguished himself particularly in drawing and modelling horses, and for a long series of years certain of the illustrated journals were enriched by his works. When the late William Behnes was engaged on the model of his 'Lady Godiva,' he required the services of an artist who had had experience as a modeller of animals, and Nicholson was recommended to him. The result of this association was the beautiful model of the horse on which Godiva is mounted. The perfection of the model attracted the attention of Count d'Orsay, who, at the time, was a frequent visitor to the studio of Behnes, and the latter was often at Gore House. The Count engaged Nicholson to assist him in the execution of certain statuettes, whereby he, the Count, won much credit. Equestrian statuettes of the Duke of Wellington, the Marquis of Anglesea, and of the First Napoleon were executed and cast in bronze; works, certainly, among the most beautiful of their class. They were marked by a finish and exactitude of detail which left far behind most similar productions.

Count d'Orsay enjoyed a reputation, both as a painter and a sculptor, and works in both departments were continually in progress at Gore House. While Nicholson worked at the statuettes, the paintings were advanced by Mackay, who was formerly assistant to Mr. H. W. Pickersgill, R.A. These men worked in separate rooms, but retired on the announcement of visitors. Both complained bitterly of the Count's attempts at painting and modelling in their absence, which caused them many an extra week's work. The present Emperor of the French, then living quietly in the neighbourhood, was at that time a constant visitor at Gore House, and it was under his direction, and with his suggestions, that the model of the first Napoleon was made. When the great change came in 1848, and the establishment at Gore House was broken up, Nicholson returned almost exclusively to his drawing on wood, but the power and beauty of his modelling had left such an impression on the Emperor, that he offered him an appointment and establishment in Paris; but Nicholson declined this, preferring to adhere to his drawing on wood and illustrative designs.

Like some other eminent illustrators, he attempted oil-painting, but his essays in this direction were melancholy failures. His reserve and his retired habits militated against the acquisition of that reputation which he ought to have enjoyed. He continued the exercise of his profession until, we believe, a short period before his death, the wood-blocks being sent down to him at Portland.

OTTO MUNDLER.

The name of this gentleman will be tolerably familiar to those of our readers who have paid any attention to the proceedings in connection with the pictures acquired by our National Gallery till within a comparatively recent period. To this gallery Mr. Mundler held the appointment of travelling agent during two years, when the post was abolished by the House of Commons; but he continued his services as an occasional coadjutor to the late director, Sir Charles Eastlake, whom he several times accompanied in his conti-

nental journeys in search of pictures; his thorough knowledge of Art—of the works of the old masters especially—combined with excellent classical acquirements, and a great command of foreign languages, rendered his opinions, judgment, and companionship most valuable.

Mr. Mundler was born at Kempton, Bavaria, in 1811. His father desired to make him a Protestant clergyman, and sent him to study theology at Erlangen; but a love of the Arts predominated, and he employed his vacations in visiting all the galleries of pictures within his reach. In 1835 he went to Paris, and employed himself in the same way in the Louvre, till all his pecuniary resources were exhausted, when he entered as tutor in a family at Bordeaux. Returning to Paris after no very long absence, he soon gained introductions to several wealthy amateurs, Russian, German, English, and French, who employed him in the purchase of pictures. In this capacity so much of his time was occupied, that he found little opportunity of devoting his pen to Art-matters; yet, in 1850, he published a critical essay on the Italian pictures in the Louvre, and occasionally contributed papers to some German periodicals.

Mr. Mundler had but recently returned to Paris from a professional visit to Russia, when, while examining, in the *Champs Elysées*, Fortuny's last picture, 'A Marriage at Madrid,' of which some notice appears in a subsequent page, he fell down insensible, and shortly breathed his last, on the 14th of May.

It is stated that he had, for a very considerable time, been engaged in the collection of materials for a dictionary of painters, with their signatures and monograms; but whether the work is sufficiently advanced to make its completion possible by other hands we do not know.

GEORGE B. CAMPION.

The death of this artist, on the 1st of April, should not pass unrecorded in our columns. Mr. Campion, who had reached his seventy-fifth year, was one of the earliest members of the Institute of Water-Colour Painters, where he annually exhibited landscapes and other subjects which found favourable criticism from us. As examples of variety in his subjects his last year's contributions may be instanced; these were, 'Highland Royal Mail—Post Delivery—Olden Times;' 'St. Brelade's Bay, Jersey—Gathering Vraick;' 'Deer-Stalkers halting at a Highland Bothy;' and 'Fishing-boats landing their Fish on the Beach, Hastings—Morning.' He was for many years drawing-master at the Military Academy, Woolwich.

CHARLES BONER.

We much regret to announce the death of this gentleman, on the 7th of April, at Munich, where he had long been resident, and where he was held in high esteem by the most influential inhabitants of the city and its neighbourhood. Mr. Boner was a man of very varied attainments, possessing a good knowledge of the German school of Art: to him we have been, during many years, indebted for occasional contributions on German Art-matters to our columns. As the author of "Adventures of a Chamois Hunter"—he was a keen and bold sportsman on mountain and in forest—and other works, his name was not unknown in the literary world of our country.

THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A., &c., &c.

THE MAYER MUSEUM, LIVERPOOL.*

In my last chapter, while describing some of the more prominent features of the collection, I casually alluded to the Faussett collection of Anglo-Saxon antiquities, and to the Ceramic department of the museum. To these I shall devote my present article. And first as to the FAUSSETT COLLECTION. This unique and almost priceless collection of Anglo-Saxon remains, which includes many of the most choice of the known examples of Saxon Art, was formed in the middle of the last century by the Rev. Bryan Faussett, at Heppington, Kent, and in the family mansion of Heppington it has until recently remained. The collection is the result of the founder's own personal researches into the grave-mounds of our Saxon forefathers, more than 600 of which on the Downs, &c., of Kent were opened by him.

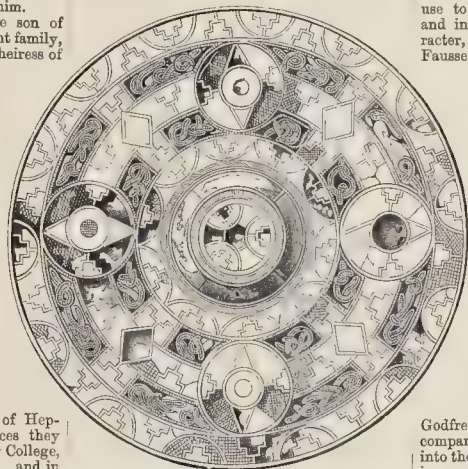
The Rev. Bryan Faussett was the son of Bryan Faussett, the head of a West Kent family, by his wife, Mary Godfrey, who was heiress of

On his own estate a Roman road ran for a considerable distance, and camps, earthworks, and tumuli abounded in the district in every direction. Having now no clerical duties to perform, he amused himself with examining

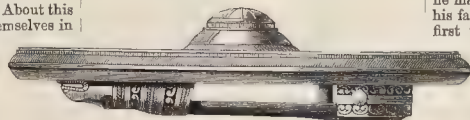


GOLD AND ENAMEL FIBULA.

these and other remains of antiquity which were opened around him, and soon acquired the taste for archaeology that became the characteristic feature of his life. He not only visited every church in Kent, and copied from



GOLD AND ENAMEL FIBULA.



GOLD AND ENAMEL FIBULA.

the family of Godfrey of Lydde and of Heppington, at the latter of which places they resided. He matriculated at University College, Oxford. In 1742 he graduated as B.A., and in 1745 as M.A., and nearly at the same time was elected Fellow of All Souls' College. About this time he and his father interested themselves in the cause of Prince Charles Edward Stuart, and thus became objects of suspicion. In 1746 Faussett was ordained at Oxford, where he continued to reside for two years, when he was presented by his college to the living of Abberbury, in Shropshire, and shortly afterwards married Miss Elizabeth Curteis, a lady of a Lincolnshire family. In 1750 his father died, when he resigned his living of Abberbury, and, in order to be near his mother, removed to Street-

them every monument and every heraldic bearing in the windows, but he made that which was the foundation of his museum—a systematic personal examination and excavation of every

"Journal of Excavations; or, *Inventorium Sepulchrale*," as he called it, was written in 1757, and the last in 1773. In it the details of examinations of barrows are carefully given, and show how ardent and painstaking an antiquary he was.

Besides these, Mr. Faussett made a large collection of Roman and British coins, and having selected from them the choicer specimens to the extent of some five thousand, melted down the remainder, principally Roman coins and duplicates of those he preserved, to the weight of 150 pounds, and with the metal cast "a bell which still swings on the roof of Heppington, and bears the following inscription:—
AVDI QUID TECVM LOQVITVR ROMANA VETVSTAS EXERE ROMANO ME CONFLARI FECIT B.F.A.S.S., 1766.

"Hear what the glory of Rome says to thee:—
From Roman brass he caused me to be forged."

This absurd and shocking piece of vandalism is the one dark spot in the career of the Rev. Bryan Faussett, and one which it is much to be hoped he regretted in after life.

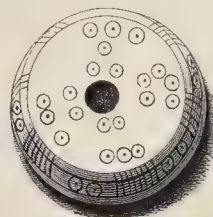
The collection of antiquities he formed, and which I am about to notice, was of immense use to Douglas in his "Nenia Britannica," and in it he pays a proud tribute to his character, and to his diligence, care, and skill. Mr. Faussett died early in 1776. His son, Henry

Godfrey Faussett, born 1749, had been his companion in his excavations, and entered fully into the enthusiasm of his pursuits, but becoming a practical man of business at Lincoln's Inn, he made but few and unimportant additions to his father's collections. He was twice married: first to Miss Sandys, of Northbourne Court; and, second, to a daughter of Fettiplace Nott, Esq. By his first wife he left a large family, of which the eldest son was the late Rev. Godfrey Faussett, D.D., Canon of Christ Church Cathedral, Oxford, and a professor in that university, who inherited the estates and the museum.

The museum, however, remained unknown and forgotten, except by the family, until, in 1843, my friend Charles Roach Smith examined it, and, in the following year arranged for a



PENDANTS, ETC.



IVORY BEAD.



PENDANTS.



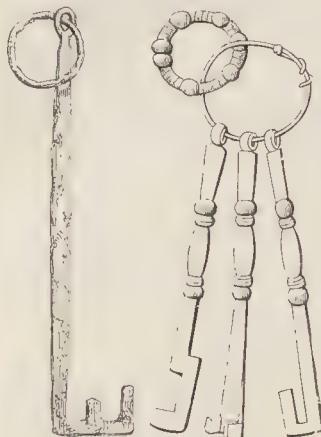
end-House, near Heppington, remaining until nearly the close of his life without preferment.

* Continued from p. 120.

grave-mound in his neighbourhood, which time and ill health would allow him to visit. Of these excavations and discoveries Mr. Faussett kept a careful diary. The first portion of this

visit of the members of the British Archaeological Association to Heppington, at their first congress held at Canterbury. On the death of Dr. Faussett, in 1853, the pro-

perty came to his eldest son, Bryan Faussett (since deceased), and shortly afterwards to his second son, Thomas Godfrey Faussett. It was necessary, for family reasons, to dispose of



SAXON LATCH-KEYS.

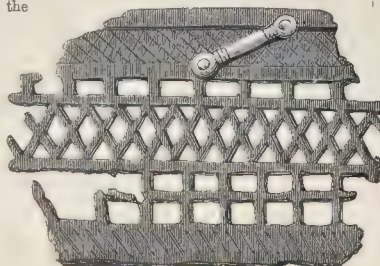
the collection of antiquities, and they were offered for £670 to the trustees of the British Museum. Despite the liberality of the offer, and the memorials of the Society of Antiquaries, of the



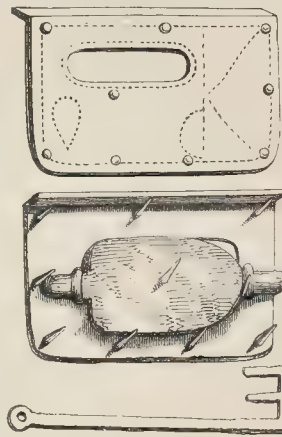
SILVER PENDENT.



POMMEL OF DAGGER.



PERFORATED LEATHER.



SAXON LOCK AND KEY.

is also richly decorated. The vertical hinge of the *acus* is ornamented with a cross, set with stones, and with filigree-work round its base. The clasp that receives the point of the *acus* is formed to represent a serpent's head, the



FIBULA.



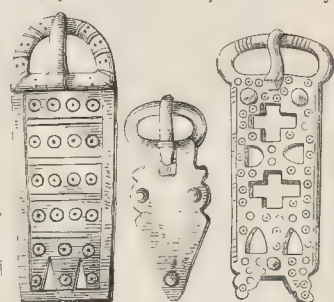
KEY.

Archæological Institute, and other learned bodies, the trustees declined the purchase, and so the acquisition of the splendid assemblage of Saxon antiquities, which would have been the

greatest possible boon to students, was lost to the national collection. At this juncture, and a time when liberal offers had been made from abroad for its purchase, Mr. Mayer stepped in and purchased the collection, as well as the diaries and MSS., and added them to his splendid museum, which, as I have already stated, he has presented as a free gift for ever to the town of Liverpool. Thus Mr. Mayer has done that for the nation which the nation itself, through its Government and its trustees of the British Museum refused to do, and has proved himself to be, indeed, a great and noble benefactor to his country.

The collection consists of personal ornaments, implements of the toilet, &c.; weapons of various kinds, knives, &c.; domestic utensils, armillæ, scales and weights, glass vessels, pottery, and a large number of miscellaneous objects.

Among the personal ornaments, the fibulae are conspicuous for their beauty, their rarity, and their extreme value. The Kingston fibula—found in a barrow on Kingston Down, in 1771, near the neck and right shoulder of a skeleton—the finest known example of its class, is here engraved. This fibula stands at the head of a class, by no means extensive, characterised by



BUCKLES.

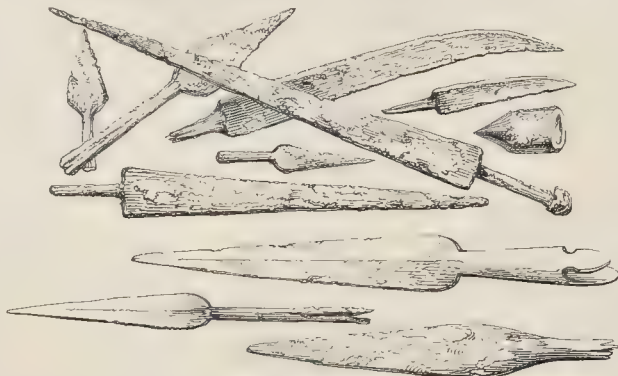
being formed of separate plates of metal enclosed by a band round the edges. The shell of this extraordinary brooch is entirely of gold. The upper surface is divided into no fewer than seven compartments, subdivided into cells of various forms. Those of the first and fifth are semicircles, with a peculiar graduated figure somewhat resembling the steps or base of a

cross, which also occurs in all the compartments, and in four circles, placed crosswise, with triangles. The cells within this step-like figure, and the triangular, are filled with tur-

eyes and nostrils of which, and the bending of the neck, are marked in filigree. This precious jewel was secured by a loop that admitted of its being sewn upon the dress.

Several other circular fibulae of somewhat similar general form, although less elaborate and beautiful in design, are to be seen in the collection. Among them another from Kingston is of silver and gold beautifully wrought, and set with garnets and ivory; and another, still from the same locality, two inches in diameter, is also of silver and gold set with garnets and ivory. Others from Gilton, Sibertswold, Postling, Barreston, and other places, are worth carefully noticing.

Of pendants there are many very beautiful examples, which, like the fibulae I have been noticing, require coloured illustrations to exhibit even an idea of their beauty. The gold drops set with garnets, the beautiful drops in variegated glass, and others which exhibit mosaic or minute tessellated work, are of wonderful beauty and of great rarity; while those which are ornamented



SAXON SWORDS, SPEARS, ETC.

quoises; the remaining cells of the various compartments are set with garnets laid upon gold-foil; except the sixth, which forms an umbo, and bosses in the circles; these are composed

beautiful drops in variegated glass, and others which exhibit mosaic or minute tessellated work, are of wonderful beauty and of great rarity; while those which are ornamented

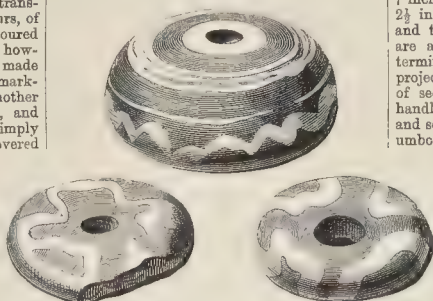
with filigree work, or with interlacings, and chasing, are exquisite in workmanship.

Of beads, a large and beautiful collection is exhibited from the graves at Sibertswold, Barfreston, Gilton, Beakesbourne, Kingston, and other places. They are of amber, of transparent and opaque glass of various colours, of crystal, of amethyst, of quartz, and of coloured clays. The most common materials, are, however, glass and coloured clays, the latter made with great skill and often exhibiting remarkably clever and pleasing patterns. Another usual substance for beads was amber, and lumps of this substance, which have simply been perforated, are not unfrequently discovered in Saxon graves, having evidently been attached to the person by a string. Beads of amber, or rather a single bead of that material, is frequently found near the neck of the skeletons of both males and females, and this is to be explained by the widely prevailing superstition which prevailed in Saxon and later ages, that amber carried on the person was a preservative against the machinations of evil spirits. The beads are of various sizes and forms, some plain, others fluted or shaped into flowers, and of various colours and styles of decoration,—blue, green, yellow, red, mottled, and variegated,—and are all (for there are hundreds in the collection) of extreme beauty and interest. Some beads of silver, from Kingston and Sibertswold, are shown, and are of extreme rarity.

The rings with a bead, or beads, threaded upon them, of which many examples are preserved, were probably earrings, or were worn as pendants from the necklaces. The collection also contains some interesting, though simple, finger rings. Another pendant probably was the magnificent ball of native crystal, 1½ inch in diameter, which was found with some knotted silver wire.

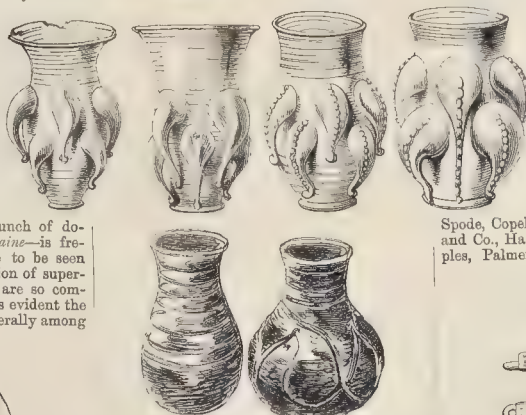
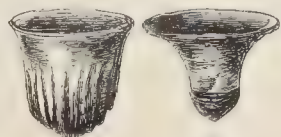
Of châtelines, or girdle ornaments—with which, with other ornaments, the Anglo-Saxon ladies appear to have been profusely decorated while living, and to have been well provided with when dead—those from Kingston, Gilton, Chatham, and Sibertswold, are, perhaps, among the most interesting. By the side of the skeleton of a Saxon lady a bunch of domestic implements—truly a *châteline*—is frequently found. Among these are to be seen tweezers intended for the eradication of superfluous hairs; and these tweezers are so commonly found in graves, that "it is evident the practice of depilation prevailed generally among

The designs of many of these are remarkably elegant, as also are the tags, and other ornaments. Some armillas must also attract the attention of the visitor to the museum, as well as a large variety of pins, variously ornamented.



SAXON BEADS.

Combs are somewhat abundant, and of the usual forms. They are generally of bone, sometimes single, and at others double; some of the latter being curious as having guards,



SAXON GLASS.

like those now in use for pocket-combs, to cover the teeth when not in use. One mirror, or metal speculum, alone was found in the Kentish graves; but these are so extremely rare in



EAR-RINGS.

Anglo-Saxon interments, that their scarcity is not surprising. Bronze boxes, probably used for holding sewing materials, and small articles of daily use among Saxon females, are among the more interesting articles of the col-

lection. It will be seen they were suspended by chains to the girdle. Of shears and tweezers are many examples.

Among the weapons are a large number of swords, the average length of which is 2 feet 7 inches, and the width, near the handle, about 2½ inches. They are double-edged, pointed, and taper slightly to the point. The handles are almost uniformly without pommels, the termination being merely a slight transverse projection from the iron strig, for the purpose of securing the wood which completed the handle. Some have highly ornamented hilts, and some also have remains of scabbards. The umbones of shields are also numerous. The

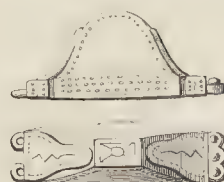
bronze basins, used probably for meats when placed on the table, are of remarkably good form; so also are the keys, padlocks, bells, scissors, scales and weights, and other articles.

In pottery and glass the collection is very rich both in variety of forms, in materials, and in styles of decoration.

The CERAMIC COLLECTION, including both pottery and porcelain, formed by Mr. Mayer from every available source, is one of great interest. It is contained in the upper gallery of the museum, which, with but some few trifling exceptions, is devoted to it. One of the divisions of the wall-cases contains a large number of mediæval vessels of various forms, of English and other manufacture—pitchers, tygs, dishes, puzzle-jugs, and every variety of these early fictile productions of our country. Among these is a curious tyg, which bears the date, 1612. There are also some very curious earthenware candlesticks, puzzle-jugs, &c.

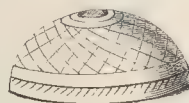
This assemblage of curious pots is worthy of an entire chapter being devoted to its illustration. In German, Dutch, and Flemish, many interesting and curious examples are exhibited.

Next comes a large assemblage illustrative of the Staffordshire potteries, including examples by the Mayers—to which family Mr. Joseph Mayer, the founder and donor of this Museum, belongs; the Turners, the Adamsees, the Davenportes, and all the more famous of the old potters, including Lakin and Poole, Neale, Enoch Wood, Spode, Copeland and Garrett, Heathcote, Neale and Co., Hackwood, Williamson, Rogers, Cyples, Palmer, Elers, Shaw, Meigh, Minton,



POMMEL OF SWORD.

Mason, and a host of others—many of the examples being unique, and others of the most extreme interest. The collections of Turner's



SPINDLE WHORL.

ware, and of Davenport's ware, as well as those of the Mayer family, are very numerous and important.

In Delft ware, both foreign and English, many fine specimens will be noticed. Some of these are inscribed and dated, and are of great interest.



BONE AND RING CHARM.

the Anglo-Saxon ladies." Other instruments are tooth-picks and ear-picks, with many other little "nick-nacks."

Buckles and girdle ornaments are abundant, and are among the most striking features of the collection. Some of these are richly decorated with gold filigree, and precious stones, &c.

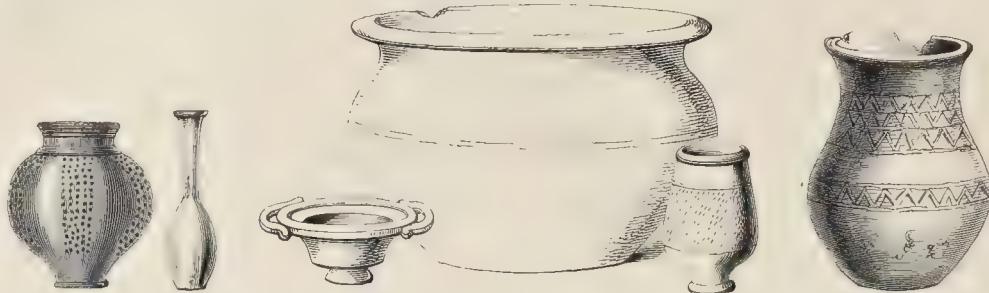
The Leeds ware, of which there is a goodly show, is very fine, and some of the pieces are of great beauty. There are also examples of Don pottery, of Rockingham ware, of Brampton ware, of Fulham ware, and of the earthenware produced at other places.

Of English porcelain, or chinaware, the cases exhibit many remarkable specimens. In some departments there are but few and inferior

fine, and of the highest style and value; and there are also excellent examples of Padiisy, Luca della Robbia, Henri Deux, and other wares, of great variety, beauty, and interest. The great features of the gallery are, however, the matchless assemblage of Wedgwood ware, and the equally unique collection of examples of Liverpool pottery and china.

Of the Wedgwood collection it is perhaps

Of the Liverpool pottery and china in the museum it will not, either, be necessary to say much, as I have already spoken at length on the matter in the *Art-Journal*.^{*} It will be sufficient to say that the assemblage presented to view in this gallery is the only collection of its kind in existence, and is one that can never be equalled. To Mr. Mayer the world is indebted for rescuing the history and the



ROMAN POTTERY.

SAXON POTTERY.

examples, but in others the display is extensive, and all that can be desired. Altogether the collection is one of the finest in existence; and if the authorities of Liverpool would take this department, for a time, under their special care, and make additions where additions are needed—have the whole collection properly classified and labelled—and then catalogued (with illustrations), they would be doing immense service, and make the Ceramic department of the Mayer Museum the most complete and valuable of any in the kingdom. I throw out this hint—and that which I have already offered regarding the British antiquities—to the Liverpool authorities, in the hope that, by acting upon them, they will ultimately make the collection, of which my friend Mr. Mayer's princely gift is so important a nucleus, the most extensive, useful, and valuable, of any in existence.

In this ceramic series, besides what I have already spoken of, the collection of old Derby china is very fine, and exhibits many varieties of the productions of those famed works at different periods. Some of the vases are of extreme beauty, and the painting of flowers on a dessert service is truthful and good. In Chelsea there are not many specimens, and the same remark will apply to the Plymouth and some other makes. Of Bristol china are some examples of tea ware, and others of foreign make, on which the Bristol mark has been added. Of Coalport china there are some simple and pretty specimens, but none of the larger or better

only necessary—so fully has it already been spoken of in our columns,* in my account of Josiah Wedgwood and his works, and also in my "Life of Josiah Wedgwood,"† and on other occasions—to say that it contains some thousands of specimens from the earliest Queen's ware to the latest improvement and highest perfection in the matchless jasper: and that each division contains an almost endless

examples of the potter's art in Liverpool from oblivion; and to him thanks are due for having given not only the result of his researches in a printed form, but the articles themselves, to the public. The collection taken in connection with the account which I have already given of these pot-works, is one of extreme interest, and it will only be now necessary to refer my readers to that record.

It only remains to be added that the magnificent Museum of Art and Antiquities which I have been briefly describing, along with the "Derby Collection of Natural History" (given by, and named after, the late Earl of Derby), and all the other interesting features of the "Liverpool Free Library and Museum," are open to the public, free of all charge, on four days in every week; and that the public, fully appreciating the advantages thus laid open for them, avail themselves daily of it by thousands, and conduct themselves in the



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variety of articles. In Queen's ware many marvellous specimens will be noticed, while in imitation agates and porphyries, &c., the vases are marvellously fine. The same remark will apply to the Etruscan and other wares. In the basaltes, or Egyptian black ware, and in the jasper of different kinds, the variety and beauty of the articles is beyond every thing of the kind. The vases—including the Portland vase

most perfectly decorous and praiseworthy manner. The whole of the departments of this admirable public institution are under the general management of Mr. Moore, the excellent curator.

It is pardonable to note, while speaking of the Mayer Museum, that its liberal donor has established at Bebbington, on the Cheshire side of the Mersey, where he resides, a free library, and other institutions, and a public park, at his own cost and charge. At a public dinner given to Captain Mayer—for he holds her Majesty's Commission as Captain of Volunteers—while this notice is passing through the press, it was



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class of goods. Of Swansea and Nantgarw scarcely a specimen is to be seen in the Museum. Of Worcester are some interesting specimens, including the Shakspeare service, and many early pieces.

Of foreign china the museum contains a splendid collection, including Dresden, Sèvres, Berlin, Copenhagen, and all the famous makes, in great variety. The majolica is particularly

—are many in number, and of great beauty in form and decoration; the plaques, the cameos and medallions, the intaglios, the busts, the trinkets, and other innumerable articles, are all of the highest possible class of Art, and have been collected with the utmost care, and with a total disregard of cost, by Mr. Mayer.

stated that the library founded by him now contains a fine collection of books, and that during the past year the number of readers on the books of the institution was 2,322, and the number of volumes issued no less than 30,352.

The world has ample room for more Joseph Mayers!

* *Art-Journal* for 1864. † London: Virtue & Co. 1858.

* *Art-Journal*, 1865, pp. 205, 241, 269. † 1865, p. 206.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF S. MENDEL, ESQ.,
MANLEY HALL, MANCHESTER.*

MR. MENDEL'S gallery exhibits, in a manner sufficiently marked, the feeling and direction of thought which have prevailed among our artists who have risen during the last twenty-five years—whose works mark a period, and are similar, without being conspicuously alike, in those essentials which are said to characterise a school. The pith of the Dutch and Flemish schools resides in their domestic and *genre*-subjects; and a quasi insoluble enigma has been propounded as to the absence of what is called "High Art" in the Low Countries; but for a solution of the question we have now only to look at home, and, if doubtful of our own authorities, we may refer for confirmation to every Art-community in Europe, where the popular run of subject-matter will be found the same. Our *genre* and domestic subjects are painted with a finish and independence that contrast forcibly with the close and somewhat sharp manner in which we frequently see them treated. The cause of such pleasant diversities is, that every English painter is a free lance—he acknowledges no master.

Besides a multitude of such works of the very best quality, there is also a valuable alloy of pictures, historical, poetical, and sentimental; and these, be it understood, are not attempts, but productions in which the artists, in each case, have proposed and realised a splendid purpose. The first of these to which we turn are two of Mr. E. M. Ward's grand national works:—'The Last Sleep of Argyle' and 'The Death of Montrose.' The former is one of the historical works designed for the decoration of the Houses of Parliament, and was executed as a mural picture for the corridor of the House of Commons, where it forms one of a series—all by Mr. Ward. It represents the last scene but one in the life of Archibald, Earl of Argyle, who took part in that remarkable insurrection in 1685 which seriously menaced the throne of James II., who had then but recently succeeded his brother. Of this work we have already, on various occasions, spoken in terms of the highest praise, and any further eulogy would now be but a repetition of what has been already said.

'The Death of Montrose' is another of that historical series which decorates the corridor of the House of Commons. Like the former work, it has been too often spoken of in our pages to render further description or comment necessary.

'The Emperor Charles V. at the Convent of Yuste,' Alfred Elmore, R.A. This work, painted in 1865, we have always regarded as the most complete of Mr. Elmore's productions. The title scarcely indicates the subject, which, as an expression of sentiment, has a profound and touching interest. The Emperor is simply presented as contemplating a picture, but no sooner is this seen than it is also understood that the interest attaching to what is under examination is absorbing. The story is this:—In 1557, when the life of the Emperor was near its close, he retired to the Convent of Yuste, situated about seven leagues east of Plasencia, in one of the most lovely spots in Spain; having caused to be removed thither certain of his beloved companions—some of the works of Titian. Within a few days of his death the sunshine tempted him into the open gallery, where he sent for the portrait of the Empress, and dwelt for some time in silent meditation on the gentle face which, with its blue eyes, auburn hair, and pensive beauty, somewhat resembled the other Isabella, the great Queen of Castile. He next called for a picture of Our Lord praying in the Garden, and then for a sketch of the Last Judgment, by Titian. He seemed as if taking leave of these favourite canvases, and of the noble Art he had loved with a fondness which neither cares, years, nor sickness could subdue: this ought ever to be remembered with the better points of

Charles's character. He dwelt for some time in silent and unconscious abstraction on these pictures, and was only awakened from his reverie by being spoken to. He complained of being ill, and was removed from the gallery to the sick chamber, whence he never again came forth. Mr. Elmore's picture was painted in 1856, and exhibited at the International Exhibition in 1862.

'The Night before Naseby,' A. L. Egg, R.A. It is recorded of Cromwell that on the night before this battle he spent hours in prayer to God to grant success to his army. To capacities of a common order the subject does not offer much that is available, but yet the sight of this admirable and very original picture shows the valuable and telling points that are opened up by well-directed thought. We see Cromwell by lamplight on his knees in his tent: a more earnest representation of the intensity of supplication has never been made. A simple kneeling figure may be entirely barren of suggestion. Perhaps the highest compliment that can be paid to the work is, that it suggests certain of the famous 'Agonies in the Garden.' The artist may or may not have looked at some of these; but whether he has done so or not, the investiture of the head of Cromwell with such an expression is entirely his own. The absence of accessories settles the attention at once on the great essential of the picture, the intensely prayerful expression of Cromwell. In two words, we can only say of this work that it is one of the most powerful and original productions of our time. It was painted and exhibited in 1859.

'The Song of the Troubadours,' P. F. Poole, R.A. Bertrand de Born, Lord of the Castle of Haute Forte, in Provence, the warrior-poet of the twelfth century. This picture will be well remembered by visitors to the Royal Academy, even as long ago as 1854, the year of its production. It is painted from a passage in Thierry's 'History of the Norman Conquest,' in which it is stated that the metrical romances of the twelfth century, being composed and sung by the men who had taken part in the warlike scenes they describe, were distinguished by an energy of expression that is scarcely conceivable in a language which has fallen into the feeble condition now characteristic of the tongue of southern Gaul. The picture presents the troubadour singing to an audience absorbed by the recital of the achievements of himself and his companions. In its chivalrous character the work would speak for itself without the aid of a title. Other works by Mr. Poole are 'Crossing the Stile,' 'Rest by the Way,' and 'The Rugged Path.'

'The Relief of Lucknow, and Triumphant Meeting of Generals Sir H. Havelock, Sir James Outram, and Sir Colin Campbell, Nov. 22nd, 1857,' T. Jones Barker. Mr. Barker has been very fortunate that it fell to his lot to commit to canvas so grand an event as the relief of Lucknow. Its importance was enhanced by the extraordinary circumstances by which it was attended. The relief of Lucknow was effected on the 22nd of November, 1857, by Sir Colin Campbell and the gallant little army that had fought its way from the Alumbagh. The difficulties of such a theme are not to be estimated by the mere composition and painting of such a picture. It contains not fewer than fifty portraits of officers, so well known that imperfections of resemblance would be at once conspicuous. In a centre group, the event of the day is shown forth in the meeting of Sir H. Havelock, Sir Colin Campbell, and Sir James Outram; and Kavanagh may be almost said to form one of the group. Sir Colin having just dismounted, his horse is held behind him by his *syce*, and near these is Sir W. R. Mansfield, who raises his cap, as returning the greeting of some brother officer; near to him, and still mounted, is Sir Hope Grant, whose right hand is waving a familiar recognition of some friends in that concourse of heroes. There are Sir W. Peel, Sir David Baird, Brigadier General Russell, Major Anson, Colonel Gresham, Colonel Roberts, Colonel Norman, Major A. H. Anson, Captain Allgood, Sir R. Napier, Colonel Alison, Lieutenant Colonel

Metcalfe, Captain W. R. Moorsom, and, we believe, every field-officer who was present. The occasion is one of the most stirring in the history of our Indian wars, and the painter has amply availed himself of the materials placed at his disposal. These were sketches made on the spot by Mr. Lundgren, who accompanied our armies through these campaigns. The scene may therefore be accepted as perfectly authentic. Every notable object appears—the Chuter Munzel Palace, the Red Gate, where General Niel was killed, the Engine House, the Towers of the Gateway to Motee Mahul, the Motee Mahul, the Kaiserbagh, &c.

Perhaps no richer and more varied assemblage of material was ever presented to an artist to deal with. There are the picturesque uniforms of the Indian Irregulars, natives quarrelling over plunder, elephants with the siege-train, a wounded camel, a *bheestie* or native water-carrier bathing the temples of a wounded Highlander, with a number of other incidents whereby the excitement of the occasion is sustained.

This would be a centre-piece in the gallery of the achievements of other nations who maintain pictured records of their military history; but we are essentially a peaceable people, and do not so celebrate our deeds of arms. The manner in which Mr. Barker has acquitted himself in respect of his subject cannot be too highly eulogised. An engraving of this composition, by C. J. Lewis, is published by Thomas Agnew and Sons of Manchester. In this collection, also by Mr. Barker, are portraits of Lord Clyde and Sir James Outram.

To certain of Mr. Mendel's pictures we have devoted space, not so great as they merit, but as much as we can give. There are yet many to follow: these must be rather enumerated than described; but it will be remembered, nevertheless, that they are not in anywise less choice than those already mentioned—as 'Maria,' by W. P. Frith, R.A., 'Don Quixote,' and 'Scene from the *Bourgeois Gentilhomme*,' painted in 1848, certainly the most spirited and characteristic of all Mr. Frith's works; 'The Finding of the Saviour in the Temple,' by W. Holman Hunt. 'A Spanish Dancing Girl—Cadiz in the Old Time,' by F. Leighton, R.A., with its rich and classic appurtenances, takes us back to the days of the Roman dominion. The picture was exhibited in 1867.

'Lake Leman, Switzerland,' F. Danby, A.R.A., is an example of an artist whose works are not frequently met with, but we have never seen a picture by him that was not characterised by genius and originality. The extraordinary power and masterly manner of T. Faed, R.A., are shown in a variety of his works, as 'Daddie's Coming,' 'The Flower of Dunblane,' 'The Doctor's Boy,' 'New Wars to an Old Soldier,' 'A Shepherdess,' 'Music hath Charms,' and 'Only Himself.' R. Ansell, A.R.A., is represented by 'Rallocks Ploughing,' 'Seville,' painted in 1857, and by a later picture 1865, 'A Visit to the Shrine of the Alhambra,' and the 'Halt,' painted in conjunction with Mr. Frith.

In 'Before Dinner at Boswell's Lodgings in Bond Street, 1769,' by W. P. Frith, R.A., we have excellent portraits of Johnson, Garrick, Goldsmith, Reynolds, Murphy, Bickerstaff, Davies, and Boswell. The incident was suggested by Boswell's 'Life of Johnson.'

'My First Sermon,' by J. E. Millais, R.A., is so well known from Mr. Barlow's engraving that it is not necessary to describe it. Mr. Millais' other subjects in the gallery are,—'Stella,' a fancy figure in the costume of the last century; 'My Second Sermon,' also engraved by Mr. Barlow; and a subject from Tennyson:

O swallow, dying from the golden woods,
Fly to her and pipe and woo and make her mine;
And tell her, tell her, that I follow thee."

'George Herbert at Bemerton,' by the late W. Dyce, R.A., is a work of infinite sweetness, rendered with an amplitude remarkable, considering the limitation of the text. In 'Enone,' P. H. Calderon, R.A. has embodied much of the tenderness of that exquisite letter to Paris in Ovid's Epistles. 'Home after Victory,' is

* Continued from p. 156.

also by this painter. 'The Upper End of the Lago Maggiore, with the Town of Palanza,' is one of the most successful of a series of foreign subjects which Mr. Pyne painted some ten years since. In all Sir Noel Paton's works there is a depth and intensity which transcend even the limit he has proposed to himself. In all he does there is maturity of study and a profundity of allusion whereby even the author from whom he painted is enriched. This is eminently the character of 'The Bluidie Tryste,' an affecting story rendered from the twelfth "Booke of the Harte and Hynde." Sir Noel Paton is an earnest thinker, and consequently one of the most original painters of our day. By William Linnell are 'Spring' and 'The Gleaner's Return,' and by James Linnell, 'Opening the Gate.' By H. O'Neil, A.R.A., 'Devotion' and a 'Tambourine Player.'

The following must not be passed over:—W. Gale, 'A Greek Lady of Syracuse' and 'The Wailing Place of the Jews,' 'An Egyptian Maiden,' 'A Cairo Flower-girl,' 'God's Messenger,' 'Autumn,' W. T. C. Dobson, A.R.A., 'A Drinking Fountain,' 'The Young Botanist,' G. B. O'Neil, 'The Anxious Mother,' J. Sant, A.R.A., 'St. Cecilia,' C. Baxter, 'Little Red Riding-hood,' Peter Graham, 'A Sate in the Highlands' and 'O'er Moor and Moss,' H. O'Neil, A.R.A., 'A Market-girl,' Fuller, 'Landscape with Figures,' Shayer, 'A Gipsy Camp,' T. Sidney Cooper, R.A., 'Sheep,' J. Holland, 'Venice,' John Lewis, R.A., 'Interior of a Mosque at Cairo—Afternoon Prayer,' W. F. Yeames, A.R.A., 'The Chimney Corner,' F. W. Topham, jun., 'Juliet and Friar Lawrence,' W. J. Webb, 'The Lost Sheep,' James T. Linnell, 'The Border of the Moor,' Dante G. Rossetti, 'The Blue Bower,' H. Wallis, 'The Death of Chatterton,' H. S. Marks, 'The Notary.'

By the late John Leech are eight of those humorous and very pointed sketches whereby he made a reputation such as no artist in that line ever made before him. That which has distinguished the drawings of Leech from those of every other artist who has preceded him in the same path, is the entire absence of coarseness and vulgarity from subjects peculiarly open in ordinary hands to the disqualifications of the low grotesque. All Leech's combinations and descriptions are entirely his own, and their freshness causes surprise at the vast fertility of his genius. To all the situations even of our friend "Mr. Briggs," that refinement of allusion, which colours all Leech's works, extends. The subjects here are 'A Frolic Home after a Blank Day,' 'A Shocking Young Lady indeed,' 'A Delicious Sail—off Dover,' 'A Weighty Matter,' 'Scene at Sandbath,' 'Mr. Briggs as a Horse-tamer,' 'The Noble Science,' and 'Want your Door done, Ma'am?' Some of these were exhibited at the Egyptian Hall in 1862. Further, examples of the following painters must be recorded:—F. Leighton, R.A., 'A Venetian Noble Lady of the Sixteenth Century,' F. Sandys, 'A Fancy Head,' A. Solomon, 'French Peasants at Devotion,' Marcus Stone, 'Courtship,' W. J. Grant, 'Amy Robsart and Janet Foster.' The above, with those indicated in our former notice, we think, comprehends Mr. Mendel's gallery of English pictures, but there is yet to be enumerated a long and valuable catalogue of foreign Art.

WATER-COLOUR DRAWINGS.

These are so numerous that we have no alternative but to specify them under the names of the respective painters:—

G. BARRETT, 'A Classical Landscape.'
MILLIE ROSA BONHEUR, 'Sheep—Brittany,' 'A Study in the Highlands.'
R. P. BONINGTON, 'Lord Surrey and the Fair Geraldine,' 'Rouen, from St. Catherine's Hill.'
MRS. HENRIETTA BROWN, 'A Nubian Girl,' 'The School.'
F. W. BURTON, 'The Young Miranda.'
P. H. CALDERON, R.A., 'A French Peasant-girl.'
G. CATTERMOLE, 'The Raising of Lazarus,' 'Salvator Rosa sketching among the Banditti of the Abruzzi.'
G. CHAMBERS, 'Off Broadstairs.'

W. COLLINS, R.A., 'Fisherman's Bay, Isle of Wight.'
S. COOK, 'Clovell.'
E. W. COOKE, R.A., 'Coast Scene.'
T. S. COOPER, R.A., 'Cattle and Sheep.'
D. COX, 'Naworth Castle,' 'Sherwood Forest,' 'View in North Wales.'
C. DAVIDSON, 'A Surrey Cornfield.'
P. DELAROCHE, 'The Execution of Lady Jane Grey.'

P. DE WINT, 'View in Lincolnshire,' 'A Derbyshire Landscape.'
W. C. T. DOBSON, A.R.A., 'A Fair Oriental.'
J. DYCKMANS, 'Interior of a Flemish Cathedral in the Nineteenth Century.'
T. FARD, R.A., 'A Spanish Student.'
W. FIELD, 'A Coast Scene,' 'A Cornfield,' 'On the Thames.'

C. FIELDING, 'Whitby—the Tide Out,' 'Bembridge Bay, Isle of Wight,' 'View in the Highlands,' 'Off St. Michael's Mount.'
T. FIELDING, 'Landscape and Cattle.'
F. O. FINCH, 'A Classical Landscape.'
B. FOSTER, 'A River Scene—Sunset,' 'Near Hambleton, Surrey,' 'Autumn Landscape.'
W. E. FROST, A.R.A., 'Cupid and Psyche,' 'Nymphs.'

J. GILBERT, 'The Banquet at Lucentio's House,' 'Sancho and Dapple,' 'Scene from *Twelfth Night*.'

F. GOODALL, R.A., 'An Episode in the Happier Days of Charles I.,' 'Raising the Maypole.'

W. GOODALL, 'Children at Play.'
C. HAAG, 'Remains of the Temples of Ba'al-bee.'

L. HAGHE, 'The Brewers' Hall, Antwerp,' 'Choir of the Church of Santa Maria Novella, Florence.'

F. HARDY, 'Cottage Life.'
J. R. HERBERT, R.A., 'The Snowy Peaks of Lebanon,' 'Gebel-el-Kichale.'

W. HUNT, 'Cymon and Iphigenia,' 'The Cricketers,' 'A Frosty Morning,' 'Devotion,' 'A Cabin-boy,' 'Wild Plums,' 'White Hawthorn and Bird's Nest,' 'Farm-buildings at Strathfieldsaye,' 'Fisher-boy on the Coast,' 'Purple and White Grapes and Apples—the background a Mossy Bank,' 'Apple Blossom, Primroses, Violets, and Bird's Nest,' 'An Orange, with its Reflection seen on a Silver Jug,' 'A Pine-apple,' 'The Gardener,' 'My Elder Brother,' 'An Old Man Reading,' 'Flowers.'

J. J. JENKINS, 'The Zouaves' Return from the Crimea,' 'The Cottage-door.'

J. F. LEWIS, R.A., 'A Curiosity Shop in Venice,' 'An Arab Encampment.'

J. LINNELL.
"Gives not the hawthorn tree a sweeter shade?"

J. LINNELL, JUN., 'The First Trial by Jury,' after C. W. Cope, R.A.

J. T. LINNELL, 'May Morning.'

E. LUNDGREN, 'Chorists at Seville.'

H. S. MARKS, 'The House of Prayer.'

J. E. MILLAIS, R.A., 'A Dream of the Past—Sir Isumbras at the Ford,' 'The Vale of Rest,' 'The Black Brunswick.'

J. H. MOLE, 'Gipsy Life,' 'The Gleaner's Return.'

W. MULREADY, R.A., 'A Life Study,' and another 'Life Study.'

P. NASMYTH, 'Landscape.'

O. OAKLEY, 'Rustic Children.'

J. PHILLIP, R.A., 'Boys Playing at the Bull-fight,' 'The Church Porch.'

P. F. POOLS, R.A., 'Crossing the Heath,' 'Welsh Peasants.'

S. PROUT, 'Old Well at Nuremberg,' 'On the Thames at Wapping.'

T. M. RICHARDSON, 'Sunset.'

D. ROBERTS, R.A., 'Seville,' 'On the Prado, Madrid,' 'Edinburgh, from Craigmillar,' 'Edinburgh, looking towards the Forth.'

ARY SCHEFFER, 'The Girouet.'

C. STANFIELD, R.A., 'A Stiff Breeze,' 'A Channel Study.'

T. STOTHARD, R.A., 'Love and Hope.'

F. TAYLER, 'Sportsmen at a Highland Bothie,' 'Return from the Ride,' 'The Highland Piper.'

F. W. TOPHAM, 'The Holy Well,' 'Fortune-telling at Seville.'

J. M. W. TURNER, R.A., 'Virginia Water,' 'Landscape, with a River and Bridge,' 'Edinburgh,' 'The Falls of the Clyde,' 'Hastings, from the Sea,' 'View in Devonshire—Sunset,' 'Cologne,' 'Plymouth,' 'Cassidubury and Park,' 'Lake Constance,' 'Tintagel Castle, Cornwall,' 'Coast Scene—Sunrise,' 'Waterloo, after the Battle,' 'Mountainous Landscape,' 'Distant View of the Alps, from the Rhine,' 'Valley of the Wharfe,' 'Source of the Arvonnon.'

F. WALKER, 'Spring,' 'The Nosegay,' 'A Mossy Bank.'

E. M. WARD, R.A., 'Chabot reading the Act of Accusation to Marie Antoinette.'

E. G. WARREN, 'Partridge-shooting.'

SIR D. WILKIE, R.A., 'The Clubbists.'

H. B. WILLIS, 'The Last Load of the Season,' 'Harvest Time.'

FRENCH AND OTHER SCHOOLS.

Like the English pictures the foreign works in Mr. Mendel's collection are of the highest excellence. This, indeed, it were scarcely necessary to say when we state that the artists represented are J. Scheffer, Louis Gallait, Paul Delaroche, Leys, Gérôme, Rosa Bonheur, E. Frère, Meissonnier, and others also of high reputation. 'Ruth and Naomi,' by Ary Scheffer, was, we think, exhibited in Paris, after his death, in 1858: it is a small picture, but has all the quality of his best works. 'Hebe' is by the same; also 'The Holy Virgin,' a subject to which Scheffer, with his lofty aspirations, must have been confident of imparting some subtle essential which he missed in every one of the thousand versions that met his observation. Scheffer always multiplied his difficulties by the breadth and brightness of his lights, thus leaving nothing to the imagination, but working out literally every passage of character he meant to describe. We find in this collection the most remarkable production of Gallait's pencil—'The Honours paid to the Counts Egmont and Hoorn after their Execution, the 6th of June, 1568.' This picture, so well known, is based upon an incident that very few artists would venture to treat; but M. Gallait presents the subject without in any wise shrinking from its grim realities, which he has qualified by the sympathies of some of the spectators—old soldiers who are deeply affected by their last sight of the two counts. The ever infamous Duke of Alva is present in full armour. In 'Art and Liberty,' so well known by the lithograph by Lemercier, Gallait wins for himself a conspicuous niche among the famous Dutch painters. Both these pictures were engraved for the *Art-Journal*. Of another character is his 'Vargas taking the Oath on his appointment as President of the Council of Blood.' 'Columbus, another of M. Gallait's high-class works, is there; as also 'The Prison Window.' Hence we find in the collection certain pictures by Gallait which may be classed as his best. In 'President Duranti,' by Delaroche, is represented the scene immediately preceding the death of Duranti, who was put to death by the Ligueurs in 1589, in consequence of his fidelity to Henry III. This picture was in Prince Paul Demidoff's collection. Other works by Delaroche are 'Napoleon Crossing the Alps' and 'Christ au Jardin des Oliviers.' Mr. Mendel is fortunate in possessing two pictures by that eminent and very original painter, Baron Leys: they are 'A Declaration in the Sixteenth Century (Antwerp),' and 'Shooting with the Bow.' To say a little about the works of Leys would be an injustice to him, because his works involve a history of Art previous to the less positive influence of the Renaissance. By Meissonnier there is but one work; but the excellence and importance of this compensates for the absence of others: it is 'Le Corps de Garde,' a composition of nine figures, well known as having been exhibited in London in 1862. 'Denizens of the Highlands' is to us, one of the most interesting pictures Ross Bonheur ever painted. There are also by the same lady 'The Charcoal-burners,' 'A Highland Landscape with Sheep,' and 'A Highland Landscape with Shetland Ponies.' 'Prayer at Cairo' is the only picture by Gérôme: it is well-fitted to range side by

side, as to subject, with those very difficult compositions it is the pleasure of this artist to treat. Edouard Frère is represented by several very choice works, some of which are familiarly known to us: they are 'A Boy writing,' 'L'Hiver,' 'Snow-balling,' and 'Playing at Horses.' Of Henrietta Brown is one example, 'Giving Baby a Ride,' by Plassan, 'Perfect Confidence,' by Schreyer, 'French Soldier and Horses,' by Dyckmans, 'Mary at the Foot of the Cross,' E. Dubufe, 'Prayers for the Absent Soldier,' Koeckkoek, 'A Wreck,' and by W. Wyld, 'A Distant View of Monaco,' and 'Venice—Entrance to the Grand Canal,' making, in all, about thirty-five well-chosen examples, principally by artists of the contemporary French school.

ENGRAVINGS.

Among the engravings are rare and valuable states of celebrated prints by Toschi, Raffaello Morghen, G. Longhi, C. F. Müller, F. Müller, F. Forster, and A. Massard; being 'Christ bearing the Cross,' called 'Lo Spasimo,' after Raffaele; 'The Descent from the Cross,' after Daniele da Volterra; 'La Madonna della Scodella,' after Correggio; 'The Madonna di San Sisto' (at Dresden), after Raffaele; 'The Last Supper,' after Leonardo da Vinci; 'Aurora attended by the Graces,' after Guido; 'St. John writing the Revelation,' 'La Maitresse du Titian,' and 'Apollo attended by the Dancing Muses.' The above mentioned are proofs before all letters. This department also contains Turner's 'Liber Studiorum,' consisting of seventy-one plates; and of other plates from drawings by Turner, there are twelve impressions of unpublished subjects, and twenty etchings, of which four have not been published. Turner's 'Picturesque Views of the South Coast of England' and his 'Picturesque Views in England and Wales' give a very long series of engraver's proofs, with etchings of each subject. There are also engraver's proofs of the 'Rivers of England,' 'The Keepsake,' 'Italy,' 'The Rivers of France,' and an illustration of Scott's Novels, consisting in the whole of 211 engraver's proofs, &c.

It will be at once seen that for a detailed notice of Mr. Mendel's pictures, a volume would not have been too much. The gallery represents principally the most eminent of the contemporary professors of Art, and we observe on the part of the proprietor a determination to reject all pictures of an inferior class. After the description we have given, it need not be said that the utmost care has been exercised to secure the very best representative works; but, possessing already so many of the best pictures of our time, the proprietor may find it difficult to obtain works which he may deem desirable to the completion of his gallery, according to the plan he seems to have proposed to himself. Of the whole it can only be said that the collection is unique as a private property, whether Mr. Mendel intends that it shall, or shall not, represent a school.

OLD BOND STREET GALLERY.

This is the second Art-Exhibition that has been held in these rooms, and the promoters may congratulate themselves on having got together a more than respectable show of oil-paintings; of those in water-colour we cannot speak so highly: the three exclusively water-colour exhibitions now open naturally absorb the best available works of this class. The rooms are, to say the least, limited in area: they are, however, thickly crowded with pictures; indeed, it would have been better were one-fourth of them left unhung, not merely for lowness of merit, but because of insufficiency of wall-space for the proper accommodation of the whole: many works being placed within a few inches of the floor, while others, of minute elaboration, are hung too high to be properly appreciated.

Mr. J. S. Cuthbert's composition, illustrative of the 'Babylonish Captivity—singing the songs of Zion in a strange land' (165), is the

largest, the most striking, and perhaps the best work in the place. Five or six ladies of rank and a few naked children compose the Babylonian audience, and are, especially the latter, capably drawn and painted; but their general treatment must be pronounced inferior to that of their entertainer, the Jewish harpist—a figure felicitously conceived and carefully executed. The artist, while faithfully preserving the marked Israelitish features of the musician, has succeeded in expressing poetic enthusiasm tinged with melancholy; his action is also very fine; but, perhaps, he is represented as unnecessarily swarthy, while, on the other hand, the auditors are, for the most part, perfect blondes—more like Danes than Asiatics. The colour is harmonious. 'Orpheus orco regressus' (20), by A. S. Coke, represents a nude youth sitting mournfully by the sea-shore; although possessing some good qualities, it is nevertheless painted in an affectedly harsh, dry, and unattractive manner. With the drawing we can find but little fault: the expression, not only in the face, but in the general pose (that of thorough despondence and hopeless sorrow), is also very creditable; but these excellences serve to exhibit more prominently the defective and vicious colouring. We would recommend the painter to sit at the feet of Nature for a while. Such good advice we fear would be lost upon Mr. W. Crane, the contemplation of whose 'Love's Sanctuary' (111), would seem to indicate an amount of eccentricity too great for reform; the picture in question presents the incongruity of mediæval treatment coupled with classical costume and accessories. A pilgrim of love, habited as a palmer, is kneeling in prayer before an altar, which appears to be rather an irreverent parody on those to be seen in Roman Catholic and Ritualistic places of worship: lights, sacramental wine, flowers, altar-piece, breviary, &c., are here all burlesqued. The picture, however, though (as regards the subject) has not much to recommend it, shows itself to be the work of one capable of better things. Mr. G. Wells's 'Flower of the East' (5)—so called, we suppose, in allusion to the costume—is a prettily painted girl, of English rather than Eastern type. Much superior to this, though certainly not so sweet and sunny, is 'The Gipsy Mother' (10), by A. Rankley—the time is evening, and the woman is leaning over the top of her tent looking out for some one, her husband most probably; in the inmost recesses of the tent her child is slumbering: the entire scene is very natural. 'Juliet' (34), by W. M. Egley, is painted in too smooth a manner, but shows considerable ability. 'The Morning Walk' (41) is as pretty and suggestive a little picture as we should expect to find from the easel of Mr. E. C. Barnes. Mr. C. S. Lidderdale's 'Girl with Letter' (43) is also very charming. In 'Scene from the *Zenobia*' (48), the artist, Mr. C. Rolt, would seem to have benefited very considerably by an earnest and attentive study of the works of Mr. W. E. Frost; the nymphs in the background might almost have been taken for the handiwork of this gentleman had they been more correctly drawn. Mr. George Smith sends several of his striking little domestic subjects—'The Sisters' (54), and three others, including a water-colour drawing, all carefully and honestly painted. The painter of 'Cheap Literature' (68), Mr. J. Emma, possesses a power which it is to be regretted is not employed on some subject more worthy of his pencil than this. The satirical title of Mr. W. Weekes' picture (78), 'Connubial Billings,' is calculated to give one a very erroneous idea of the sentiment displayed therein: a coarse old harridan is speaking her mind very energetically to her subdued and inoffensive-looking husband: the expressions are exceedingly well-rendered. 'La Sour Thérèse' (90), by W. M. Wylie, is a companion-picture to one by him now exhibiting in the Royal Academy; it represents a "pensive nun, devout and pure," proceeding along a road. The colour is subdued and very agreeable. Mr. A. M. Rossi's 'Attractive Song' (135) is chiefly remarkable for its effect of candle-light; the subject is evidently subordinate to the special

object the artist had in view. Mr. F. Barnard's 'London Study' (148) is very good, both for character and execution. Mr. J. Rick's picture (181) is a remarkably promising performance; the colour and drawing are alike excellent: the subject, which is well carried out, is suggested by the following lines:—

"And still she mused how best she might
Test his affection by pretended slight."

Mr. S. Davidson's 'Helen and Paris' (195) should be examined from a distance, for the painting wants refinement and finish; it possesses spirit and freedom. A sketch by Mr. G. E. Hicks, 'Ringing in the Restoration' (261), is thoroughly well painted; 'Peignoir' (199), by Mr. W. Ridley, although too white, is harmonious in colour; and 'Self-Satisfied' (204), J. Barrett; 'The Sofa Corner' (215), T. Ballard; 'The Invalid' (227), W. Britten; 'A Brunette' (235), H. Carter; and a small contribution of Mr. Smallfield's (254), are all commendable: Mr. Carter's, in particular, shows considerable power.

Mr. A. Corbould sends a capital study of 'Highland Sheep and Cattle' (3); Mr. J. Charlton contributes 'An After Dinner Nap' (91), being an admirably painted sleeping dog; and Mr. R. Ansdell, A.R.A., appears in his usual manner in 'The Shepherd's Watch' (37). Of Landscapes we have some good specimens: 'Amberley Wildbrooks' (6), by Mr. G. Chester, is very clever, though it may be a little too like Constable: he could not, however, follow a better master. Mr. J. W. Oakes shines greatly in two little works (33 and 40); J. McWhirter sends a similar number (53 and 67), and of equal merit; Mr. C. J. Lewis's 'On the Thames' (230) is light and pretty, but lacks force; and Mr. G. C. Stanfield sends a well executed representation of 'The Town Walls, Dinan' (101).

In Room IV., containing the water-colours, &c., we need only particularise, 'The First Letter' (277), a very clever little work, by Adeline Maguire; 'Clarence's Dream' (303), by C. Gogio; 'A Frame of Sketches,' by W. E. Frost (374); another of pencil drawings by F. W. Lawson (393); 'Alas! poor Yorick' (378), by A. Fredericks; and 'Lenore' (488), by J. B. Zwecker.

The gallery will certainly repay a visit.

NATIONAL PORTRAIT GALLERY.

The trustees of the National Portrait Gallery, in the last report presented to the Treasury, express their satisfaction with the ample space and clearer light obtained at their new apartments at South Kensington, which they regard as a temporary accommodation, provided until they can be permanently lodged in the new buildings in Trafalgar Square, as intended by the late Government. They will now be enabled to exhibit for the first time Sir George Hayter's great picture of the opening of the first Reformed Parliament, in January, 1833—a picture containing nearly 400 portraits, and including, with strangers represented at the bar, all the principal statesmen of the time. The picture measures 17 feet by 10 feet. The trustees made fourteen purchases in the past twelve months, bringing the number of purchases up to 217. These fourteen acquisitions are as follows:—'Hogarth,' painted by himself, purchased for £372 15s.; 'Francis Quarles,' by Dobson, 60 gs.; 'Richard Temple, Viscount Cobham,' by Vanloo, £32; 'Leigh Hunt,' by Haydon, 30 gs.; 'Nicholas Ridley,' 30 gs.; 'Lady Hamilton, 1761–1815,' by Romney, 25 gs.; 'The First Duke of Bedford,' by Sir G. Kneller, £25; 'W. Dobson,' the portrait-painter, 1610–1646, by himself, 20 gs.; 'Charles I., a bronze bust by Fanelli, 15 gs.; 'Hugh Latimer,' £15; 'The Earl of Northumberland, Lord High Admiral, 1602–1668,' after Van Dyck, 10 gs.; 'Archbishop Sancroft,' a crayon drawing, by E. Lutterell, £9; 'Henry VII., cast from the monument in Westminster Abbey, and his Queen Consort, Elizabeth of York—the two last purchases costing £5 each. The donations to the gallery are brought up to eighty-two in number by the following gifts in

the past year:—A drawing of 'John Wilkes,' by Earlam, presented by Mr. W. Smith, deputy chairman of the Board of Trustees; 'Lord Chancellor Cranworth,' by G. Richmond, bequeathed; 'Douglas Jerrold,' by D. Macnee, presented by Mr. Hepworth Dixon; a crayon drawing of 'Alexander Pope,' by W. Hoare, of Bath, bequeathed by the Rev. C. Townsend; 'Marshal Lord Beresford,' by Rothwell, presented by Mr. Beresford Hope, M.P. The portrait-gallery was not open during the last Christmas holidays; but, nevertheless, the year brought 24,416 visitors in all.

The Directors have recently added to their collection a full-size three-quarter-length portrait of Louis François Roubiliac, by Adrien Carpentier. This beautiful picture, which is in very perfect preservation, was sold at Messrs. Christie's, on the 30th of April, to Mrs. Nosedá, of Wellington Street, from whom the purchase was made for the gallery, at the price of 100 guineas. The picture is signed and dated 1762. From the catalogue of the Society of Artists, which was the precursor of our present Royal Academy, in 1761, it appears that a half-length of Roubiliac, by Carpentier, was exhibited in that year. It is, therefore, open to inquiry whether the present portrait be a *replica*. The subject was engraved, in mezzotint, by D. Martin, in 1765; and the engraving is inscribed to Robert Alexander, Esq., at Edinburgh, from an original picture in his possession. The present picture was one of a collection of fine paintings at Long Castle, near Shifall, the property of Colonel Durant. There exists another life-size portrait of Roubiliac, in wet crayons, in the possession of the great-grandson, and representative of that sculptor, which has never been out of the family. It was taken some years before the Carpentier portrait, and is attributed to Cotes. The artist is represented as modelling the head of a Medusa. In Carpentier's picture he is engaged on the model of the Shakspeare, the marble statue of which was left to the British Museum by Mrs. Garrick. The rough clay sketch of this figure is now at South Kensington. The style of the crayon-portrait very closely resembles that of the "Sydney Sussex" Cromwell. Mademoiselle Roubiliac, the sculptor's only daughter (she married Roger Thomas, Esq., of Southgate), was always extremely careful not to allow the glass to be removed under any pretext, and the portrait is, in consequence, in very perfect preservation. Together with this portrait are the autograph marble bust of the sculptor, a very fine and characteristic work, and a half-length life-size oil-portrait by Vispré, of Madame Roubiliac, née Nicole Celeste, Mademoiselle de Roignier.

DORÉ GALLERY.

FIVE new pictures have this year replaced some of those we have previously noticed in the Doré Gallery, New Bond Street: of these the one which has attracted the most attention is 'Christian Martyrs—reign of Diocletian, Rome, A.D. 303.' There is also a 'Flight into Egypt,' or rather a repose during the flight; 'A View of Mont Blanc'; 'A Landscape containing Ruins of the Château of Haut Barr and Geroldseck, near Saverne (Bas-Rhin); and a woody vista, called 'Spring in the Forest.'

The 'Christian Martyrs' is a scene so thoroughly original in conception, and new in Art, that the observer has to pause and consider the reason of the effect it produces upon the imagination. M. Doré's genius is poetic: he is idealistic almost to a fault. In the higher flights of his fancy, he exerts a command over such pictorial elements as height, distance, space in general, number, and movement, which we take to be altogether without parallel. The danger of this wealth of imaginative power lies in the very facility with which the artist throws his ideas upon the canvas. In purely creative scenes the artist may revel at will. But when historic painting is in question, it is one thing to attempt the intense realism of such painters as Mr. Herbert, in this country, or M. Bida, in France, and another to disregard the

most obvious topographical truth, even when this indication could only heighten the impression produced by the scene. Such is the case in M. Gérôme's much discussed picture of Jerusalem—a work stamped by a wonderfully weird and lurid atmospheric gloom; but where the grand features of the scene, the massive, quasi-cyclopean wall of Jerusalem, the deeply-cleft ravine of the Kedron, the towering "pinnacle of the temple," are all reduced to the level of the ruin caused by siege after siege; and where the moon is represented, not only as a crescent instead of at the full, but out of the zodiac altogether, setting in the north.

We have nothing so bad as this to bring against M. Doré. Still we think he would have done better to give us a shadowy glimpse of the mighty Coliseum, rather than to draw an amphitheatre, which, for certain structural reasons, not necessary to enter into, never could have been built as it is represented. We must remove the word "Rome" from the title—we must even dissociate the scene from any locality on our planet—for the stars that flame and sparkle in the blue vault are not those of any constellation known to Ptolemy. But, in the region of pure imagination, we have a striking, thrilling, ennobling picture. The stone seats of the amphitheatre are empty. The cruel trifling, pleasure-loving crowd—the stern, impassive emperor, or prefect, or consul, have passed from the spot. In the dimly-lighted arena, half seen by a fitful moonbeam, gaunt and weary-looking Romans crouch over the corpses of the martyrs, or condescend a fearful meal upon their remains. The shadow veils so much of the horrible actuality of the scene that there is little emotion excited by the view save those of pity and of fear. Above is a pure dome of dark sapphire sky, glooming into midnight on one side, brightened by an invisible moon on the other. From the girdle of fiery "oes and eyes" floats down "a vision of angels, which say that He is alive" in whose name the martyrs fell, and who look with tender compassion on the torn and desolated mortal spoils of those whom they have conveyed to glory celestial.

We have left no room to speak of the other pictures. Their merit is unequal, but in each is some touch of the master's hand. In 'Mont Blanc' the peeping of the grey limestone through the mountain verdure in the near foreground is admirably true to nature; so is the verdure to the left, and so are the wreaths of cloud losing themselves as they kiss the snow-drifts. In the German landscape the effect of wide, far-reaching distance, is admirable. The light of spring shimmers through the green arcades of the forest. In 'The Repose in Egypt,' the after-glow on the horizon, painted with a brush dipped in the very tints of the desert sunset, breathes a wonderful calm. A sphinx looks down from behind on the reposing group, a sphinx whose typical Egyptian features are wreathed into an expression of passive fear and wonder. It is the now religion in the presence of the old—the hope of the world, patiently tarrying, till that which is decrepid and waxed old shall be ready to vanish away.

MARBLE STATUE

OF

VISCOUNT PALMERSTON IN WESTMINSTER ABBEY.

THE Abbey Church of St. Peter at Westminster has just received an addition to its monuments not unworthy either of the statesman whose life-like features look out from the pure Carrara marble, or of the noble members, (regarded as sculptures) of the great company of patriots, heroes, and men of historic mark, that throngs and crowds the aisles and transepts of the minister founded by the Confessor. High as this praise may sound, it is not too high for Mr. Jackson's statue of Viscount Palmerston.

To speak first of those points which, as underlying all excellence, are perhaps, for that very reason, too frequently and persistently

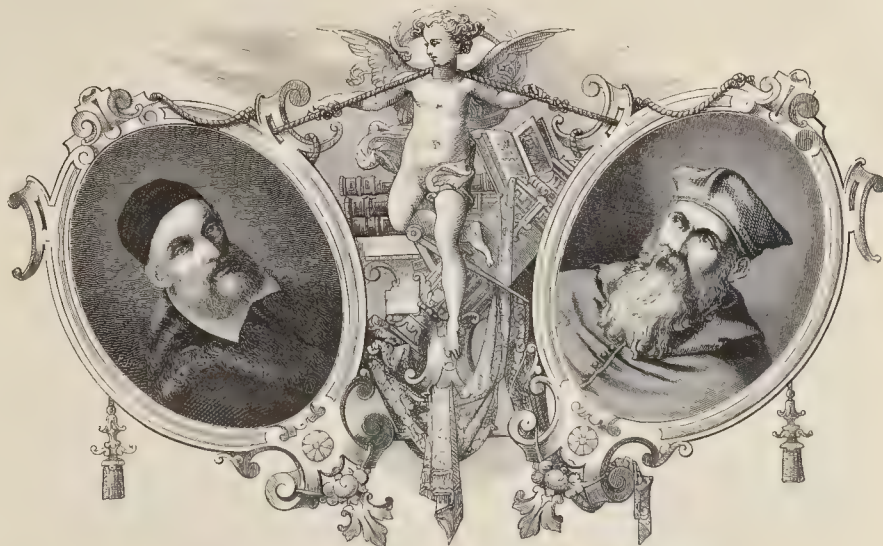
neglected, the sculptor has been unusually successful in his selection of material. The figure—it is of a size to match the well-known statue of Canning, opposite to which it stands, at the north of the north transept—is cut from a faultless block of pure white marble, as to the selection of which no small care must have been exercised. The virgin hue of the beautiful material is admirably contrasted with that of the pedestal; this is circular, defined by appropriate mouldings (formed of oak and ivy leaves, to denote strength and tenacity), and formed of a grey, almost dove-coloured, Sicilian marble, of a kind which has attained the name of "memorial marble," from its extreme hardness and durability—a stone which it is said that masons and statuary in general extremely object to touch, from the havoc it makes with their tools.

The dazzling purity of the marble appears to be the best advantage from the unusually happy manner in which the statue is lighted. The mountains of marble that conceal so much of the delicate diaper adorning of the work of Henry III. and Edward I. have, in this case, the advantage of shutting out all light but such as is admitted from above. The effect in every statue differs, indeed, from hour to hour, according to the position of the sun in the heavens. The best points of view vary in like manner. From the north-east angle of the transept, the observer catches the features of the statue in question in profile, draped by the full massive folds of the mantle of the order of the Garter. This is, perhaps, the best point of view, although that from the door of the choir is also very good.

The departed statesman is represented at that later prime of life, when, in men of the pluck and stamina which used to distinguish the English gentleman in the great period of parliamentary life, the wisdom of age tempers, without chilling, the fire of youth. The likeness is admirable, and is stamped with a nobility of expression that only rests, like a fleeting halo, upon living features, when they are lighted up by some noble theme. The old cut of whisker, by which, a third of a century ago, the Englishman of a certain stamp was known all over the world, is truthfully given, without being made to look ridiculous, as is generally the case in attempts to represent recently extinct fashions. The finish of the statue is, for the most part, high and well-proportioned to the details. The only criticism we have to offer on this subject is, that somewhat more labour should have been bestowed upon the under-cutting and sharpness of detail of the numerous bows, cords, tassels, and other unnamed ornaments that beset the dress. Considering the way in which so many recent statues are, as people say, "conventionalised," but as we should say, "slovened over," Mr. Jackson deserves great praise for the bold and faithful way in which he has executed these minor incidents of the dress. Having done so much, he should have done a little more. The effect would have been more richness, as well as greater lightness, in the drapery. And the usual objection to rich and tasteful detail of dress—namely, that it destroys the effect of the features—does not apply to the fine and expressive head, on the production of which, we very heartily congratulate Mr. Jackson. It would also, in our opinion, have been better if the gartered leg, with its coveted decoration, had been brought more prominently into view, instead of the right limb. This, however, is a minor fault. Westminster Abbey has had few such additions to its marble portraits within our recollection. As to the size of the statue, and its height above the spectator, we consider both too great. Mr. Jackson has had no choice, being limited to that already chosen for the statues of Canning, of Peel, and of Malcolm.

The commission was given to Mr. Jackson by Lord John Manners, with the full concurrence of Mr. Cowper-Temple, who is himself a member of the family of the late viscount. Mr. Jackson has also executed a full-sized bust of Lord Palmerston, which is a donation to the Vaughan library, Harrow School, by W. Grant, Esq., of Manchester.

PICTURE GALLERIES OF ITALY.—PART XV. VENICE.



J. BASSANO.

SEBASTIANO DEL PIOMBO.



LOFTY in the annals of Italian painting stands the school of Venice. It has been the theme—and always a prominent one—of every writer upon ancient Art for centuries, and will continue to be so long as a fragment of the works of her artists remains to testify of their greatness. When other schools of Italy began to decline in many of the highest qualities of painting, that of Venice still held on its way proudly, as if destined to perpetual vitality. Giorgione, Titian, Paul Veronese—what a triad of glorious names are these! With the last, as a writer in our Journal long years ago eloquently said,

"The true greatness of Italian Art finally set at Venice. It threw a gleam, in its dying hour, of a rare cheerfulness and delicacy of splendour on the terraces of the wonderful city of the sea, such as were built by Sansovino and his friend Sammichiel, where her stately nobles were assembled in all their wealthy pomp and keen lusty enjoyment of life, yet assuredly condescending to no unseemly mirth or levity the while; inhaling the Adriatic breeze in their hour of calm relaxation, or celebrating with festivity some great triumph of the Republic, or bending in pious thankfulness before the Madonna. What a flood of silvery radiance, bright as at noonday, or anon of fair golden warmth—like an April sunset, when the sky emulates the primroses and the cowslips in hue, as the autumnal heavens in the evening vie harmoniously with the roseate leafage—lighted up that multitudinous bravery of brocaded robes, and brodered doublets, and turbans of barbarian guests—the holiday array of Portia and all her suitors brought to sup forgivingly together at Bassano's wedding-feast. It suffused stateliest porticoes, and loggias soaring and shining in the background aerially, like sunny ivory, adorned with flowery trees from Nicosia and Alexandretta, from Ormuz and from Ind, and companies of handsome, noble, and yet brighter faces—an assembly and a pageant, indeed, such as was soon afterwards to vanish away from the earth, and leave no other record of itself except these invaluable ones which this magnificent painter has bequeathed us." The quotation reads as if the writer, when he penned it, was standing in the presence of one of Veronese's grand pictures, such as 'The Marriage at Cana,' or 'Jesus at the House of Levi.'

Portraits of two eminent Venetian painters appear on this page: their works, however, differ most widely. JACOPO, or GIACOMO DA PONTE (1510-1592), usually called IL BASSANO, from the place of his birth, was son of Francesco da Ponte, the founder of a family of artists, of whom the most distinguished was Jacopo, whose four sons also obtained considerable reputa-

tion, though not all in equal measure. Jacopo studied in Venice the works of Titian and Bonifazio, and at first painted in the style of these masters; but circumstances recalling him to his native town, he was induced by the surrounding scenery and life of the place to alter the character of his compositions to a kind of *genre* painting, and he is regarded as the first Italian artist who practised this description of works. He chose those subjects in which he could most extensively introduce landscapes and cattle, with peasantry; these he associated with incidents taken from sacred history, of ancient mythology, and, sometimes, without any particular reference to history, represented scenes of country life—cattle, markets, &c. In other examples he omitted figures altogether, representing on his canvases buildings with animals, instruments of agriculture, kitchen utensils, and other objects of still-life. "These works show," says Kugler, "little variety of invention: when we have seen a few, we may be said to be acquainted with all that are in the various galleries: the countenances, too, are all alike: one of his daughters is at one time the queen of Sheba, at another a Magdalene, or again a peasant-girl with poultry." It has been remarked that Bassano and his sons, who followed their father's manner, invariably concealed the feet of their figures; for which purpose cattle or household utensils—pots and pans—are placed before them. Jacopo's works of this domestic kind are most carefully finished, and very brilliant in colour. Among his best pictures of a high class of composition are 'St. Martin dividing his Cloak with the Beggar,' in the town-hall of Bassano; 'The Baptism of Sta. Lucia,' in the Church of St. Valentino, in the same town; 'The Crucifixion,' in the Berlin Museum; and 'The Good Samaritan,' in our own National Gallery. His cabinet-size pictures of *genre* are scattered about in various European collections, especially those of Italy.

The other portrait, that of SEBASTIANO DEL PIOMBO (1485-1547), represents an artist of a very different type to the one with whom he is associated in the engraving on this page. His right name was Luciani, but he acquired that of Del Piombo, which means "of the leaden seal," from an office he held in the Papal court—keeper of the chancery seal. The post necessitated his adopting the habit of some religious fraternity; hence we find the title "Fra" often prefixed to his name. Del Piombo can scarcely be classed with the Venetian school of painters. He was born in the city, and in early life occupied himself in the study of music, but afterwards directed his attention to painting, and entered the studio of glorious old Giovanni Bellini, who had then reached a very advanced age. Subsequently he became the scholar of Bellini's most distinguished pupil, Giorgione, the earliest of the great colourists of Venetian Art. He commenced his career with portraiture: his works of this kind will bear comparison for character, expression, colour, drawing,

and relief, with those of any age or country. The first great historical picture he executed was an altar-piece for the Church of St. Giovanni Chrisostomo, in Venice, in which he so nearly approached the rich and harmonious colouring of his master, Giorgione, that it was long reported to be the work of that painter. Kugler remarks upon it that it "is not far removed

from the fulness and richness of Titian; and this gives us some idea of what the personal influence of Michel Angelo must have been, which could subsequently compel a Venetian painter of this excellence to adopt a line of Art so totally opposed to his original tendency." The picture represents the mild and dignified St. Chrysostom seated, and reading aloud at a desk in an open hall;



THE INCREDULITY OF ST. THOMAS.
(Congiuno.)

John the Baptist, leaning on a cross, is looking affectionately and attentively at him; behind him are two male figures of saints, and on the left two female saints, regarding him devoutly. In the front stands the Magdalen, gazing out of the picture at the spectator: this is a majestic figure, a splendid type of the full and

grand Venetian ideal of female beauty at that time. Del Piombo had not reached the twenty-sixth year of his age when he produced this picture. Another notable work of his early time is 'The Madonna,' enthroned, surrounded by six saints.

Sebastiano had acquired considerable celebrity in Venice, when

he was invited to Rome by Agostino Chigi, to aid him in decorating the palace of the Farnesina. Here he made the acquaintance of Michel Angelo, whose friendship he acquired, and under whose influence he fell, adopting much of the grand manner of the great Florentine. Tradition says that the object of Michel Angelo in securing the services of Del Piombo was, that the powers of the latter as a colourist might, when employed on his own designs, drive his dread rival, Raffaele, out of the field. With this object he furnished him with the designs for the 'Pieta,' in

the Church of the Conventuali, at Viterbo, and also those for 'The Transfiguration' and 'The Flagellation,' in the Church of St. Pietro in Montorio, at Rome. These celebrated paintings occupied Del Piombo six years, and gained for him universal applause: the former of the two, with regard "to dignity and animation of composition, as well as in beauty of execution," generally takes precedence of the other in the estimation of connoisseurs. But the greatest of his works, perhaps, and that by which he is best known in England, is 'The Raising of



THE RISE OF ST. MARK.
(P. Dordouc.)

Lazarus,' in our National Gallery, painted, according to the tradition just mentioned, from a cartoon by Michel Angelo, and at his request, to compete with Raffaele's celebrated picture of 'The Transfiguration.' Both of these works were executed for the Cardinal Giulio Medici, Bishop of Narbonne, who was subsequently elevated to the papal chair under the title of Pope Clement VII.: they were publicly exhibited together in Rome. The 'Lazarus' was completed in 1519, when public opinion was

almost equally divided as to the greater merits of each. After the death of Raffaele, Del Piombo's picture was sent to Narbonne, where it remained until the Duke of Orleans purchased it in the early part of the last century. In 1792 it was brought to England with the rest of the Orleans gallery—one of high repute—and bought by Mr. Angerstein; in 1824, the collection of the latter gentleman became, by purchase, the property of the nation; and thus the country secured one of the noblest examples of

Italian Art of its best period: there are few works in the gallery in Trafalgar Square, which attract more attention from visitors than this grand, most impressive, and richly-coloured composition—a wonderful work for an artist of long practice and matured powers, yet Del Piombo was but thirty-four years of age when he finished it.

In the museum of Berlin is another very fine picture by this artist, a 'Dead Christ,' supported by Joseph of Arimathea, who is accompanied by Mary Magdalen. The figures are half-length, but of colossal size: the body of the Saviour is represented in the most masterly manner. It is one of his earlier works painted in Rome, and on a slab of slate. But we must proceed to notice some of the pictures still to be seen in the galleries of Venice.

In that of the Academy is an example of a Venetian painter, who, like Sebastiano del Piombo, was a disciple of Giovanni Bellini, though at an earlier period: this is 'THE INCREDULITY OF ST. THOMAS,' one of our engraved illustrations, by Giambattista Cima da Conegliano, the dates of whose birth and death have not come down to us; but he is known to have been engaged at his work between the years 1489 and 1517. Kugler calls him "one of the most prominent of Bellini's followers. His

male figures are characterised by a peculiar seriousness and dignity, by a grand tranquillity in gesture and movement, and by the greatest care and decision in execution. The inanimate expression of his otherwise not unlovely Madonnas is very remarkable. His most distinguished picture, the colours of which glisten like jewels, is in the Church del Carmine in Venice. It represents the Virgin kneeling in an attitude of the most graceful humility before the crib in which the Infant is lying. On the right is Tobit, conducted by a beautiful angel; on the left are Joseph and two devout shepherds; further in the picture are St. Helen and St. Catherine in conversation. The background consists of a steep rock overhung with trees, with a rich evening landscape, with towns in the distance. In this way, as in other Venetian pictures, the combination of a sacred event with other figures takes a new and charming form." Conegliano was accustomed to introduce into the background of his pictures views of the town from which he took his name, with its surrounding scenery: possibly this practice led him to treat 'The Incredulity of St. Thomas,' in a manner quite contrary to the narrative as we find it in the Gospel of St. John, for the incident is described as taking place in an apartment where the disciples were assembled, "the



THE CARNIVAL AT VENICE.
(Canaletto.)

doors being shut." The artist, however, has chosen an open colonnade as the scene of the interview of Thomas with his Divine Master, and the only witness is a high dignity of the Christian church in his sacerdotal robes and bearing a pastoral staff; another anachronism. These old painters paid little heed sometimes to the historical truths of the events they selected for their pictures. Still, there is in the composition much to admire in a work of that comparatively early period: the figures are dignified, easy in *pose*, and the draperies are rich, and arranged with considerable elegance.

Paris Bordone (1500—1570) is one of the Venetian artists who founded his style on that of Giorgione; but subsequently, as many of his later works testify, adopted the manner of Titian. Among his most important works is that engraved on the preceding page; it is called 'THE RING OF ST. MARK,' and represents the fisherman, who was on the sea when the saints stilled the tempest, offering to the Doge of Venice the ring he had received from St. Mark as a pledge of the patron saint's goodwill towards the city. This picture was somewhat fully described in our notice last year of the collection in the Academy of Venice. As a

composition little is to be said of it beyond its being a gorgeous scenic display of Venetian costumes and Venetian architecture. The execution is very fine.

There is no painter ranking with the "old" masters, though he was as late as the last century, who is so popularly known in our own country as Antonio Canal, or Canale, commonly called Canaletto (1697—1768). His 'CARNIVAL AT VENICE,' engraved on this page, is, perhaps, his most remarkable picture; at least, we have never chanced to see, nor do we remember ever to have heard of, another interior view from his pencil. This gorgeous apartment is probably one in the ancient palace of the Doge, though we cannot identify it by any of the paintings which decorate the walls. At the further end is seated, in a chair of state, the chief magistrate of the city, with other civic magnates; while the floor of the apartment is crowded with a host of Venetians of both sexes, moving towards the throne to pay their respects to the head of the state. Like all Canaletto's works the picture is painted with the utmost attention to detail and perspective truthfulness.

JAMES DAFFORNE.

SOUTH KENSINGTON MUSEUM.

THE LOAN EXHIBITION OF FANS.

The present exhibition is, as we learn from the introduction to the catalogue, "a part of the scheme of the Department of Science and Art for the Art-instruction of women. To promote this object the Department offered prizes in competition for fans painted by the students in the Female Schools of Art in 1868 and again in 1869. The fan-mount, to which in the first of these years the chief prize was awarded, is included in this exhibition, and it is intended to continue the competition; her Majesty also graciously purposes to offer a fan-prize for competition at the International Exhibition of 1871. Those, therefore, who desire to compete may now have the great advantage of seeing all the best fans which can be brought together, and of studying, not servilely copying, what is in every respect most appropriate, tasteful, and novel, as well as what should be avoided." How far this object may be attained time will show. The immediate result of the Exhibition will be—has, indeed, already been—to invest antiquated fans with an unwonted degree of importance in the eyes of their fortunate possessors; to place them on the same footing with Bow, Bristol, and Plymouth porcelain, as the latest objects of *dilettante* desire; and to raise their price out of all proportion to their artistic value.

The first edition of the catalogue contains 418 examples; but the number now exhibited is considerably greater; and some among the most interesting and attractive in the collection have been added since the opening day.

An amusing and instructive sketch of the history of the fan and its manufacture precedes the catalogue. It is signed by Mr. Samuel Redgrave, under whose charge the arrangement of the collection has been placed. It will be remembered that this gentleman was also entrusted with the formation and arrangement of the Exhibition of Portrait Miniatures held in the year 1866, in the gallery now occupied by the fans, and that he took an important share in the arrangement of the three great Exhibitions of National Portraits in the years 1866, 1867, and 1868: in each case supplying the historical introduction to the catalogue.

An English origin is claimed for not more than fifty of the fans now exhibited, and of these, few offer suggestive hints to the competitors for the proposed prizes. The figures introduced in the pastoral and scriptural subjects of the middle of the last century, are generally characterised by a stiff angularity and a quaint primness, recalling the Art which yet lingers in the sentimental "Valentine" of the present day. But though often ludicrous, these are certainly to be preferred to the simpering insipidity of much of the work of the same age in France.

The fan, No. 47 in the catalogue, made by Clarke, of Ludgate Hill, about 1770, deserves notice for the pleasing combination of colours, and the adaptation of the decorative design to the folds; the execution is, however, poor. No. 65, "The Pamela Fan," so called from its bearing illustrations of the vicissitudes and ultimate matrimonial triumph of that once popular heroine, is brightly and pleasantly coloured, and certainly fulfils what we regard as one important use of a fan—the furnishing of a subject of conversation between its owner and her neighbour at dinner or partner in a dance. No. 82, attributed to the early part of the present century, is of a much higher style of Art: the figure-groups are well drawn, and the decorations are suitable and effective. Among them are some painted imitations of Wedgwood's blue cameos. On No. 296, an English fan of the end of the last century, are printed the laws of the game of whist! A reprint of this would perhaps command a ready sale at the present day.

No. 89, lent by Lady Wyatt, who contributes a large proportion of the English fans, is signed M. Digby Wyatt, and dated 1869. The motto, "Love rules the court, the camp, the grove," is cleverly illustrated in three medallion

paintings: the colouring is rich and effective, though perhaps somewhat too hot in tone. Among the English fans there are few, if any, which are likely to be of equal value with this to the Art-student.

When we turn to the French fans, among much that can only serve to show, in Mr. Redgrave's words, "what should be avoided," we find also much that commands admiration. Indeed, some of the modern French painted mounts are perfect of their kind, and defy rivalry.

The earliest noticeable example of French origin is the large fan-mount No. 215, lent by the Comtesse de Beaussier, of Paris. It is assigned to the period of Louis XIII., the first half of the seventeenth century: in the centre is a painting representing a court-fête in a forest. The filling up of the surrounding space with scroll-work, cupids, flowers, &c., on a dark ground, is very skillfully contrived. After having been much worn, this fine mount has, like many others in the collection, been preserved from further injury by being framed as a picture. In several instances where this has been done, the subject has been carried on so as to fill a rectangular frame, thus almost entirely concealing the original form.

No. 222, an allegorical representation of the marriage of Louis XIV., is apparently nearly contemporary with its subject. No. 248 treats in a somewhat similar manner the marriage ceremony of Louis XV. with Maria Lezinska, of Poland; this is represented as taking place on Mount Olympus in the presence of the gods. No. 58 shows the fêtes given on the occasion of the marriage of the Dauphin, afterwards Louis XVI., with Marie Antoinette, in 1770. Twenty years later, and we have No. 102, decorated with the bust of Mirabeau and scenes from his political life. Contemporary with this last is No. 275, on which is represented the assembly of the States General in 1789, while on the other side is a statement of the revenue and expenses of the year. No. 97 carries us a stage further, and shows us drawings of the paper money and various decrees of the revolutionary period in contrast with the consulate. Among the modern French fans several relate to court-festivities of the second empire; but the first empire, the restoration, and the reign of Louis Philippe, are, we believe, unrepresented.

Although the examples of fans in *Vernis Martin* owe much of their charm to the unapproachable purity and brilliancy of the varnish to which the Parisian coach-painter of the early years of the last century lent his very English-sounding name, every one of these fans will repay careful study as a specimen of colour and arrangement. Perhaps the finest, though others nearly rival it, is No. 178, the toilet of Madame la Marquise de Montespan. The design consists of three chief groups of figures, painted in rich and varied colours, the intervening space being filled with twelve or fifteen medallions of different sizes containing landscapes, some in violet or blue monochrome, others painted on a gold ground; the exquisite varnish gives to all this the clearness and brilliancy of fine porcelain, while the harmony of colours, notwithstanding the apparent recklessness with which they are used, deserves comparison with some of the best examples of Indian Art.

One of these *Vernis Martin* fans, No. 109, is chiefly in black and grey, obviously intended for the use of a widow, and—as the choice of subject, "The Widow of Nabal presenting herself to David," would seem to indicate—for one not quite unwilling to change her state: the subject would afford a favourable opening to an intending suitor. Two at least of the fans here exhibited, Nos 103 and 366, furnish instances of the contrivance to which Gay alludes in his charming poem entitled "The Fan":—

"The peeping fan in modern times shall rise,
Through which, un-seen, the female eye lies;
This shall, in temples, the sly maid conceal,
And shudder love beneath devotion's veil."

As we have already said, many of the modern French fans are of great beauty; indeed, we cannot but regret that some of these delicate works of Art should be liable to injury

by being mounted and used. The most elaborately finished is No. 146, 'The Adventure of Cupid,' painted by Soldé, lent by the Empress of the French. The little god, disguised as a beau of the period, is taking part in a grand ball in the costume of the age of Louis XV., and is winning the hearts of all by his fascinations. On one side we see him at his toilette, at which a crowd of *amants* assist: he is seated before a mirror, and as yet the wig is the only article of attire assumed. Another finely-painted mount by the same artist, No. 261, is lent by the Baroness Alphonse de Rothschild. A well-conceived design by H. Lemann, No. 410, is entitled 'Molière surrounded by the Creations of his Genius.' We anticipate several variations on this suggestive theme in the coming competition. Two paintings by Mme. Calamatta, No. 226, 'The Fountain of Youth,' and 232, 'The Joys of Youth,' are admirable, both for design and colour; and the flower-subjects by Mlle. Alida Stolk, of Paris, on the screen near the entrance, are very charming; indeed one of these, representing carnations, is perhaps the most popular and the most generally coveted of the whole collection.

We reluctantly leave many of the examples of modern French painting unnoticed; and must do no more than glance at the Italian and Spanish fans, chiefly of the eighteenth century: the former of these are generally of a graver and better style of Art than we find in the contemporary French examples. One Italian fan, lent by the Queen, No. 278, has for its subject an admirable copy of the 'Aurora' of Guido, made early in the eighteenth century. This is said to have once belonged to Queen Charlotte. A framed fan-mount representing men and women engaged in gardening and husbandry, is described as the fan of Catherine of Braganza. On a Spanish fan of the middle of the eighteenth century is affixed a printed calendar, each day marked with an historical event culled from the annals of various states, those of our own country included.

We have abstained from dilating on the beauty of the sticks and frames, as these, though often very elegant and suggestive in design, are not included in the competition. Neither will we refer to the examples of Chinese, Japanese, and Indian Art included in the collection, further than to justify a second quotation from the poem to which we are already indebted:—

"The fan shall flutter in all female hands,
And various fashions learn from various lands;
For this shall elephants their ivory shed;
And pished snakes the waving organ spread;
His clouded mail the tortoise shall resign,
And round the rivet pearls circles shine;
On this shall Indians all their art employ,
And with bright colours stain the gaudy toy;
Their paint shall here in widest zones flow,
Their dress, their customs, their religion show:
So shall the British fair their minds improve,
And on the fan to distant climates rove.
Here China's ladies shall their pride display,
And silver figures gild their loose array;
This boasts her little feet and winking eyes,
That tunes the life or tinkling cymbal pipes;
Here cross-legged nobles in rich state shall dine,
There in bright mail distorted heroes shine."

NAVAL ARCHITECTURE.

Among the many admirably executed models of ships in the naval gallery our attention has been drawn to one of the ship *Chester*, built at Chatham about the year 1700. The model is executed in pear-tree wood, unvarnished, and while the plain parts of the surface are left unsupplied, in order to reveal the interior construction, all the ornamental details, carvings, &c., are finished with the utmost beauty and accuracy of workmanship, and in this respect especially invite close examination. It is a line-of-battle ship of two decks carrying sixty guns, and closely resembles a model of a ship of about the year 1670, belonging to the Admiralty, Class I., Division A., No. 30, in the catalogue.

We never pass through this magnificent collection without a feeling of regret, that, owing to its position, few visitors reach it until they are too thoroughly exhausted by their previous surfeit of sight-seeing to give more than a

cursorily glance at the numerous admirable models of ships and naval appliances of all periods of our national history.

R. O. Y.

SCHOOLS OF ART ANNUAL NATIONAL COMPETITION.

On the eve of our going to press the exhibition of the selected works of the students in the various schools of Art in connection with the Science and Art Department has been opened. We hope to give some account of this next month. The works are this year exhibited in the "Raphael Gallery," as sufficient space could not be found elsewhere.

REPORTS OF SCHOOLS OF ART.

BELFAST.—A meeting has been held for the purpose of establishing a school in this town, and a provisional committee has undertaken the duty of furthering the project.

CARDIFF.—An exhibition of works by students of the Cardiff school was opened some time since; nearly ninety drawings of different kinds were hung. In addition to these, the Marquis of Bute lent for exhibition a collection of about 150 engravings and coloured lithographs, issued by the Arundel Society.

CHICHESTER.—The annual distribution of prizes to the successful students in this school has taken place, Mr. T. S. Bazley presiding. The report of the committee states that the classes are still self-supporting, and a considerable amount of sound steady work is being done; but regret is expressed that the advantages offered by the evening classes are not sufficiently appreciated by the working-men of the town.

CORK.—The silver medal given by the Company of Coachmakers and Coach-harnessmakers of London, for the best drawing and painting executed in competition with the students of schools of Art engaged in these trades throughout the United Kingdom, has been awarded by the Department of Science and Art to Jeremiah Mullins, a student in the Cork school.

DERBY. though a large and thriving business-town, had not, till very recently, a School of Art; but on the 3rd of May last one was opened, temporarily, at the Mechanics' Institute, under the superintendence of Mr. T. C. Simmonds, from Cheltenham. The accommodation provided only sufficed for about forty students, but nearly one hundred joined the evening classes alone. Under these encouraging circumstances, and with the advice and aid of Lord Belper, chairman of the school committee, and a number of influential gentlemen acting with him, it has been decided to erect a new building sufficiently large for the requirements of about 120 pupils; this is expected to be ready for occupation by the end of the mid-summer vacation.

LAMBETH.—The annual meeting for the distribution of prizes to the successful competitors in the School of Art, was held in the month of May, when the Bishop of Winchester delivered an appropriate address. The Rev. Canon Gregory, who officiated as chairman, distributed the prizes to about thirty students; among whom Cyrus Solomon received the gold medal for a study from the life, and George Brooks a silver medal for a model from the antique. The remaining prizes consisted of bronze medals, books, and certificates. The meeting was addressed by the Rev. Mr. Carnes, Mr. Cressy, Mr. H. Doulton, and Mr. Sparkes, head master of the school, whose able and indefatigable instructions have so largely contributed to the excellent position it has long maintained.

LEEDS.—The local journals report most encouragingly of the success which has followed the Art and Science Institute, though it has scarcely been a year in existence. The School of Art, conducted in the ordinary way under the rules and regulations of the Science and Art Department, has had an average attendance of 100 students; while the number in all the branches of the Institute has averaged 150. The classes for science are also well at-

tended; the instruction given appears, from the information which reaches us, to be such as is more specially adapted to the manufacturing requirement of the locality.

STOURBRIDGE.—The report of the council of the Stourbridge school for the last year, read at the last annual meeting, states that the results of the Government examinations had been highly satisfactory, a large number of students having distinguished themselves in the higher grades of work. The evening classes had maintained their numbers as well as their efficiency; but the council had to regret a considerable decrease in the ladies' class. The building occupied by the school was encumbered with a debt of £600, towards payment of which a lady had made a liberal offer, but, from the badness of trade and other circumstances, it had not at present been deemed advisable to make an appeal for aid to the public.

WARRINGTON.—The students in this school who had become entitled to prizes at the last annual examination have been presented with them in the presence of a large number of friends and supporters of the institution. Last year 323 pupils received instruction either in the school itself or through its agency. Three Queen's prizes of books were won in the national competition, and seventeen third-grade prizes of books were awarded to students whose works were sent up to London for examination.

YORK.—The annual meeting for business and distribution of prizes has taken place. It appeared from the report of the committee that the works of the pupils in the higher section were of sterling character, and in advance of those of the year previous; and that owing to the reduction in the scale of fees, there had been a considerable addition to the number of pupils. The chairman in presenting the prizes remarked that he had great pleasure in doing so, because he thought it was a success on which the pupils might honestly pride themselves, but the effort to earn a prize would have a far more beneficial effect upon them in after years than the mere receipt of a prize in their youthful days.

THE MIDLAND COUNTIES FINE-ART EXHIBITION.

One of the most interesting features of this Exhibition, to which we briefly called attention in our last, is the assemblage of portraits of "Derbyshire Worthies," gathered together at immense labour from various sources. The collection, it must be confessed, is small, and falls very short of what it ought to be, in a county professedly one of the richest in eminent sons and daughters in every walk of life. But, so far as it goes, it is a remarkably curious and highly suggestive display. Among the more noteworthy of these, are—the famous picture of that most famous woman, "Bess of Hardwick," about whom our readers were told a good deal in the account of Hardwick Hall, which lately appeared in these pages* (this picture is lent, as are many others, by the Marquis of Hartington); the Lady Arabella Stuart, also from Hardwick Hall; William Hutton, the historian of Derby and Birmingham; Dr. Darwin, of "Zoonomia" and "Botanic Garden" celebrity; Admiral Vernon (lent by Lord Vernon), and of whom, in another part of the exhibition, is a remarkable collection of medals, lent by Mr. L. Jewitt, F.S.A.; Sir Richard Arkwright, the "barber" inventor; Dr. Denman, the father of the Lord Chief Justice (lent by the present Lord Denman); Jedediah Strutt, the successful cotton spinner (lent by his grandson, Lord Belper); Jedediah Buxton, the wonderful mental calculator (lent by Mr. L. Jewitt), of whom, among many equally wonderful feats, it is recorded that, although surrounded by more than one hundred labourers, and in the midst of distracting circumstances, he, in five hours, solved the difficult question put to him by some bystander—In a body, three sides of which are 23,146,789 yards, 5,642,732 yards, and 54,965 yards, how

many cubic eighths of an inch are there? Joseph Strutt, the philanthropist, and founder of the Derby Arboretum; Sir John Coke, Secretary of State in 1629; Samuel Crompton, the inventor; Col. Wilmot, M.P., V.C.; John Whitehurst, the philosopher; Sir John Harpur, 1605 (lent by Sir John Harpur Crewe); Brooke Boothby, the poet; Mr. C. S. Hope, "the courting parson;" the eccentric John Hallam; Col. Newton; Sir C. A. Hastings; Lord Melbourne; Cardinal Pole; "Wright of Derby," the eminent painter, of whose productions the exhibition contains a brilliant collection; Lord Scarsdale, the builder of Kedleston (lent by the present Lord of that title); Samuel Richardson, the novelist, of "Pamela" celebrity; Sir J. Eardley Wilmot (lent by Sir H. S. Wilmot); Sir Edward Wilmot, the celebrated physician; Dr. Pears (by Sir F. Grant), and many others. Besides these, the Duke of Devonshire has lent many portraits of the Cavendish family, including Lord George Cavendish, 1728, known as "Truth and Daylight;" William Cavendish, the father of the present Duke of Devonshire; William, first Duke of Devonshire; Georgiana, Duchess of Devonshire; Charlotte Boyle, Marchioness of Hartington, &c.

Another great feature of the exhibition is the fine assemblage of antiquities, connected with the earliest history of the locality. These consist in part of a large number of flint implements and implements of stone of almost all known varieties—bronze celts, palstaves, socketed celts, gouges, &c.; and a number of cinerary urns, food vessels, and other descriptions of pottery, exhumed from the Derbyshire barrows. In addition to these are many fine examples of Roman remains from *Derwentio* and other Derbyshire localities (including a collection of some hundreds of Roman coins found there, belonging to Mr. Jewitt), and of the Anglo-Saxon period, consisting of arms and personal ornaments. These, with the mediæval series including portions of the "find" in the bed of the River Dove, and an extensive series of the traders' tokens of Derbyshire, illustrate the history of the county to a satisfactory extent.

But it must not be supposed, from what has just been said, that the exhibition is local only. On the contrary, it is one of the best yet brought together as a general Art-collection, and its interest is cosmopolitan.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

BANNOCKBURN.—It is proposed to erect a monument to Robert the Bruce on the field of Bannockburn, for which Mr. George Cruikshank is reported to have prepared a design.

EDINBURGH.—A preliminary meeting has been held for the purpose of inaugurating a movement for a national monument to the late Sir James Simpson, the eminent physician, who, we believe, was the discoverer of chloroform as an anodyne in surgical cases, &c.

KELSO.—The fine portrait of the Duke of Roxburgh, by Sir Francis Grant, P.R.A., now hung in the Royal Academy, is a testimonial to his grace from his Scottish tenantry. It is intended to present the picture to the duke, at his mansion near Kelso, as early in the autumn as may suit the convenience of the donors and recipient.

DUBLIN.—Sir Arthur Guinness is reported to have purchased the Exhibition Palace in this city for the sum of £53,000; an increase of £10,000 over the sum offered two years ago by Government for the edifice, which it was intended to convert into a Museum and School of Art.—The Forty-first annual exhibition of the Royal Hibernian Academy opened in the month of May with a collection, including sculptures, of 420 works. It seems to have attracted but few contributors out of Ireland; at least of men whose names are familiar in the higher ranks of Art. Scotland, in the persons of the following members of the Scottish Academy, Messrs. S. Bough, Waller H. Paton, A. Perigal, and W. B. Browne, has sent a few works; but the only "academical" English name to be found

in the catalogue is that of Mr. Sant. The Hibernian academicians muster strongly, in the works of Mr. Jones, the President, Messrs. Catterston Smith, B. C. Watkins, J. R. Marquis, P. V. Duffy, Capt. Beechey, C. W. Nichols, A. Grey, M. Angelo Hayes, T. Bridgford, and others among painters; and among sculptors, Messrs. J. Watkins, J. Lawlor, T. Farrell, and J. Woodhouse. It happens, unfortunately, perhaps, for the interests of this society's exhibitions, that all the London galleries are open at the same time: yet surely out of the many hundred pictures which have not found a place in these latter rooms, it would have answered the purpose of not a few among the "rejected" had they sent their works over to Dublin.

CAMBRIDGE.—The authorities of the University of Cambridge have held a meeting to discuss the question of locality for Mr. Foley's statue of the late Prince Consort, but no decision was arrived at. The sculptor, who had recently visited the town to inspect the various sites and report thereupon, advocates a place in the large room of the Fitzwilliam Museum; another suggestion, emanating from a member of the University, is to erect it on one side of the entrance-hall of the Museum, and to have a statue of the Queen on the opposite side, by way of balance. Professor Selwyn argued for a plan he suggested several years ago, of a building connected by an arch with the west end of the Senate-house, and to be lighted as best suits the sculpture. Our own view of the matter—and we know perfectly well both the Museum and the Senate-house—is, that the former edifice is, in every way, the fittest place for the statue.—The lectures of Professor Sir Digby Wyatt have throughout been exceedingly well attended. One of the last he delivered was on the "Practice of Painting;" it was given in the Fitzwilliam Museum.

KENDAL.—Arrangements are progressing for holding a Fine Arts and Industrial exhibition in the Mechanics' Institute of this town, in the month of September.

ART-UNION OF LONDON.

The following pictures have already been selected by prize-holders.

FROM THE ROYAL ACADEMY.—"Move Eastward, Happy Earth," C. J. Lewis, 150*l.*; "Henry II. and Diana of Poitiers," A. H. Tompkins, 150*l.*; "The Village Violinist," E. Opie, 50*l.*; "A Mountain-stream," Aber, North Wales, J. Taylor, 50*l.*; "Near Bethesda, North Wales," F. Williamson, 30*l.*

FROM THE SOCIETY OF BRITISH ARTISTS.—"The Tide," W. Bromley, 60*l.*; "River Rance, Dinan, Brittany," F. T. Lott, 50*l.*; "Emma," T. Davidson, 42*l.*; "A Jersey Interior," W. A. Atkinson, 40*l.*; "The Forsaken Nest," J. C. Waite, 40*l.*; "The Lion," J. B. S. 35*l.*; "Temple Weir on the Thames," A. A. Glendening, 30*l.*; "Rhyasdr Du Falls, Dolgelly," H. P. Powell, 30*l.*; "Fishing Village, Coast of Normandy," J. J. Wilson, 30*l.*; "Life and Sell Life," C. T. Beale, 25*l.*; "A Mountain-stream, North Wales," A. Barland, 25*l.*; "The Thames at Wargrave," G. S. Walters, 25*l.*; "Scarborough," A. Clint, 25*l.*; "Flirting, C. Arnytage, 21*l.*; "The Path by the Loch," A. A. Glendening, 21*l.*; "Evening on the Wye," F. Muschamp, 20*l.*; "Evening," C. L. Coppard, 17*l.*; "Waterfall at Look Eek, on the Clyde," J. Burbridge, 15*l.*; "Tired from the Glean," Mrs. Backhouse, 15*l.*; "The Resting-place," E. Holmes, 15*l.*

FROM THE ROYAL SCOTTISH ACADEMY.—"Sheshallion—Sabbath Morning," J. Cornmarston, 30*l.*; "A Fortune in a Tea-cup," J. C. White, 27*l.* 10*s.*

FROM THE NEW BRITISH INSTITUTION.—"The Junction from the Road to Murren," S. Hodges, 100*l.*; "Blue Bells," H. Wallis, 70*l.*; "Ophelia," H. Selous, 42*l.*; "Glen Elvige, Glencoe," J. Docherty, 40*l.*; "Not Enough," A. T. E. Bell, 30*l.*; "Girl and Shepherd," A. F. Patten, 30*l.*; "Moonlight on the Coast," A. Gilbert, 20*l.*

FROM THE OLD BOND STREET GALLERY.—"Flushing-boats Fishing—Boats running into Harbour," T. S. Robbins, 31*l.* 10*s.*; "On the Moor above Clidich—Loch Awe," J. J. Bannatyne, 25*l.*

FROM THE SOCIETY OF PAINTERS IN WATER-COLOURS.—"The Rialto, Venice," W. Colloff, 50*l.*; "Isola Bella, &c.," C. Smith, 45*l.*; "Foxglove, Nulps," E. A. Goodall, 31*l.* 10*s.*; "Amongst the Apple-trees," J. J. Jenkins, 30*l.*; "Primrose Gathering," T. J. Nafel, 25*l.*

FROM THE INSTITUTE OF PAINTERS IN WATER-COLOURS.—"Limbung, with the Cathedral of St. George on the Lake," E. Richardson, 90*l.* 10*s.*; "On the Avon, at South Brent, Devon," J. H. Mole, 50*l.*; "From the Capo di Monte, Naples," T. L. Rowbotham, 25*l.*; "At Chilton, near Torquay," John Chase, 15*l.* 10*s.*

FROM THE GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—"The Awaked Conscience," J. Hayllar, 40*l.*; "Moorland, Portmadoc," J. Needham, 15*l.* 10*s.*; "Waiting, watching, hoping still," J. C. Russell, 15*l.*; "The Winner Won," Helen Thornycroft, 15*l.*

NEW BRITISH INSTITUTION.

We confess that an agreeable surprise awaited us on our visit to the private view of the first summer exhibition of the New British Institution (at No. 39, Old Bond Street), consisting of pictures by old masters and deceased British artists. Still fresh from the recollection of the brilliant winter-display provided by the Royal Academy, and knowing something of what we have to look forward to, from the same source, in the winter of the present year, we felt that the prospects of a good collection of works of this description as being now feasible were small. We are glad that, as our readers will perceive, there is so much unusually attractive.

The works on view are 140 in number, chiefly of Italian schools, but comprising undoubted works of Reynolds, Gainsborough, Sir T. Lawrence, Etty, Crome, and other well-known English painters. The series of the earlier pictures commences so far back as the thirteenth century. There are three saints, St. John the Baptist, St. Peter, and St. Paul, by the early painter Ugolino da Siena, which formed part of the Otley collection; having previously adorned an altar-screen, or reredos, in the Cathedral of Santa Croce, at Florence. Originally seven saints were in a row, seven again above them, seven gabled panels at the top of the composition, and seven small *predella* pictures at the foot. The subjects of the last, which are now in the possession of the Rev. J. Fuller Russel, are the Last Supper, the Betrayal, the Crucifixion, the Deposition from the Cross, the Entombment, the Resurrection, and the Ascension. Of the three saints now in the gallery, which are painted with remarkable force and vigour, and show a masterly drawing almost unexampled for the age, St. John the Baptist, partially clad in a red garment, is the finest. There is a quaint and grim trio, St. Francis and two monks, attributed to Cimabue; and a curious figure of the Virgin Mary, standing in a *vestis* supported by four angels, dropping her girdle to a Saint (named Thomas in the catalogue, but Francis, we think, in the legend) who is kneeling with upraised arms to receive it. This is attributed to Giotto. These two unquestionable antiques also formed part of the Otley collection.

Omitted from the catalogue, but very conspicuous in the room, is a full-size Assumption of the Virgin, the property of Mr. G. Perkins, which is called a Murillo. The face of the Madonna is somewhat more prim and peaked than it was the wont of this master's pencil to produce: especially when we compare it with other well-known renderings of the same subject. On the other hand, the hair is unusually lovely—a stream of golden auburn over neck and shoulders; and the four little cherubs attendant on their queen, bear the strongest family likeness to the celestial progeny of this great painter.

We have, however, allowed Murillo to break in on the series of the early Italian masters. There are three pictures, the property of Capt. Otley, attributed to Angelico da Fiesole, which repay careful observation. A pair of gabled panels, apparently taken from an altar or reredos, represent respectively the Assumption of the Virgin, and the Annunciation. The twisted figure and questioning face of the Virgin in the latter are wonderfully effective and original. The third is an Entombment of the Virgin, a small, oblong picture, in admirable preservation. It is a composition of eighteen figures, with the Saviour and the Virgin surrounded by angels, in a distant halo of blue. The apostles in the foreground, who are laying the mortal remains of Mary in the tomb, are distinguished by solid golden *nimbi*. This picture is engraved in Rossini's work, and also in Bardi's "L'Etrusca Pittura;" and in both it is attributed to Giotto. The execution is of a far higher order than that of the earlier picture by this master, to which we have referred, although that is not devoid of a certain air of dignity in the countenances.

There is a grim monkish picture of the Sepulchre, by Gentile da Fabriano; an Angel

Gabriel and a Virgin, perhaps from a triptych, by Lorenzo degli Angeli; a sadly damaged Nativity, by Simone Masaccio; a Virgin and Child, quaint and stiff, by Ghirlandajo (born in 1469); a Virgin and Child with raised flowers, by Baldovinetta Alezio. An admirably expressive autograph portrait in fresco of Masaccio concludes the list of pictures lent by Capt. Otley.

We have a large Deposition from the Cross, attributed to Velasquez, of which the upper and lower portions appear to be the work of different artists. A large painting, representing an undraped female lying on a couch, while a cavalier, seated near her feet, is playing on the organ, is inscribed in bold capitals with the name of Tiziano Vecelli (Titian). It is neither a copy nor a *replica* of the well-known picture of Philip II. of Spain and the Princess of Eboli, but a different rendering of the same subject. The face of the man is not that of Philip: the organ in this case replaces the lute in the king's hand. Parts of the female figure, especially the right shoulder, the bust, and, indeed, the face, are very charmingly painted. The lower limbs, however, are clumsy. The pedigree of this picture requires to be made out with care, before it can be admitted to deserve the name of the great Venetian.

Passing by the names of Andrea del Sarto, of Garofalo, of Dosso Dossi, and a finely-painted Lucretia by Francis Floris, we observe a "Susanna and the Elders," from the Orleans Gallery, by Guido Reni, a smaller *replica*, apparently, of the picture in the National Gallery. The brown drapery gives rather a sombre appearance to the picture, in spite of the delicacy of the flesh, and the fine rendering of the expression of the limited and slandered beauty.

Close by is a Madonna, attributed to Sassò Ferrato, but with a dim purple replacing the rich and lustrous blue which that master knew so well how to mix; an uncompromising doge—Moroisni—by Tintoretto; and a head of Cardinal Fleury, by Philip de Champagne, which is in itself a page of French history. It belongs to Dr. Begg; but ought to be hung by the side of the Richelieu, by the same painter, added, not so very long ago, to the National Gallery. It is an historic portrait, invaluable to the physiognomist.

We have a very fine and expressive portrait of Anna Maria Schurman, a German lady, born in 1607, who was eminent in music, painting, sculpture, engraving, and languages, ancient and modern, as well as adorned by modest and retiring grace, from Lord Buchan's collection, by Terburg. A rough "Dance of Villagers," by Rubens, is full of romping motion. Two Venetian views, by Marteschi Michile, might be taken for the work of Canaletti. There is an exquisite miniature on ivory, "Venus and Adonis," by Carriera Rosalba; and a French lady's head in crayons, not, we think, by Greuze; as well as two curious paintings on lapis lazuli attributed to that artist. We say nothing of two "Rembrandts." The expression of the face of Christ, bound to the pillar, by Luis Morales, though painful to the last degree, is no less impressive.

A very remarkable portrait by Gainsborough, that of Doctor Dodd, though it has suffered from the hands of cleaners, rivets the attention by its vigorous life. The unfinished autograph portrait of Sir Joshua, and a sketch for the "Death of Cardinal Beaufort," now at Dulwich, formerly in the possession of George IV., in which curiously feminine proportions are given to the armed figure leaning over the couch of the dying impenitent, are chiefly valuable to artists. Two landscapes by Crome, two studies by Etty, landscapes by James Ward, Moreland, and by Gainsborough, conclude a list in which we find that we have included no small proportion of the pictures on the walls of the gallery.

It was scarcely to be expected that this first attempt of the directors of the New British Institution to get together even an average number of examples of the "old painters" could be a success: yet it is a better exhibition than we anticipated, and, at least, offers some subjects worthy of study by living artists, and thus it may be useful.

SELECTED PICTURES.

THE VIRGIN ENTHRONED.

G. and A. da Murano, Painters. J. L. Appold, Engraver.

ALL who are conversant with the histories and works of the earlier painters know that the names of many of these artists are derived from, or associated with, the places of their birth or residence. This is the case with the two men whose picture is here engraved, who are known chiefly by the name of Da Murano, though that of one of them is presumed to have been Vivarini: the history of both is very obscure. Kugler makes mention of them thus:—

"Another tendency may be traced in Venice about the first half of the fifteenth century. There is a peculiar melting softness, not deficient in dignity and earnestness, which pervades the pictures of that time. The drapery is in those long and easy lines we see in the Tuscan pictures of the fourteenth century; the colouring deep and transparent; the carnation unusually soft and warm, almost an anticipation of the later excellence of the Venetian school."

"The works in which we see this tendency most completely developed are those of the two conjointly-painting artists, Giovanni and Antonio da Murano, one of the Venetian islands. The last-named belongs to the family of the Vivarini; the former, from the frequent addition of Alamanus to his name, appears to have been a German. Two excellent pictures by them are in the gallery of the Venetian Academy. One, dated 1440, is a Coronation of the Virgin, with many figures; among them some beautiful boys of earnest expression, holding the instruments of the Crucifixion; around are seated numerous Saints. The other, dated 1446, is of very large dimensions, and represents the Madonna beneath a canopy sustained by angels, with the four Fathers of the Church at her side. The colouring is glowing and splendid."

"Several fine pictures by them, dated 1445, are in the inner chapel of St. Zuccaria, Venice. They are of higher and milder expression than those already spoken of." The inner chapel mentioned by Kugler, is a side chapel, in which the two brother artists painted three altar-pieces; one of them is represented in the accompanying engraving. The Virgin, crowned, is seated on a throne, or chair of state, placed in a Gothic niche of elegant design: in her lap is the infant Jesus offering to his mother a rose, while she appears to present him with an apple. The face of the child is very unlike the expression usually given by the old painters; it wears an arch, half-playful look, and is more human than divine. The Madonna's face is deeply thoughtful, sweet, innocent, and maiden-like, as she rests her head tenderly and gracefully against that of her child: the group certainly corroborates Kugler's view of the Venetian pictures of the period, as possessing "a peculiar melting softness, not deficient in dignity and earnestness;" and notwithstanding a formality and stiffness in the arrangement of the composition—qualities these early Italian painters inherited more or less from the Byzantine style, and from which they, for the most part, had not yet separated themselves—the group is most beautiful and attractive, poetical in treatment and pure in its sentiment. The framework, so to speak, in which it is set, with the angels standing with folded arms at the corners of the *sedilia*, lends additional richness to the entire composition.

PICTURE SALES.

On the 13th of May, Messrs. Christie, Manson, and Woods sold, at their rooms in King Street, St. James's, a collection of about fifty pictures by old masters belonging to the Earl of Dunmore, and removed from his lordship's Scottish seat, Dunmore Castle, Stirling. The following examples are specially noteworthy:—"Landscape," upright, with a river falling in a cascade, a building and sheep on the banks, J. Ruysdael, 230 gs. (Pearce); "Forest-scene," upright, with figures on a road, J. Ruysdael, 225 gs. (Cunliffe); "Landscape," with a boy holding a grey horse, a gentleman in the background, Cuyp, 190 gs. (Praed); "Woody Landscape," with water-mill, cottage, and figures, Hobbema, 650 gs. (Nash); "Rocky Landscape," with Hagur and Ishmael in the foreground, Salvator Rosa, 250 gs. (Brooks); "Portrait of Sir Joshua Reynolds," by himself, 205 gs. (Toovey); "The Young Hannibal," Sir J. Reynolds, engraved, 480 gs. (Brooks).

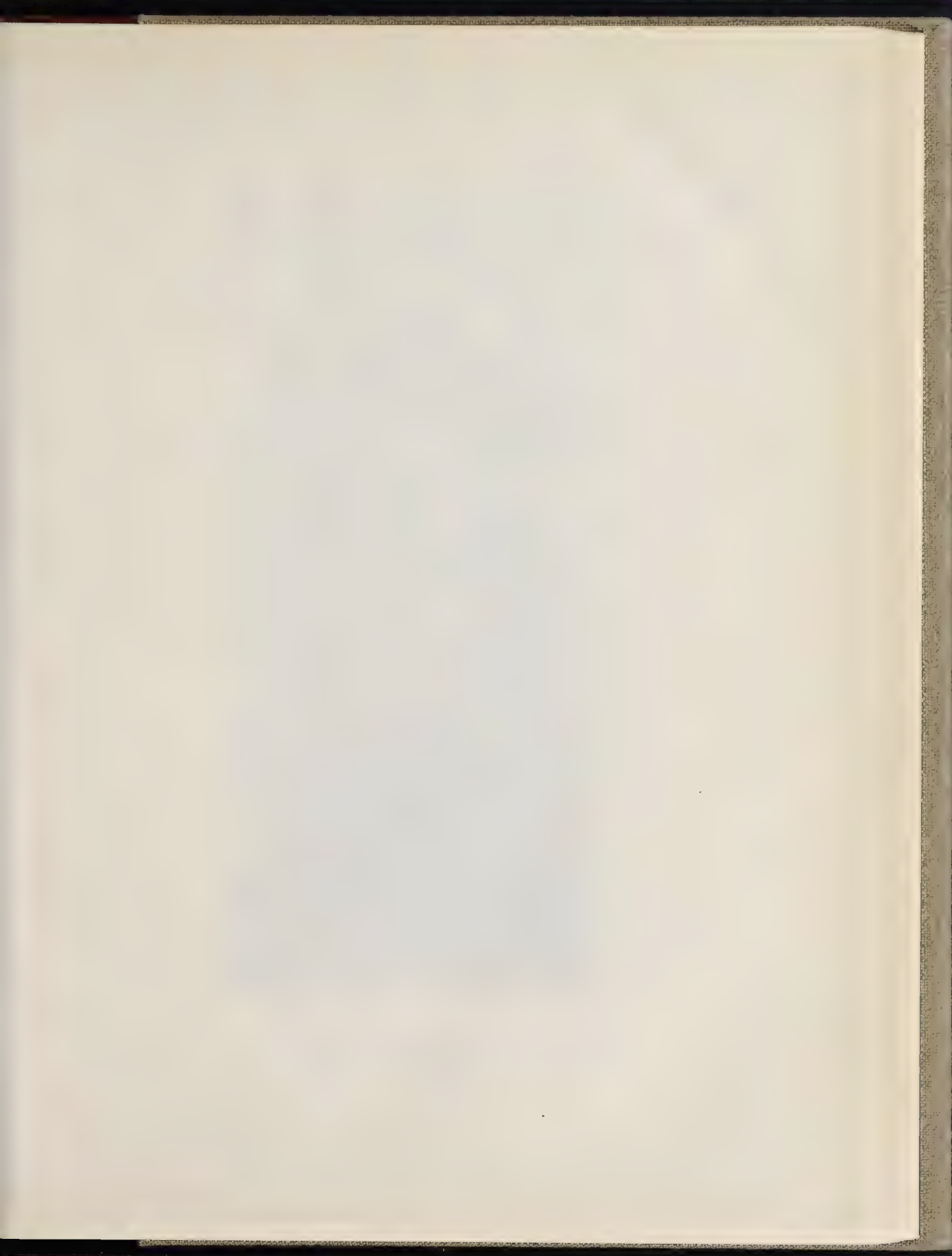
The following, the property of other owners, were sold at the same time:—"Portrait of Mrs. Whittington, of Thoberton Hall, Suffolk," Sir J. Reynolds, 200 gs. (Brewer); "Portrait of Mrs. Marable, F. Cotes, R.A., a remarkably fine example of this rare artist, one of the earliest members of the Royal Academy, 450 gs. (Plimpton); "Portrait of Mrs. Twiss," Sir J. Reynolds, engraved, 220 gs. (Agnew); "Madonna and Child," Sasso Ferrato, formerly in the collection of the King of Holland, 455 gs. (Vokins).

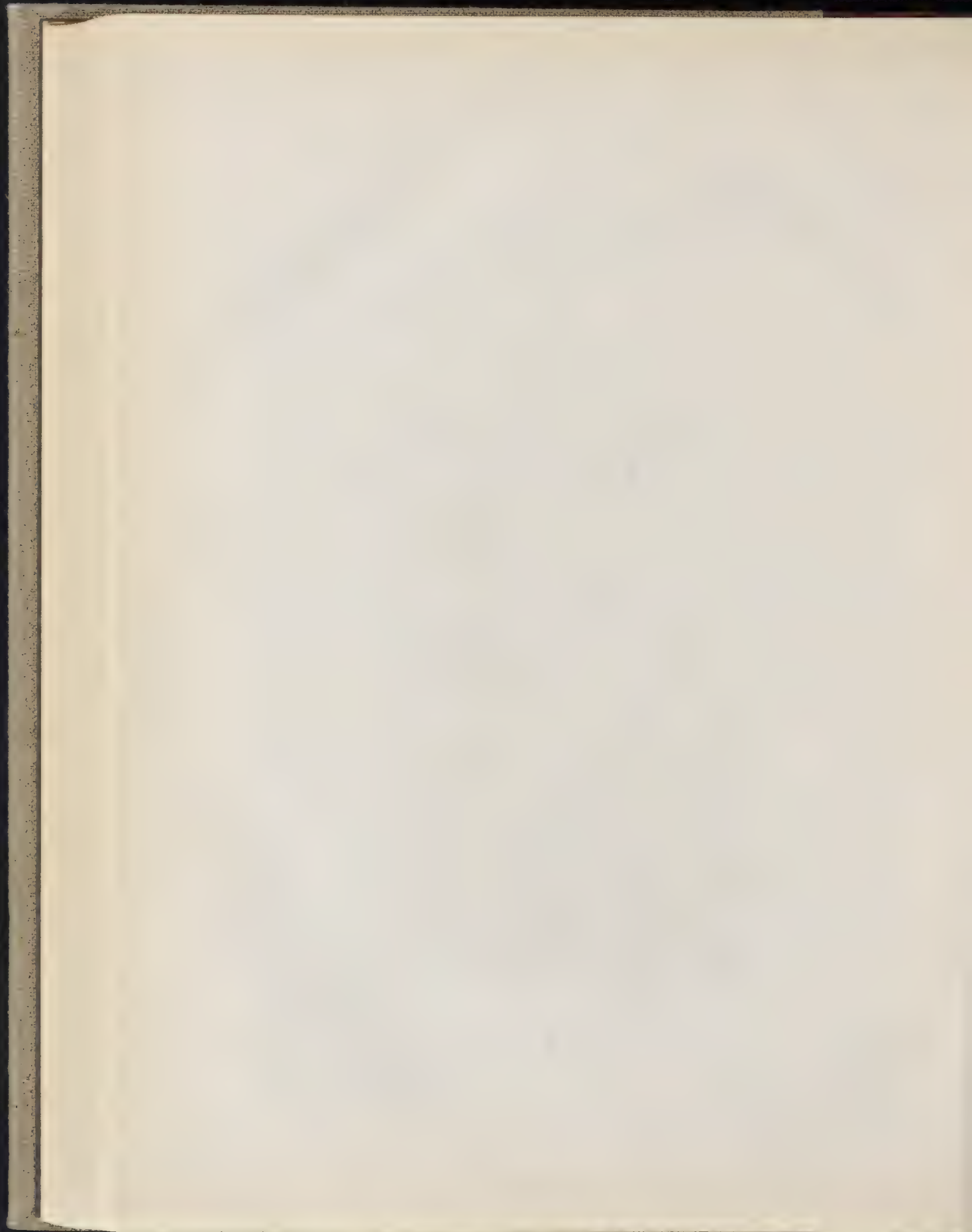
Messrs. P. L. Everard and Co., the well-known picture-dealers of London and Brussels, having dissolved partnership, their stock, consisting almost exclusively of foreign paintings, was disposed of by Messrs. Christie and Co., on the 14th of May. About 150 works were submitted for sale, of which the principal examples were:—"Sleep—Evening" and "The Wayside Meal," a pair, by E. Tschaggeny, 145 gs. (Nicholson); "A Calm on the Meuse," P. J. Clays, 195 gs. (James); "Gouthramm Bose and his daughters in 672," Alma-Tadema, 230 gs. (Ames); "A Pasture in Holland" and "Early Morning on the Flemish Downs," a pair, by J. H. De Haas, 245 gs. (T'Anson); "The Reverie" and "Meditation," two single figures by Schlegel, 145 gs. (Bourne); "The First Present" and "Grandamma's Birthday," both by J. Carols, 143 gs. (Bourne); "The Pillage of the Convent during the Rebellion in Wurtemberg, in 1524," G. Koller, 300 gs. (Mitchell); "Cattle in a Landscape," C. Troyon, 130 gs. (Mitchell); "Hungarian Smugglers on the Watch," A. Schreyer, 150 gs. (Vokins); "The Breakfast of the Cooper's Children," E. Frère, 225 gs. (Armstrong); "The Love-Letter," E. Willems, 320 gs. (Reitlinger); "Sheep in a Landscape," Rosa Bonheur, 460 gs. (Martin); "A Cavalier, Meissonier, 390 gs. (Reitlinger); "An Italian Mother and Child at a Well," L. Gallait, 710 gs. (J. Dawson); "The Daughter of Zion," a fine gallery-picture, the subject suggested by a verse in the Book of the Lamentations of Jeremiah:—"All that pass by clap their hands at thee; they hiss and wag their heads at the daughter of Jerusalem," J. Portels, 880 gs. (Morton); "The Repose," Verboeckhoven, 240 gs. (Myers); "The Four Seasons," an allegorical composition by Dyckmans, 750 gs. (Myers); "A Cottage Interior," with figures spinning, 130 gs. (Morton); "Departing for the Chase—Versailles in the time of Louis XV.," 170 gs. (Myers); "Coming from Church," Baron Leys, a large and important picture, 700 gs. (Armstrong); "The Little Dinner," E. Frère, 150 gs. (Koekkoek); "Supperless," a poor child doing penance, Henrietta Brown, 195 gs. (Koekkoek); "Near L'Isle d'Adam," Jules Dupré, 245 gs. (Gordon); "Thieves in a Fair," L. Knaus, 280 gs. (Gordon); "The Flemish Farmyard," the large and well-known picture by E. Verboeckhoven, 675 gs. (Myers). The whole realised £13,780.

Rarely have we seen the great room at Messrs. Christie's more crowded with visitors than it was on the 21st and 23rd of May,

when the paintings and drawings acquired by the late Mr. Edwin Bullock, of Hawthorn House, Handsworth, were sold. The collection was well known as one of the best in the midland counties—in the works of W. Müller, Constable, and especially of D. Cox, it was, perhaps, unequalled in the kingdom. Mr. Bullock commenced his gallery about forty years ago, and obtained most of his pictures direct from the painters; it will be seen by the prices they reached in what estimation they were held.

The oil-pictures, in number 152, occupied the first day's sale. The chief examples were:—"A View of Venice" and "The Market-Place, Rouen," two small but masterly "bits," by J. Holland, 168 gs. (Cox); "A Bacchante carrying a Basket of Grapes," W. Etty, 310 gs. (White); "Landscape," with peasants driving sheep, W. Müller, 390 gs. (Agnew); "Yewes, near Turner's Hill, East Grinstead," P. Nasmyth, small, 155 gs. (Agnew); "Interior of a Cottage," Wilkie, with figures by T. Faed, small, 110 gs. (McLean); "Weymouth Bay," Constable, 510 gs. (Cox); "River-scene," with boats and a rustic bridge, Constable, 105 gs. (Agnew); "Landscape," an upright picture, with figures on a bridge, a large and masterly work, by A. J. Woolner, 105 gs. (Agnew); "River-scene," with a cottage, and a man and woman fishing, W. Mulready, 180 gs. (Crichton); "Lago Maggiore," W. Müller, 590 gs. (E. F. White); "May-day," P. E. Poole, R.A., small, 235 gs. (Crichton); "The Slave-Market," W. Müller, a small *replica* of the larger picture, or perhaps the finished sketch, for it, 900 gs. (Crichton); "Hampstead Heath," looking towards London, two donkeys in the foreground, Constable, 550 gs. (Agnew); "The Playground," T. Webster, R.A., a small and comparatively early work, 410 gs. (Johnstone); "Gillingham, on the Medway," W. Müller, 360 gs. (Grundy); "View in Salisbury Marsh," with a peasant crossing a rustic bridge, Constable, but so unlike the painter's usual style both in colour, touch, and finish of detail, as not to be recognisable as his work, 380 gs. (Agnew); "View in Hampshire," with a cottage and farm-buildings, a boy fishing, a grey horse tethered, female peasant, cows, &c., P. Nasmyth—one of the finest specimens of the artist we have ever seen, and as fresh as when it first left the easel, though painted in 1826, 1,160 gs. (Agnew); "Heath-Scene," with peasants in a cart, cattle, &c., Constable, 750 gs. (Agnew); "Scene from *Comus*," Etty, a beautiful example, 1,005 gs. (Agnew); "The Opera Box," C. R. Leslie, a small oval picture, 260 gs. (Agnew); "Angers," W. Müller, 250 gs. (McLean); "A Present to the Lady of the Village," T. Webster, R.A., 250 gs. (Agnew); "Ruins of Koom Umbos, Upper Egypt—Evening," D. Roberts, 320 gs. (Pocock); "The Happy Days of Charles I., F. Goodall, R.A., a small *replica* of the large picture, 640 gs. (Agnew); "Scene from *Twelfth Night*," Sir Toby, Sir Andrew, and Maria, C. R. Leslie, 520 gs. (Agnew); "Landscape," with gipsies encamped, J. Linnell, 530 gs. (Agnew); "Monument to Barto. Colleani, in Venice," D. Roberts, 390 gs. (Vokins); "Landscape, Compton Dando, near Bristol," W. Müller, a very important example of the painter, 1,250 gs. (Agnew); "The Woodlands," with a party of wood-cutters, man on horseback, and a timber-wagon descending a hill in the background, J. Linnell, 1,300 gs. (Cox); "Hampstead Heath," Sir A. W. Calcott, 195 gs. (Rowbotham); "Ruth sleeping at the Feet of Boaz," Sir C. L. Eastlake, 150 gs. (Agnew); "Scene in the Gulf of Salerno, near Vietri," C. Stanfield, 950 gs. (Agnew); "The Highland Shepherd's Home," Sir E. Landseer, the engraved picture, 1,000 gs. (Agnew); "The Rape of the Lock," C. R. Leslie, 1,300 gs. (Agnew); "Alfred the Saxon King, disguised as a Minstrel, in the Tent of Guthram the Dane," D. Maclise, 530 gs. (Walker); we were surprised to see this noble picture sold for a sum so much below its real value, and can only account for it by the fact that the size of the canvas would possibly exclude it from any but a large gallery. "The Reluctant Departure," W. Collins, 1,400 gs. (Agnew); this







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picture was painted in 1815; we were as much astonished to find it realise a price as high as the sum paid for Maclean's grand work was low; for there is really but little in the subject, and Collins painted very many better pictures. 'The Dogana, [and Church of Sta. Maria, della Salute, Venice,' J. M. W. Turner, 2,560 gs. (Agnew). Mr. Bullock, we believe, paid Turner £200 for this beautiful picture at the close of the Exhibition of the Royal Academy in 1844: the artist tried hard to induce the purchaser to substitute *guineas* for *pounds*, but the latter was immovable, and ultimately gained his point.

A few foreign paintings concluded the first day's sale, of which the following are noteworthy:—'Peasant-woman driving Geese,' C. Troyon, small, but of excellent quality, 210 gs. (Agnew); 'The Chess-players,' E. Fichet, 125 gs. (Permain); 'The Water-cart,' C. Troyon, very fine, 680 gs. (Wallis); 'Scene in Brittany,' with a farmer on a white horse, and a man driving cattle and sheep, Rosa Bonheur, a brilliant example of this lady's pencil, 1,700 gs. (Agnew). The large sum of £32,000 was realised by the sale on the first day.

On the second day the water-colour drawings were submitted: they were ninety-nine in number, of which those by D. Cox amounted to sixty-six, almost the whole of them either painted for their late owner, or were bought direct from the artist. Subjoined is a list of the more important:—'View off Bridlington,' with shipping in a squall, Copley Fielding, 280 gs. (Agnew); 'Reception of the Sheikh of Gournou in the Temple of Ammon, Thebes,' and 'Approach to the Fortress of Ibrim, Nubia,' both by D. Roberts, 175 gs. (Vokins). The rest are by D. Cox:—'Barden Tower, Yorkshire,' and 'View near Sale, Manchester,' 170 gs. (Agnew); 'Bolton Abbey,' 130 gs. (Agnew); 'Welsh River-scene,' with a woman bearing a pail on her head, and 'Landscape,' with a boy driving cattle up a hill, 130 gs. (McLean); 'Welsh Road-scene,' with cattle and ducks, 230 gs. (Crichton); 'Cross Roads,' 375 gs. (Agnew); 'Keep the Left Road,' 200 gs. (Agnew); 'Forest-scene,' with three figures and a white horse, 170 gs. (McLean); 'Landscape,' with a boy and child crossing a rustic bridge, three other figures on a road, 295 gs. (Agnew); 'Stokesay, near Ludlow,' 130 gs. (Agnew); 'Bolsover Castle, a man with a pony on the road, 240 gs. (Agnew); 'Pemman Mawr,' 140 gs. (Agnew); 'Boys bathing alarmed by a Bull,' 330 gs. (Grundy); 'Interior of the Picture-gallery at Hardwick Hall,' and another drawing of the same subject, 155 gs. (Vokins); a third 'Picture-gallery at Hardwick Hall,' 300 gs. (Colnaghi).

Towards the latter part of his life, and when he left London to reside near his native place, Birmingham, Cox devoted much of his time to the practice of oil-painting. Nearly forty of these pictures were acquired by Mr. Bullock, and were included in the last day's sale; the principal being:—'Landscape,' with cottages and ferry-boat, 100 gs. (Agnew); 'Landscape,' with figures, a white horse, and a dog, at a gate, 225 gs. (White); 'Inquiring at the Cross Roads,' and 'A Welsh River-scene,' 195 gs. (Agnew); 'Welsh River-scene,' with an angler, and 'Landscape,' with reapers and gleaners, 200 gs.; 'River-scene in Wales,' with anglers, 150 gs.; 'Churchyard, Darby Dale,' 200 gs.; 'Landscape,' with a gipsy-tent, and 'Carrying Vetches,' 180 gs.; 'River-scene,' with boys fishing, and cows—Early Morning, and 'River-scene,' with a church-tower, and a peasant's funeral crossing a rustic bridge—Evening, 280 gs.; 'Landscape,' with a wagon on a road, and a peasant crossing a rustic bridge, 245 gs.; 'Windor Castle, from the Forest,' 250 gs.; 'Going to the Hayfield,' dated 1849, 425 gs.; 'A Welsh Funeral at Bettys-y-Cood,' and 'Landscape,' with two mounted peasants and a dog on a road, 280 gs.; 'Collecting the Flocks in North Wales,' 400 gs.; all these fell to the bidding of Messrs. Agnew—who, it must be acknowledged, show a weakness for securing the lion's share of the best works at a picture-sale:—'Going to the Hayfield,' dated 1853, 400 gs. (White). Four pictures illustrative of the seasons painted by Cox, in 1849, for the decoration

of the summer-house at Mr. Bullock's mansion, were knocked down to Messrs. Agnew for 220 gs. The second day's sale realised £12,250: the entire collection produced the large sum of £44,250, of which Messrs. Agnew paid considerably more than a half.

The stock in trade of Messrs. Gilbert and Co., picture-dealers, of Pall Mall and Gracechurch Street, was, in consequence of a dissolution of partnership, sold, on the 28th May, by Messrs. Southgate. The principal "lots" were:—'The Prize Lottery-ticket,' J. T. Lucas, £140; 'Sheep on the Downs,' and 'Cows in the Meadows,' a pair, by T. S. Cooper, R.A., £140 gs.; 'Rousseau and Madame de Warene,' C. Hué, £100; 'Cheyne Walk, Chelsea,' J. B. Pyne, £400; 'Spring in the Wood,' J. Linnell, 450 gs.; 'Welch Cottage-Home,' F. Goodall, R.A., £300. Three drawings by Birket Foster—'A River-scene,' 'Sunset,' and 'An Old Farm-house,' were disposed of for £140. The whole produced upwards of £10,000. The names of the purchasers did not reach us.

Mr. George Rennie's collection of modern paintings and water-colour drawings—upwards of 150 in number—was sold by Messrs. Christie and Co. on the 4th of June; realising upwards of £14,000. The most noteworthy drawings were:—'Bolton Abbey,' J. D. Harding, 115 gs. (Vokins); 'A Spanish Girl,' and 'Eastern Dancing-Girls,' a pair by E. Lundgren, 150 gs. (Vokins); 'Harvest Home,' Walter Goodall, 75 gs. (Bartlett); 'Rustic Courtship,' W. Lucas, 80 gs. (Wilson); 'Pendennis Castle,' J. M. W. Turner, engraved in the "Southern Coast," 136 gs. (Vokins); 'The Musicians,' F. Walker, 90 gs. (Agnew); 'Sir Toby and Maria,' J. Gilbert, 90 gs. (Lewis); 'Cattle Drinking,' Rosa Bonheur, 84 gs. (Agnew); 'Entrance to the Court of Orange Trees, Seville,' D. Roberts, R.A., 140 gs. (Vokins); 'The Hayfield,' D. Cox, 86 gs. (E. White); 'Welch Landscape,' with peasants and a grey horse, D. Cox, 95 gs. (E. White); 'Langdale Pikes, Cumberland,' C. Fielding, 185 gs. (Cole); 'A Highland Scene,' with figures and cattle, C. Fielding, 180 gs. (Vokins); 'Spanish Gipsies,' F. W. Topham, 300 gs. (Agnew); 'The Return from Hawking,' F. Taylor, 210 gs. (Vokins); 'The Gleaner's Return,' Birket Foster, 295 gs. (Everett); 'The Cigarette,' F. W. Topham, 140 gs. (Edgeley); 'View of adiz,' C. Stanfield, R.A., 145 gs. (Vokins); 'Bird's-nest and Apple-blossom,' W. Hunt, 140 gs. (McLean); 'Good Night!' W. Hunt, 120 gs. (Wilson); 'Melon, Grapes, Apricot, Plums, and Red Currants,' W. Hunt, 135 gs. (Vokins); 'The Highland Bothie,' F. Taylor, 135 gs. (G. Smith); 'Interior of a Cathedral,' and 'The Zwinger Palace, Dresden,' a pair by S. Prout, 167 gs. (McLean); 'An Italian Fruit-seller,' Guido Bach, 90 gs. (Johnson); 'Interior of a Church,' with an old woman at her devotions, J. Dyckmans, 119 gs. (J. Willis); 'Fishing-boats in a Squall off the Mumbles,' E. Duncan, 215 gs. (Collins); 'Early Morning on the Snowdon Range,' H. B. Willis, 305 gs. (Robinson).

The oil-pictures, nearly the whole of which are of small cabinet-size, included—'Comrade Remembrance, Marseilles Prison,' W. P. Frith, R.A., 160 gs. (Pearce); 'The Pet Calf,' R. Andell, A.R.A., 101 gs. (Johnson); 'The Ruffin,' G. Smith, 115 gs. (Bartlett); 'The Wapping Shore, Scotch Shooting-match,' J. Faed, R.S.A., 245 gs. (Lewis); 'Nell Gwynne and the Beggar,' M. Stone, 94 gs. (Waugh); 'Souvenirs—Old Letters,' F. Wyburd, 90 gs. (Wells); 'The Ford,' T. Creswick, R.A., 225 gs. (Agnew); 'Highland Cattle—Early Morning,' R. Beavis, 125 gs. (Gladwell); 'Wooded River-scene,' F. R. Lee, R.A., with cattle and sheep by T. S. Cooper, R.A., 195 gs. (Vokins); 'The Guard-room,' L. Ruiperez, 159 gs. (Williams); 'Both Puzzled,' E. Nicol, A.R.A., 450 gs. (Cox); 'Sheep and Lambs, Chickens, &c.,' E. Verboeckhoven, 215 gs. (Agnew); 'The Return from Waterloo,' M. Stone, 145 gs. (Agnew); 'The Village School,' E. Duverger, 190 gs. (McLean); 'Ruth,' C. Landelle, 110 gs. (Collins); 'View on the

Scheldt,' E. W. Cooke, R.A., 225 gs. (James); 'Spanish Flirtation,' J. B. Burgess, 210 gs. (Vokins); 'Landscape with Cattle,' T. S. Cooper, R.A., 400 gs. (Bartlett); 'The Music-party,' L. Ecosura, 135 gs. (Bartlett); 'The Artist's Studio,' Alma Tadema, 450 gs. (Agnew); 'The Artist's Atelier,' E. Frère, 203 gs. (Leslie); 'The Last Load,' F. Goodall, R.A., 325 gs. (Agnew); 'The Thunder-cloud,' J. Linnell, 760 gs. (Bartlett); 'The Brittany Peasant,' F. Goodall, R.A., 420 gs. (McLean); 'Interior of the Bazaar, Girgeh, Upper Egypt,' W. Müller, 395 gs. (Agnew).

At the conclusion of the sale of Mr. Rennie's collection of pictures, Messrs. Christie proceeded to dispose of the sculptured works executed, and left unsold, by the late Mr. B. E. Spence, of Rome; they were submitted to public competition by order of his executors: several of these works have been engraved in the *Art-Journal*. The result of the sale only confirms what we have frequently had occasion to remark, that there is little or no taste for, and less desire to acquire, ideal sculpture on the part of our patrons of Art. Portrait-statues and busts are "plentiful as blackberries;" they gratify one's vanity or they proclaim our good deeds, and English sculptors manage to live by them; while, as a rule, imaginative works are little more than "drugs in the market." We feel ashamed to note down the prices paid for Spence's examples, several of them productions of much beauty and elegance. —'Highland Mary' 121 gs. (Vokins); 'Sabrina,' 210 gs. (Bowring); 'Flora MacDonald,' and 'Psyche,' 173 gs. (Agnew); 'Oberon and Titania,' 200 gs. (Vokins): these are all life-size statues. The following are somewhat smaller:—'Rebecca,' 32 gs. (B. Benjamin); 'The Lady of the Lake,' 59 gs. (Miller); 'Psyche,' 66 gs. (Savage); 'Lavinia,' 48 gs. (Miller). The two next are third-size figures:—'Highland Mary,' 69 gs. (Black); 'Psyche,' 56 gs. (Vokins). The three following are statuettes:—'A Boy with a Bird's-nest' and 'Spring,' 66 gs. (Vokins); 'Boy with a Flute,' 28 gs. (Sherbourne). Busts—two of 'Venus,' and one of 'Young Augustus,' 50 gs. (Cox). Two small statues by the late John Gibson, R.A., closed the day's proceedings—these were 'Ballarina' and 'Cupid,' both bought by Messrs. Vokins, at the cost of 176 gs. The whole nineteen works only produced £1,425! With such facts before us, what hope can there be for English sculpture of the highest class?

We report the following sales in Paris since our last list.

Among the pictures belonging to the Count C. Castelbarco, sold on the 2nd of May, were:—'The Circumcision,' G. Bellini, £324; 'Portrait of Cesar Borgia,' Francia, £440; 'Portrait of a Lady,' Porbus, £164; 'Portrait of Laurent de Medicis, nephew of Pope Leo X.,' ascribed to Raffaello, £444.

The collection of M. Jacques Reiset, sold in May, included:—'The Salvation,' Fragonard, £168; 'The Virgin and Infant Jesus,' Francia, £120; 'A Nobleman of the Court of Charles II.,' Van Keulen, £106; 'Portrait of Madame Vigée Le Brun,' painted by herself in 1776, £1,140. This lady, for whose portrait so large a sum was given, was a pupil of Joseph Vernet and Greuze; and a member of all the principal European academies of painting, except our own, though she passed some time in England, and painted the portrait of George IV., when Prince of Wales, and of Lady Hamilton, with others. According to Mr. Stanley, she was living in 1828; but had evidently then reached a very advanced age. 'Portrait of the Princess of Conty,' Nattier, £160; 'Portrait of Elizabeth of France, daughter of Henry IV. of France, and wife of Philip IV. of Spain,' Porbus, £238; 'Portrait of Marc Antonio,' the engraver, ascribed to Raffaello, painted about 1540, £168; 'Portrait of a Woman,' Rembrandt, £270; four decorated panels from the Hôtel de la Vrillière, Herbert Robert, £480; four other panels of a similar kind, by the same painter, £148.

THE RUSSIAN INDUSTRIAL EXHIBITION.

THE Russians are often accused of imitating servilely the nations of Western Europe, but in the matter of the opening of their exhibition they have certainly not exposed themselves to this reproach. No ceremony whatever took place on the opening day. On the 27th of May the building was consecrated, as all buildings in Russia are, and the following morning the doors were thrown open to the public. The Imperial family had already visited it privately, so that on the opening day the court circle was but poorly represented, and the attendance of the general public was by no means large. This augurs ill for the financial success of the enterprise, but it is easily explained. Most of the rich families of Petersburg had already

gone to the country, or were on the point of starting, and few of them, we fear, will visit the hot, dusty capital during the summer months.

Of the exhibition building we have already spoken in our introductory notice. On entering it by the principal doorway, the first impression is decidedly favourable. There is certainly a slight look of crowding, but the general effect—the pale-coloured, roughly-carved wood above and the bright coloured, tastefully arranged, exhibits below—is very fine. Unfortunately, from no point can a general view of the whole be obtained; for it is composed of six distinct buildings, and even in the principal of these the *coup d'œil* is prevented by the central garden. It is with this principal building that we have almost exclusively to do, for it contains nearly all the objects of Art-industry exhibited. The other buildings, irregularly grouped around this central one, are devoted respectively to

machinery, agricultural implements, vehicles, and locomotives, appliances for the help of the wounded, and alimentary products. In these various sections there is but one case we wish to mention. It does not contain products of Art-industry, but it shows, under a very tangible form, the progress Russia has recently made in intellectual and religious liberty, with which all other progress is closely connected. We refer to the *maisonnette* constructed for the sale and gratuitous distribution of Bibles in the vernacular. Until a few years ago the sale and importation of Russian Bibles were strictly prohibited; now, the holy synod, the highest ecclesiastical authority in the country, has entrusted to Baron Modeste Korff 60,000 copies for distribution. With the other exhibits in these subsidiary buildings we have nothing to do, for we intend to confine our attention exclusively to those objects which form the



connecting link between Art and Industry. By means of the exhibition we shall endeavour to show what peculiar, national Art-industries Russia possesses, and in how far she cultivates successfully those which have become the common property of European nations. For this purpose we propose to take up in succession the various kinds of artistic products exhibited. And first, of glass, porcelain, and *terra-cotta*.

In the Paris Exhibition of 1867 it was satisfactorily proved that in the manufacture of glass as a material, England stood unrivalled. If we may judge from the display of crystal glass in the present exhibition, we may safely say she has no reason to fear the rivalry of Russia. It may be fairly described as bad. The material is impure and deficient in transparency, the forms are for the most part heavy, and signs of clumsy manipulation are every-

where apparent. The directors of the Imperial Manufactory, evidently conscious of their weakness in this department, have sent only three specimens: a decanter, a pair of water-glasses, and a pair of *coupes*. These are all small and unimportant, but they are sufficient to show the quality of the material and workmanship. They are good, though not original, in design, but very imperfect in execution; and the engraving upon them, though of the simplest kind, is very indifferently executed. The glass exhibited by the private manufacturers has all these defects, and, in addition, heaviness of design, often amounting to clumsiness. Decidedly in this branch of Art-industry the Russians have still much to learn.

Of the coloured and enamelled glass we can speak much more favourably. In this department the Imperial Manufactory has attained, under the able direction of the brothers Dona-

fede, a high degree of excellence. The material and workmanship of the objects exhibited are alike interesting. Of the materials, two deserve special mention as being, so far as we are aware, peculiar to this manufactory. The one is a peculiar kind of *jaope*, a beautiful dark grey substance produced by deoxidizing crystal glass; the other, called *purpurino*, a fine, rich coloured substance, believed to be what Pliny calls *ematium*, is a crystallisation of the oxide of copper.* We observe, too, in one of the articles exhibited, *Aventurin*, which we imagined was made only in Venice. The forms of the objects exhibited are almost all Venetian. In the ornamentation there is more

* The production of this substance was discovered last century by Dr. Mattioli; but at his death the secret was lost. In 1846 it was again discovered by Justinian Bonafede, and has since been perfected by his brother.

originality. Old Russian decoration has been extensively used, and applied with great success. In this respect a milk-jug and cups deserve special mention; the material resembles closely old Venetian glass, but the *motif* of the decoration is taken from Russian lace. The enamel upon it is much thicker than that on Bohemian glass, and is said to be much more durable. A liqueur bottle with drinking cups, enamelled and inlaid with artificial gems, is curious; the cups, said to be copies of old Russian vessels (*charki*), have precisely the appearance of Scotch *queighs*. A marked contrast to these is presented by a few reproductions in enamelled glass of old Arabian brazen vessels. They are rigid, but not ugly, in form; and the ornamentation, much simpler than is generally found in Arab works of Art, is very beautiful. Beside these stands a vase of original form with Persian ornament. These interesting objects we hail with pleasure as signs of progress in the right direction. If Russia is to add her quota to modern Art-industry, she can do so only by reviving and developing her own ancient Art, and introducing into Europe the artistic forms and ornamentation of the past. In this task material assistance has been rendered by the recent publication of a history of Russian ornamental Art by the Stroganoff school in Moscow. We shall hereafter have occasion to speak of this work.

With regard to porcelain, as well as to glass, the Imperial Manufactory deserves to be first mentioned, as showing the highest point the Ceramic Art has attained in Russia. The most ambitious specimen exhibited is "The Rubens Vase." In so far as it is a close imitation (copy?) of Sévres ware, it is creditable; but the artist has signally failed when he has attempted to be original. He has placed on both sides, immediately below the handle, a bull's head of cold-white, unpolished surface, which contrasts most unpleasantly with the rich-coloured, polished surface of the rest of the vase, and gives an unfinished look to the whole. A fillet of crude green colour attached to the horns serves to heighten the disagreeable contrast. Much more pleasing is a less pretentious vase, enamelled with old Russian ornamentation. In those vases in which gilt bronze is introduced it is invariably heavy and inelegant in design. Some imitations of *vases Saxe* deserve commendation. Of the porcelain exhibited by private firms the best is not made in Russia, but imported from France. Its only title to find a place in the exhibition is, that it has been painted in St. Petersburg—almost exclusively, we must add, by French and German workmen. It is not remarkable either for originality of design or for beauty of workmanship. The only native manufacturers who deserve special mention are M. Korniloff, of St. Petersburg, and M. Lagusina, of Moscow. In their exhibits there is some fine colour and some good, simple, "legitimate" ornamentation from Russian *motifs*; the flower-painting is less successful. This recalls a general remark we have to make on Russian Decorative Art, not only on porcelain, but in all the branches we have had an opportunity of examining. So long as the ornamentation is purely mathematical, it is generally good, and often extremely ingenious: floral decoration is by no means so good; but still, for the most part, creditable: in the third stage, the introduction of animals, the drawing is generally positively bad. Of all animals, that which the Russians like most to represent, is the horse in all his varieties, from the elegant, sleek, high-stepper of the "Perspective" down to the angular, ill-favoured little horse of the "Steppes." The result is that they are constantly showing, in the most glaring way, their weakness in drawing and their need of good schools of design. A commencement has been made in this direction by the reorganisation of the Ecole de la Bourse, in St. Petersburg, and the establishment of the Stroganoff school in Moscow, but other institutions have not yet had time to elevate the Decorative Arts in general throughout the country. Even in specimens from the Imperial Manufactory—among others, a set of plates which have been much admired—the drawing is bad.

Before quitting the subject of pottery, we ought to mention a small collection of earthenware vessels, executed by the scholars of the Stroganoff school. They are excellent copies of old German ware. A vase, and some other articles, in *terra-cotta*, exhibited by M. Abakumoff, are good in design. Of the vases in coloured marble, of which many are exhibited, some of the smaller ones are exquisite in design and execution.

In connection with the Imperial Manufactory of porcelain is a manufactory of mosaics, which are largely used in the Russian churches. In ecclesiastical matters the Russians are extremely conservative; in their religious pictures, they have preserved intact the Byzantine tradition, both in material and in style. Hence the necessity for the production of mosaics. The exhibit of this industry is very interesting. Numerous specimens are shown of the 20,000 shades of colour which the Imperial Manufactory produces, and several specimens of pictures—religious, *genre*, and landscape. The religious pictures are good reproductions of old Byzantine work; and the landscapes, though by no means pleasing, display some dexterous workmanship. A substitute for mosaic, for the exterior decoration of churches, is exhibited by the Stroganoff institution; it is a peculiar kind of painting on fire-brick. The colours are deficient in brilliancy; but it is said to be very durable, and capable of resisting extremes of heat and cold: it has not been, as yet, however, sufficiently tested.

As the general result of our observations, we may say that in the manufacture of glass and porcelain Russia has still much to learn from her Western neighbours, both as to quality of material and beauty of design. If she wishes to compete with them successfully, she must institute technical schools and schools of design. The Imperial Manufactories fulfil their mission creditably by pointing the way to excellence, but that is not enough. Really good work of this kind will only be attained when the workmen have the means of receiving a thorough technical education: until then the manufacture will retain the character of a weakly exotic plant.

D. MACKENZIE WALLACE.

THE RECTIFICATION OF THE KENSINGTON ROAD.

THE old adage, "Give a dog a bad name and hang him" has been exemplified in the great storm in a tea-cup which has been raised, in Parliament and in the newspapers, as to the accomplishment of a very simple and proper bit of road-surveying at South Kensington.

The question lies in a nutshell. Any one with an eye accustomed to the ranging of lines can see on the ground, and can see still better from the roof of the Albert Hall, that the southern boundary of the Kensington Road makes an ugly "dog-leg" to the south, just by the ninth mile-stone from Hounslow. All along this part of the road, as far as the eye can reach, this line of frontage is helplessly irregular. The rails bounding the park follow more sweeping curves, but bend in and out in considerable undulations.

The centre line of the Albert Memorial Hall, and of the Horticultural Gardens, is determined by rules of ichnography which no engineer could neglect. The *terra-cotta* piers, which are to carry the gates of the court, are, properly, built symmetrically with the main structural lines. The bend of the road cuts at an angle on these piers, and the rectification of this ugly crook is a matter of self-evident propriety.

The road requires widening opposite the hall, by about half its present width, encroaching to that extent on the park, but

improving the entire locality by the removal of an eyesore which would make the whole affair a hooting-stock to foreigners. A few trees must go: they are not the old, secular, trees of Kensington, but younger plants, not too large either to remove or to replace. Even were it otherwise, the idea of destroying the architectural effect of the whole group of buildings in order to preserve a few trees, which may last for as many years as the edifice may—let us hope—for centuries, does not bear serious discussion.

So simple is the matter, for which, indeed, we believe, that all proper authorisation had been duly obtained, that no one would have said two words about it, had it not unluckily come under the supervision of that very much talked about official whom, we believe, there is the best authority for calling a "Hedile." This officer, that his "hedileship" should be adorned by at least one act in the service of "Art," bethought him to bring in a bill to effect that which, if let alone, would have effected itself. Now so successful has the person in question been in accumulating a larger share of personal unpopularity in a shorter time than has previously been done by any individual in any House of Commons, that it is enough he should propose and honourable members will oppose—the project what it may—from the good sound instinct that the proposition *must* be wrong.

Over all that great populous province, called London—a panoramic view of which, sketched from the lofty dome of the Albert Hall, would present a picture unrivalled in Europe—a few mornings ago arose, if one could have resolved the inarticulate hum into its elementary discords, a great chorus of wonder and discontent. It regarded those few square yards by which, as was evident from that stand-point, the road beneath ought to be straightened—a matter within the competence of any parish-surveyor, and as to the propriety of which no one who possessed information on the level with the duties of that not very onerous office, could entertain a moment's doubt.

What was the cause of this chorus of discontent, so general, so steady, and so loud, that even the writer of these lines—though not altogether unfamiliar with the spot—came to examine it with some vague doubt of bungle or of job? The cause was simply this, that the exigencies of party-government had put the wrong man in the wrong place. That he had so persistently done the wrong thing, in the worst manner, that it had become impossible for him to do even the right thing, because by his manner of doing it it would have appeared wrong. For this cause the Imperial Parliament had resolved itself into the likeness of a parish vestry. A road was not to be made straight, if that straightening was proposed by the contemners of the procedures and the professors of Art.

It was a melancholy thought, on glancing over that dimly canopied cradle of western civilisation, that from temple, and tower, and hall, the voice and the teaching of Art were excluded, so far as administrative incapacity could insure the veto. A city which the Pharaohs, the great Assyrian builders, or the emperors of the Augustan age might have been proud to embellish, is committed to the edileship of a person utterly incompetent: it is discreditable to this progressive age that so much power should be given where there is manifest incapacity to use it for any good or high purpose.

CHARLES DICKENS.

THE *Art-Journal* must not be the only journal in Europe that takes no note of the passing from earth of one of its highest adornments. The death—if the term must be applied to one who can never die—of this largely-gifted and large-hearted man has carried deep grief into every circle, not alone of the kingdom, but of the world: the highest and the lowest of society alike feel they have lost a friend: one who not only ministered, and always rightly, to their intellectual enjoyments, but was ever the firm yet genial advocate of the cause of God and man. The public newspapers have been filled with grateful tributes to his memory: his value, indeed, was not a recent discovery: in his case popularity was not postponed until the ear was deaf to the voice of the charmer; for more than a quarter of a century he was recognised as a foremost man of the age. His many works have delighted, and—what is of far greater moment—instructed millions; and the impress he has left on the page of literary history will be perpetuated for centuries to come—as long as the language endures in which his books are written: a language that is now read and spoken by hundreds of millions, and which probably will be, at no very distant period, the common tongue of the half of human kind.

The tributes of the newspapers (those are the only ones that have as yet appeared) are so warm, so grateful, and so eloquent, that he who would add to them finds himself thoroughly forestalled.

They are but just to the author and the man: they fervently laud both; and it would be difficult to exaggerate in praising either. His work on earth is done; but who shall dare to say "it is finished?"

"There is no death; what seems so is transition:
This life of mortal breath
Is but a suburb of the life Elysian,
Whose portal we call Death."

At least, he has bequeathed to mankind a legacy of which every human being will have undisputed right to a share: the good he did will be abundant and bountiful—for ever.

It may be questioned whether the prayer of the Church liturgy to be delivered from "sudden death," is a wise prayer; but, at all events, this great man had his warnings; he had obviously been prepared for the change that he knew might at any hour come. He was ready, we firmly believe. The words that have been uttered over his grave will never have been applied with more solemn truth: happy and to be envied are those of whom, when they rest from their labours, it may be said "their works do follow them!"

He died in harness, when his fame was in its zenith, before age had weakened power: and the "sudden death" may have been a merciful reward. No doubt he was another victim to long and hard head-work—another proof that

"The brain o'erwrought,
Preys on itself, and is consumed by thought."

But let us picture the two years and two months of the death-bed of Thomas Moore—the mind gone, or but glimmering now and then, in half consciousness, when he dimly recognised his Bessie. Let us imagine Robert Southey, crawling along his library, taking down one book after another, in vain search for some long familiar passage, and sadly murmuring, as he pressed his thin and shaking hand to his early-wrinkled brow—"Memory! memory! where art thou gone?"

We may be thankful that such mournful destiny was not that of Charles Dickens.

They who live long must see link after link depart from the chain that binds them to earth-life. A month has barely passed since it was our duty to record the death of one of our brightest lights in Art: those who heard Charles Dickens pronounce a touching, and affectionate tribute to the memory of Daniel Maclise, little thought that ere the grass had sprung around the grave of the artist, another grave would be opened to receive the mortal remains of the great author—that the words in which he spoke of his departed friend would be so soon applied to the speaker.

And he is gone—in the zenith of his fame; when, according to human calculation, there was yet much for him to do—many years of toil to delight and to teach—one story "left untold," but with reasonable expectation that the ore of the rich mind was not by the half exhausted.

It seems but yesterday—though it is more than forty years ago—since we first knew Charles Dickens, then a handsome lad gleaming intelligence in the byways of the Metropolis—taking in rapidly that he might, thereafter, lavishly give out. From his boyhood he had to provide for himself; and we speak almost within our own knowledge when we say that from the age of thirteen years, it was his happy destiny not to abstract from, but to augment, the income that supported his home. On both sides, his family lived by severe, though honourable, toil—the toil of the better classes, however, for Charles Dickens was born a gentleman; and if, until within a comparatively recent period, Dickens was not rich, there is no one of his "kith and kin" who cannot, to some extent, give the why and wherefore that it was so. He was never one who thought so much of his public, as to neglect his private duties; but his generosity were by no means so limited: if with him charity began at home, of a surety it did not end there. Not many weeks ago, a friend of ours saw a letter from Dickens to a young author who had offered an article to his "periodical;" it was returned as not altogether suited; but the letter enclosed a note for £10, with a delicate intimation that when he was prosperous enough to pay it, he might do so.

Such facts—a hundred such—will, no doubt, soon be known; why should they be hidden now? Example thus added to precept obtains weight and influence a hundredfold; it is seed that will fructify. It is well to love and honour any great man; how infinitely is the feeling enhanced, when the retrospect gladdens heart and mind—"By their fruits ye shall know them!"

Yes, it seems but yesterday, at his then residence in Doughty Street, we were present at the christening of his first-born child! What a full life it has been from that day to this, on which we write in *memoriam*!—since we were first startled by the humour and pathos of the pamphlet-book in green cover—Mr. Pickwick heralding a hundred characters, every one of which rises to memory as we write—every one of which was a creation of genius, to be classed to the end of time with those that have immortalised the creator!

No doubt the nation will be called upon to testify its homage for this great man, to discharge some portion of the debt that humanity, throughout earth, owes him; while America will not be refused its right to share in the record that gratitude will

place above his grave—be it where it may, in Westminster Abbey, where it ought to be, or in the obscure graveyard of some village church.* It will be a place of pilgrimage, not alone to the existing generation, but to millions yet to come.

If we deplore his loss as that of a personal friend, we share the sentiment in common with the hundreds of thousands who never saw him; for it was the rare and very enviable destiny of the man to create in the minds of all who read his books, a feeling allied to affection.

And, perhaps, among all the peoples of the world there is not one who, when he mourns the loss of Charles Dickens, will not feel that he has lost a personal friend.

The sorrow for this affliction will be felt and expressed in all circles from the palace to the cottage: words of condolence have been uttered by the Queen; and there are few artisans and peasants who will not know they have lost an advocate and an ally. His sympathies were mainly, but by no means exclusively, with the humbler classes; he was ever on the side of all who suffered wrong—ever the enemy of those by whom it was inflicted. His satire—and he was often a keen satirist—was never personal, either as regarded himself or the vice and follies he assailed: of him may be truly said what the poet said of Sheridan—in "the combat," his wit

"Ne'er carried a heart-stain away on its blade."

And it is no exaggeration to apply to Charles Dickens the line that was applied to William Shakspeare—

"He was not for an age, but for all time."

S. C. HALL.

SELECTED PICTURES.

ON THE YORKSHIRE COAST.

J. B. Pyne, Painter. W. Chapman, Engraver.

THIS engraving is from a picture by an artist whose landscapes have long been held in good estimation, and may be ranked among the best works of their kind in the annual exhibitions of the Society of British Artists, in Suffolk Street, of which institution Mr. Pyne has for many years been a member, and for some time held the office of Vice-President. Originally intended for the legal profession, he served his time to an attorney, but at the expiration of the period of articleship, he quitted the law and entered upon the pursuit of Art, in which he soon acquired considerable reputation. The theory on which his practice is founded seems to be that adopted by Turner; his works being characterised by delicacy of treatment, especially in regard to atmospheric effects and aerial perspective. Hence, as a rule, his pictures are deficient in that power of contrasted colour which some think essential to good painting, and have the appearance of what is technically called "chalky." There is generally in them a preponderance of white, red, and blue, and yet these colours are always in agreeable harmony, and are kept down with so much skill as rarely to be individually obtrusive. The subject he usually selects are marine and lakescenery, both at home and abroad. His 'View on the Yorkshire Coast' requires little or no description; it affords a good example of his ordinary treatment of such materials as rocks, and water, and sky, with a few figures to give animation to the scene.

* Since this was written Charles Dickens has been buried in Westminster Abbey.





ART IN CONTINENTAL STATES.

BRUSSELS.—M. Louis Gallais has received the commission to execute the decorations of the *Salle du Christ*, in the *Hôtel de Ville*.

LISBON.—A statue of Pedro IV., Emperor of Brazil and King of Portugal, who died in 1834, has been recently erected here: it is the work of a French sculptor, M. Charles Robert.

PARIS.—The *Académie des Beaux Arts* has elected M. Baudry a member in the place of the late M. Schnetz: he is a painter of historical and *genre* subjects; and, in 1850, when a young man, gained the "great prize of Rome," for his picture of "Zenobia discovered on the banks of the Araxes." In 1857 he obtained a medal of the first class.—The new Grand Opéra House, or *École Impériale de Musique*, is so remarkable a structure—being the most so of our era—that every striking incident in its progressive realisation becomes a subject of special interest and comment. One of these has recently occurred in the revelation, by removal of scaffolding and screens, of its great crowning groups of sculpture. Of these, one occupies each end of the front façade—standing out strongly against the sky—and respectively represents allegorical figures of Music and Poetry, draped, but with wings striking upwardly erect. These single figures are sustained at each side by two crouching nude female forms. The general effect of these compositions is bold and picturesque; but it is scarcely hypercriticism to object to the chief figures being at once thoroughly draped and yet winged, while the sustaining figures are wholly nude, with wings so meanly developed that they seem mortal—altogether of the earth, earthy. This causes an impression of incongruity. The third great group, that of Apollo with accessories, stands on the central pinnacle of the pediment which rises crowning over the whole building. This is unquestionably fine; the form of the god bearing aloft with both arms the golden lyre is full of spirit. There is, however, one singularity in regard to these three groups, which must strike every beholder, and give rise to a very emphatic question. It is this—the front groups are golden, altogether golden; while the Apollo, with the exception of the lyre, is all deep, dull bronze. Why this discordance? It is assuredly unfortunate—a singular and unhappy conception. The question hence would arise, should the gold yield to the bronze, or bronze to the gold? One circumstance alone should, so it seems, decide the difficulty, and that is, that the golden group would give lightness, where it is much wanted, to the dark depth of the circular roof. The Apollo would, too, rise resplendently—to be so seen from every part of the circumference of Paris. The present solecism against taste cannot remain uncorrected—be it for light or shade.—The Fine Art division of the French Commission for the London Exhibition of 1871 has four presidents:—Painting, M. Meissonnier; Sculpture, M. Guillaume; Engraving, M. Gérôme; Architecture, M. Lofuel.—The commission, presided over by M. le Comte de Nieuwerke, superintendent of the Imperial museums, and the object of which was to classify all the objects contained in the "reserves" of the Louvre, has made its report, which will shortly be laid before the Emperor. The decision is to keep for the Louvre the most important of these works of Art, and to distribute the residue among the public edifices and museums throughout the provinces.—The Louvre has recently acquired a picture by Vermeer, or Vander Meer, of Delft, a rare master, and one not previously represented in the gallery; in fact, his works were scarcely known in France till a few years ago. The picture in question is entitled "The Lace-maker."

VIENNA.—A statue of Baron Solomon Rothschild, by Meixner, has been placed in the vestibule of the Vienna station of the Northern Railway, of which the baron was "founder."

YPSA.—M. Ferdinand Pauwels has been entrusted with the completion of the pictures which M. de Groux left unfinished in this town.

FIXATIVE FOR THE DOWN OF LEPIDOPTERA.

We have good news for that large class of readers who take delight in entomology;—good news for "aurelian" clubs, for curators of museums, for travelling collectors, for all who love the rare beauty of the downy microscopic plumage of the most delicate of the tribes of air;—good news for country amateurs, and for those who strive to adorn their albums by a sort of nature-printing from the butterfly.

We are about to tell our readers how, at small expense, slight trouble, and with perfect certainty, they may render these fragile beauties proof against all ordinary casualties; how to treat the wing of a moth so that it shall be as durable as that of a bird; how to fix these tiny plumes in their sockets, and make a real butterfly as imperishable as an artificial flower.

Our readers may remember the great satisfaction with which we spoke, in a recent number, of the utility of "Rouget's fixative" in rendering chalk or crayon drawings permanent. A young lady of our acquaintance, herself not a contemptible simulator of nature with the pencil, had the happy thought of bathing a butterfly in the spray blown from the glass flask we described. The insect looked, for a few seconds, drenched and spoiled. After two or three minutes in the sun, the appearance of vapour had entirely disappeared. Not so the virtue of the process. The wings would bear rubbing between the thumb and finger, without losing a portion of their scales!

We conclude, but on this point we wait for the confirmation of experience, that the ravages of the mite will be checked by this invisible siliceous coating.

One very important advantage is at once apparent. The large space—to say nothing of the expense—occupied by glass cases for the preservation of *Lepidoptera*, may be saved by this process. We do not, of course, speak of cases mounted for display, but of the preservation of specimens for reference. This may now readily be done by means of books constructed of such leaves of cork as we have mentioned in another column, with slips of rather thicker cork cemented or sewn to the edges, and at the back, in which the insects may be arranged as soon as caught, like artificial flies in a fisherman's pocket-book. The value of this simplification in the mode of keeping specimens, especially in foreign countries, to the scientific entomologist, cannot easily be overrated.

There is no branch of natural history so popular as entomology; none so accessible to the poor man, and to the children of the poor man; none that is so generally, patiently, silently, and enjoyably pursued. People who are not interested in the subject are altogether unaware of the wide-spread dominance of this laudable passion. We cannot doubt that our announcement will carry joy to many a humble home, or that it will be the means of enriching our museums with thousands of specimens of those aerial plume-bearers, so difficult to preserve in the original freshness of their rainbow hues.

In offering so valuable a boon to the draughtsman, M. Rouget little thought how far he was superseding the labours of the artist, by giving permanence to the down of the butterfly.

One of the most important branches of physical research, is that which relates to the interdependence of the physical forces. The interdependence of the procedures of Art is no less striking and no less instructive. The discovery of a new colour, a new medium of application, a new process of discovery, in any of the widely-lying provinces of Art, may remove a stumbling block which has long prevented progress in a totally different direction. Thus, that which has hitherto proved to be impracticable, the introduction of *fresco*-painting into England, must have a chemical reason. More perfect knowledge of the intimate nature of the lime used in this country, and of the lime *lapilli*, and other materials employed by the artists of *buon fresco* in Italy, may relieve our atmosphere from a stigma, which may prove *non vero, ma ben trovato*.

DECORATION OF ST. PAUL'S CATHEDRAL.

An appeal is being now made to the public to raise funds for the interior decoration of the cathedral church of the metropolis;—indeed, the word completion may be applied; for it is well-known that the original design of the great architect has never yet been fully carried out; while some attempts at ornament, such for instance as the painting of the dome by Sir James Thornhill, and the erection of the stone balustrade around the roof, were carried out in defiance of Sir Christopher Wren. The question was first brought forward in 1858, under the auspices of the late Dean Milman, the author of the "Annals of St. Paul's." The sum of £20,000 was then raised; £11,500 of which has been expended in warming the edifice, providing a second organ, and fitting the church for parochial service in the dome; and the remaining £8,500 in decoration; including several stained-glass windows, the gilding of certain features of the roof of the choir, of the railing of the whispering gallery, and of the external ball and cross, and the representation of St. Matthew in mosaic, on one of the spandrels of the dome.

It may be urged, as a reason for the need of public aid, that the shears and pruning knife of the ecclesiastical commissioners have abstracted all funds properly applicable to the due maintenance of the fabric, with the exception of the altogether inadequate sum of £1,100 a year. Still, it must be remembered that clergy and corporation were content with an unfinished church for 150 years before that commission came into play. That, however, is no reason for a continuance of the neglect. Let us complete St. Paul's; but let us do so in accordance with the designs of the immortal architect, as far as they can be ascertained.

It is no disparagement to the members of a liberal profession, which has recently produced some very noble works, to say, that there is no living architect who can claim that the mantle of Sir Christopher Wren has fallen upon his shoulders. Perhaps our best men have had their attention more particularly directed to Pointed architecture. At all events we feel sure that those most competent to form an opinion on the subject, will agree with us that we can only feel our way towards the appropriate decoration of the cathedral.

It follows from this view, that the filling of all the windows of St. Paul's with stained glass is the first step to be taken in order of time. It can hardly be disputed that this should be done, not only before any mosaic or other enrichment is placed upon the walls or roof; but before the general plan—at least in its details—of such decoration is decided on. No artist competent to the task would design a mural enrichment in ignorance of the light in which it had to be viewed. Take, for instance, such a case as that of the St. Matthew, now complete, on one of the spandrels of the dome. Its effect at the present moment, principally lighted as it is by the aperture at the top of the dome, is very different from what it would be, were all the body of the church aglow with tinted light. Indeed, it is unnecessary to urge the point, so absolutely certain is the fact that the effect of reflected light must depend, to an enormous extent, on the *media* through which that light is transmitted before it falls on the reflecting surface.

So much we hold to be certain. It may be a matter admitting some difference of opinion as to what principles should regulate the style of window to be adopted; but we can hardly be seriously opposed when we urge that this should be a *STYLE*, and not a mixture of fancies. Take the case, for instance, of one wealthy city company, which will, we believe, subscribe a thousand pounds towards the beautifying of the structure. The Merchant Taylors' have preferred to subscribe to the general fund, rather than to make the donation of a separate window, from the truly patriotic, and truly citizen-like feeling, that they would rather aid the general service of the church, than perpetuate their own names as donors. This idea

should never be lost light of; whoever gives, or subscribes to windows, it should be not individual, but comprehensive, good taste that lights St. Paul's. None the less do we think that the name of the master of the company who proposes so worthy a donation, Edward Masterman, Esq., should be inscribed on the walls of the cathedral.

We confess to hold a strong opinion that it is rather the solemn style of the early mosaic windows, than the brilliant glitter of *cinquecento* work, that should be adopted for this noble cathedral. Above all, we trust that the dull bastard tints of enamel will be avoided, and that the meretricious Art which tries to paint pictures on glass, as though they were transparent oil-paintings, instead of window jewellery, rich with a beauty of its own, which is not that of any other style of work, will be carefully eschewed.

Another point of, if possible, even more importance, is the necessity of subordinating all that is done to the maintenance of the grand, ruling idea of a Protestant cathedral. In this respect we speak with no little anxiety. Much of the money laid out since 1858 has been, according to the admission of Dean Milman himself, ill-spent. The inappropriate designs of Sir James Thornhill for instance, have been repainted, with the result of lowering the apparent height of the dome, and of confusing the architectural effect of the Corinthian pilasters beneath, causing them to appear to bend inwards. Our readers may refer to the dean's remarks on this subject in the "Annals of St. Paul's." The effect of too great brilliancy of colour and of gold in reducing the apparent height of the building must be carefully studied.

Again, there is a marked inconsistency between the alteration and the decoration already effected. The removal of the organ screen and organ, involving the opening of the choir to the nave, which is in accordance with the original design, has produced a grand basilica, fitted for the worship of a great people—in place of a series of chapels, to be visited by pilgrims, and each sanctified by a separate mass. The memorial pulpit, of which the size is more remarkable than any other quality, tells the same story. So does the new organ placed out of the choir. Yet in the most striking contrast to this restoration of that Protestant character which King James II. endeavoured to remove from the cathedral, we have in the very most conspicuous place in the whole church, a highly-coloured Munich picture of the Crucifixion, which, in the eyes of any but a Greek Catholic, differs only from a crucifix erected in a rood-loft by being more unavoidably and painfully conspicuous. That Romish symbol was twice removed from the old cathedral, amid the solemn joy of the citizens of London; for each time it was red with the blood, and lurid with the reflected glow of the fires of Smithfield. We have no doubt that the Drapers' Company—the donors of the window—had no Romanising intention; but it is highly desirable that this window should be removed to a less predominant position: it Papalises the entire cathedral.

We trust that the example of the Merchant Taylors' Company will be followed by the other ancient and worshipful guilds. The Drapers' and the Goldsmiths' have made their offering. (We think, *à propos* of the windows, that no one can visit St. Martin's Church without coming to the conclusion that English glass, as there recently produced, is far finer than German work.) But whether the companies present windows or money, let us not lose the occasion for giving to the decoration of St. Paul's an historic character worthy of the ancient freedom and long pre-eminence of the City of London. Let the arms of each city company be emblazoned on a separate light, together with the emblem or legend of the patron saint of the craft. We shall thus secure both originality and harmony of decoration; and, at a time when all that was once most honoured among us is being exposed to the destructive fury of innovation, we shall re-write an important chapter of the grandeur of our ancient capital on the stained windows of St. Paul's.

MINOR TOPICS OF THE MONTH.

INTERNATIONAL EXHIBITION OF 1871.—Her Majesty's Commissioners have resolved to set aside one guinea out of every season ticket sold for three guineas through the Society of Arts, for the purchase of works of Art and Industry, out of the exhibition, the same to be circulated throughout the United Kingdom.

BURLINGTON FINE ARTS CLUB.—Too late in the month for us to find room for more than a few lines of congratulation, the Burlington Fine Arts Club has opened, at the rooms, 177, Piccadilly, an exhibition of objects of rare value and unusual interest. It is sufficient to mention one or two of the classes of Art-works which are illustrated, in order to show the importance of the collection. The Queen has graciously lent some exquisite original drawings by Raffaele and Michel Angelo: sketches by the same artists, in every degree of finish, from the roughest outline to the most elaborate detail, are exhibited by other fortunate proprietors. There is an easel-picture, attributed to Michel Angelo, of 'Cleopatra bitten by the Asp,' which has been most judiciously surrounded by drawings, engravings, and photographs, so selected as to throw much light on the loudly disputed question of the authenticity of the works in oil or distemper attributed to this master, four of which are now to be seen at the National Gallery and elsewhere in London. A *terraccotta* is also attributed to Michel Angelo. There is a selection of the finest engravings of the noblest works of these two immortal masters. And last, but not least, is a large number of facsimile reproductions by the autotype process—a series not only of extraordinary value as illustrating the admirable mode in which certain works of Art can be thus multiplied, but also as showing the limits of photographic art, and proving that there are certain objects which mock the power of the sun to portray them. We hope to recur at greater length to this very important subject.

UNIVERSITY COLLEGE.—Some time since Mr. E. Armitage painted in the principal hall of this building a series of portraits, representing some of the earliest and most distinguished men associated with the University. He is now commissioned to add to these decorative works a series of portraits of living men also interested in the institution.

INTERNATIONAL EXHIBITION, VIENNA.—Austria is to follow in the steps of England and France. An imperial decree has been published sanctioning the opening of an International Industrial Exhibition in Vienna, in the spring of 1873. The same decree orders immediate notification of the fact to be made to governments abroad. Those who remember the Austrian Court at the Paris Exhibition will expect a grand display of works in Art-Industry by the manufacturers of the empire. It would be premature to speculate on the subject.

M. VAN LERIUS, the distinguished professor of painting, at Antwerp, and one of the best and most popular among the many able artists of the Belgian school sent, it appears, a picture to the Royal Academy Exhibition, which picture was not rejected, but not hung. The artist, indignant at what he considered an insult, wrote a protest and printed it in the *Times*. The secretary, Mr. Knight, answers it by merely stating that the picture in question was received at Burlington House too late for consideration. The reason is sufficient:

one of the most stringent rules of the Royal Academy is not to accept any work sent after the days "fixed;" it is a necessary rule, and cannot be departed from. It is to be regretted that Mr. Knight did not so inform the painter; and thus have avoided a public appeal against what seemed discourtesy and injustice. The picture may now be seen at Mr. Myers, New Bond Street. It is a production of very great merit, and would have done credit to the exhibition. We hope next year ample amends will be made to M. Van Lerijs.—Such is the view we took of this matter until M. Van Lerijs printed in the *Times* a letter that puts it in a very different light. The picture was rejected by the council of the Royal Academy—of that there can be no doubt: it may be seen with the "D" (doubtful) marked in chalk on the back of the canvas. There is ample evidence it was delivered by the same carrier, and at the same time, as the two Belgian paintings by MM. Bource and Montgomery, which were hung. Mr. Knight's flippant reply to M. Van Lerijs is unworthy of him, and not creditable to the Royal Academy. He writes of another picture that came too late; but M. Van Lerijs sent no other—of course with that other a letter was sent: where is that letter? The whole affair is, to say the least, most unfortunate. The artist is, and has been for fifteen years, professor of painting in the Academy at Antwerp—one of the chiefs of a school that perhaps stands at the head of the schools of Europe. If on no other ground he was entitled to respectful treatment: he did not receive it with regard either to the rejection of his one picture or the subsequent correspondence with the secretary of the Royal Academy of England. Moreover, the work referred to, 'Paul on the Sea-shore watching the Ship that bore away Virginia,' is a work of very great merit—infinately better than the majority of pictures hung at the exhibition.

SPANISH PICTURES.—Mr. Wallis has, at his gallery in Pall Mall, some pictures by a young Spanish artist, Mariano Fortuny, of Madrid, which are of a very remarkable character. One, an oil-painting, represents 'A Wedding in the Cathedral of Madrid.' It is not a large canvas, but is full of material, worked out with amazing brilliancy of colour and wonderful expression of character. The principal group shows the bride, her ladies, and the friends of the "contracting parties." Seated at a table at a short distance from them is a notary, perhaps, or some other legal officer, witnessing the signature of the bridegroom to a document. On the right, seated on a bench, are a lady and gentleman somewhat advanced in years; and, behind these, is a row of spectators, also seated. It would take more space than we can afford, to offer a detailed description of all the canvas shows, and quite as much were we to expatiate on the manner in which the whole is realised: all is worked out with the degree of minuteness we are accustomed to see in a "bit" by Meissonnier, and yet without manifestation of labour. There are portions of the composition treated in a way not agreeable to our English tastes; but we presume they are according to Spanish manners: the *Art* of the picture, however, is such as we rarely see. Its present owner, a Madame Cassin, is stated to have given no less a sum than £2 800 for it. The other oil-painting is called 'The Snake-charmer' in its way it is almost as great a work as the preceding—quite so in colour and character. It

belongs, we believe, to Messrs. Goupil and Co., of Paris, who paid a very large price for it. Then there is, by the same artist, a large water-colour drawing, 'The Carpet Merchant,' a scene in Turkey: if we remark of it, that Mr. J. F. Lewis, R.A., must look to his laurels, we need say no more. Certain it is that Señor Fortuny appears even thus early in his career to have made himself famous. These works have been exhibited in Paris, where they attracted universal attention from artists and connoisseurs. It was while examining them that Mr. Mundler, whose death is recorded on a preceding page, was attacked by the fit which terminated his life.

DESPISED BENEFACTORS TO THE NATIONAL GALLERY.—There are some names which it is disagreeable to write. We could wish that our institutions were such as to allow them to be served like that of Erostratus, that early assailant of Art, who burnt the Temple of Diana in order to become famous, and was justly recompensed by a decree that no one should utter the ill-omened name. But the person who is, as we write, the First Commissioner of Public Works, has indulged the House of Commons by a sneer at those who have made bequests to the nation. That individual can conceive of no other motive for so very uncommercial a proceeding except a patry vanity, and a desire to make themselves famous or notorious at the expense of others: no doubt the remark was made from experience. It is held to be beyond the limits of fair fight to attribute motives; but when men not only put on a cap which they think fits them, but tie it very tightly under their chin, other men are apt to look on with considerable satisfaction and amusement. We confess to being among these old-fashioned people who believe in old-fashioned virtues. To buy cheap and sell dear is not, in our ignorant view, the one great law of social life. We believe that there is, even in the House of Commons, a strong feeling against the constant outrages that this session has seen committed on public decency. This feeling has taken voice in the speeches of some distinguished members. It has taken even more suggestive form in the votes, or in the absence from voting of others. The quiet proposal to swindle the ghost of Turner by ignoring his bequest, and violating its condition, is a form of repudiation never before submitted to an English assembly. It is time that public condemnation of such a mode of showing gratitude to public benefactors should be no longer implied, but expressed. In those earlier times, of which some persons "willingly are ignorant," it would have been held as a good omen, that a man who had used to the uttermost the transient power which Fortune threw within his clutch to injure the living, should yet further tempt Fate by reviling the dead: *Quem deus vult perdere, &c.*

Mr. W. J. LINTON, one of our most eminent wood-engravers, has been recently elected an associate of the National Academy of Design in New York: he is at present in America.

THE WELLINGTON MONUMENT.—The Marquis of Lansdowne, in answer to Earl Cadogan, promises shortly to lay before the House of Lords the correspondence which has taken place between Government and the artist of this work. The public, we believe, cares nothing for the correspondence, which can only show mismanagement somewhere: what we do require, and what we ought long since to have had, is the completion of the monu-

ment. The whole affair is to us as unintelligible as it is an insult to the memory of the hero whom England delighted and desired to honour, whether living or dead.

THE CRYSTAL PALACE.—We understand that the directors have made arrangements for an Exhibition of Church Furniture, and other objects of Ecclesiastical Art. It will be held in the tropical end of the Palace, and is to continue open for a week, commencing on the 16th of the present month, and terminating on the 22nd. The exhibitors will be divided into two sections—manufacturers and amateurs: and ladies are eligible to compete in all classes. Prizes, varying from £15 to £1, will be offered for the best floral and other devices and designs for church decoration on festival occasions.

STATUE OF SIR WILLIAM DE LA POLE.—Mr. W. D. Keyworth, the sculptor, has just completed a marble statue of Sir William de la Pole, which is to be placed in the new Town-hall at Kingston-upon-Hull. This great and patriotic merchant, who was made a knight-banneret in the field, by King Edward, has been represented by Mr. Keyworth in the court attire of the day, with pointed shoes, tight hose, short doublet bordered with fur, and that curious belt, slipping almost over the loins, which bore a dagger with the handle falling downwards. The statue, larger than life, is executed in Sicilian marble. It is, of course, impossible to speak with precision, from the too close view that alone can be obtained in the artist's studio, of the effect which will be produced by the statue when placed in its destined position. But Mr. Keyworth is fully aware of the vital importance of position, lighting, and points of approach, and appears to have proportioned the boldness of execution, and elaboration of finish, of the marble, to the requirements of the town-hall. It seems to us to be spirited and true to nature; and if its effect, when erected at Hull, be as good as that of its elder brother—the statue of Andrew Marvel, erected a year or two ago in the same town—our Yorkshire friends will have occasion to plume themselves on a very good ideal representative of the ennobled merchant. The statue is unpolished, but treated with a dead *mat* finish that prevents any slight veins from becoming distinctly visible, and which is appropriate to the size of the figure, and to the distance whence it is, we understand, intended that it shall be visible.

ART UNDERGROUND.—So quietly, that not even "our own correspondent" had notice of the fact, the Metropolitan district railway has opened to public traffic three additional links of its iron girdle. Descending into Hades close by Westminster Bridge, and catching, as you go, a fine view of the noble façade of Somerset House, flanked by the tower of St. Dunstan's Church, and that of the new Record Office, a minute or two of transit through the dark brings you to Charing Cross Station, protected by high-springing girder arches. Another dive, and you meet an entirely new style of—we do not know what to call it—building, at the base of the Temple. Bright green columns, with capitals, the like of which no man ever saw before—or we trust ever will see again—rising in a perfect grove, bear heavy brick vaults, not adorned by visible tie bars. When will men without the education of architects become aware of the proper limits of their own capacity? Why should engineering works, as a rule, be hideous? We know of no excuse. Nine times out of

ten it is an unfortunate attempt to *apply* ornament that makes what may be structurally true, æsthetically false. A third length of tunnel, and you come out under the heavy girders of the Blackfriars Railway Bridge, for the picturesque or unpicturesque character of which the Metropolitan Railway authorities are not responsible. But they are responsible—and we wish that the responsibility were something more than a word—for the hideous bridge: a bright green girder, supporting a heavy panelled brick wall—a combination as painful to the mechanic as to the artist—which defines the present limit of their domain. Beyond and above this frightful eyesore the glorious dome of St. Paul's rises in solitary majesty. The contrast between the work of the architect of the seventeenth century, and the builder of the nineteenth century is more cruelly pointed than any words can describe.

SUPPORT OF ART BY THE CITY COMPANIES.—Some little time back it was announced that the Merchant Taylors' Company had subscribed fifty guineas towards the memorial to the late Earl of Derby. We now hear that the Grocers' Company have capped their brother guild by subscribing £100. We congratulate the ancient City companies on so honourable an emulation, and we hope to see another example of it in the list of subscriptions to the decoration of St. Paul's—a window from the Drapers', a window from the Goldsmiths', a thousand pounds from the Merchant Taylors', and the Grocers' cap them again with the addition of a couple of thousand! There is a promise that the liberal soul shall be made fat. May the shadow of the old guilds never be less!

Mr. WARBURTON, of New Burlington Street, has published a series of cards (photographic), containing "proverbs" from Shakspeare, each card having a portrait of the bard. The passages are judiciously selected: the wisdom of the poet is thus agreeably impressed on the mind. Such quotations cannot be made too often. The *cartes* are intended for albums, for which they are well suited: though the type is minute, it is clear; and there are larger cards for larger books. The series, when completed, will be a pleasant accession to the drawing-room table of the refined and intellectual.

PHOTOGRAPHS OF ROME.—Mr. Parker, of Oxford, has exhibited in the German Gallery, New Bond Street, a series of photographs of Rome, in number not less than 2,000; the results of great industry, perseverance, and beneficial expenditure of time. They are of varied excellence as photographs, but that is of comparatively small moment; they bring us into intimate acquaintance with all the principal objects of interest in "the Eternal City," ancient and comparatively modern, and cannot fail to gratify and instruct those by whom it has been, or has not been, visited. There are few men living to whom archaeologists, antiquaries, and architects, owe more than they owe to Mr. Parker: for nearly half-a-century he has been working for them; he has lived to see the fruits of his labours in all the Art-branches he has laboured to advance. This last contribution to the wealth of the kingdom (it is no exaggeration so to describe it) is, it may be, his greatest and best; for here he has succeeded in giving a large source of delight, not only to the professions, but the public. We shall probably return to this subject, for it is one of too great interest to be dismissed in a paragraph.

REVIEWS.

A CRITICAL AND COMMERCIAL DICTIONARY OF THE WORKS OF PAINTERS. By FREDERICK P. SEGUIER, Picture-restorer in Ordinary to the Queen. Published by LONGMANS.

THE title-page of this "dictionary" states that it comprises "8,850 sale-notes of pictures; and 980 original notes on the subjects and styles of various artists who have painted in the schools of Europe between the years 1250 and 1850." So far as British Art is concerned, we wish Mr. Seguer had brought his sale-notes down to as near the present year as might have been possible: in all probability he considered that this would have made his book too voluminous; yet in its present state it is comparatively worthless to the majority of collectors, because it is only after the date at which he leaves off, that picture-collecting has grown into the enormous proportions it has now reached; and this, not so much by imperceptible degrees, but almost at a single bound. Suppose, for example, that we desired to know what a picture by Turner has realised at a sale, we look in vain for it in this "Dictionary;" or how the works of W. Müller have risen in value from tens to hundreds of pounds; or how the drawings of Copley Fielding and David Cox now realise ten or twenty times more than the artists were originally paid for them.

To buyers of the works of the old masters, and of British painters who died prior to 1850, Mr. Seguer's compilation will be found useful, but only as indicating the prices paid when pictures were comparatively little sought after. Still he deserves credit for the pains bestowed on the collecting and arrangement of his materials. His criticisms on the styles of the various artists are well-condensed and judicious.

We hope he may be tempted to consult the priced catalogues of Messrs. Christie and Co., and others, from 1850 downwards, in order to complete a "narrative" which would then be invaluable as a book of reference, as well as a curiosity in the way of fluctuating prices.

PICTURESQUE DESIGNS FOR MANSIONS, VILLAS, LODGES, &c., &c. With Decorations, Internal and External, suitable to each Style. Illustrated by about Five Hundred Original Engravings. By C. J. RICHARDSON, Architect. Author of "Old English Mansions," &c. Published by ATCHLEY & Co.

Though no reference appears to be made to the fact, the foundation of this book originally was laid by its author, a year or two since, in the pages of the *Art-Journal*, in a series of papers written and illustrated by Mr. Richardson. The plan, however, has undergone vast modifications and extension, and the structure now covers a very wide area. It is a work adapted more to the unprofessional builder than to the architect, who is certain to have his own idea of the picturesque; and its greatest utility, we apprehend, will be to assist the former, or rather persons who desire to build, with some ideas about the matter. In other words, it will serve to guide them in their instructions to the architect as to the kind of building to be erected; the numerous illustrations of all kinds introduced into the volume serving as examples to be carried out in their integrity, or with such alterations as circumstances may demand. The introduction, and the comments which accompany each design, supply much valuable advice and information upon important matters connected with the subject Mr. Richardson has taken in hand. As one of the oldest members of the profession, and an architect of great experience, he may justly claim to speak with authority.

THE ROYAL ACADEMY EXHIBITION OF PICTURES, 1870, CRITICALLY DESCRIBED. By A. GUTHRIE. Published by G. ROUTLEDGE AND SONS.

This work is the production of a writer more clever at description than criticism; he has much to learn with regard to the latter before

his opinions can carry weight. A walk through the galleries of the Academy, and jotting down a few notes about the most attractive-looking pictures, are not sufficient to constitute the qualifications of a critic; much more than these are needful, in a close study of the artist's motives, in a right appreciation of what he has striven for, and in a proper estimate of the manner in which he has accomplished his labours, or fallen short of his object. Mr. Guthrie may obtain these by experience: he has not yet obtained them. If he again venture before the public in his present character, we advise him by all means to refrain from the use of such terms as "stagey," "coming down," with reference to the payment of money, "fruity," and similar inelegancies; such words would mar any writing. We notice also some inaccuracies in the orthography of names:—J. A. Hart, instead of S. A. Hart; H. O'Neill, for H. O. Neil. The pamphlet is not without merit, but it is a needless and useless publication; every journal of the day has contained descriptive critiques more detailed, and more the result of knowledge and experience. When Mr. Ruskin wrote a work of this kind he was listened to as he ought to have been; his works had weight and influence: it is far otherwise with Mr. Guthrie.

ALPINE FLOWERS FOR ENGLISH GARDENS. By W. ROBINSON, F.L.S., Author of "The Parks, Promenades, and Gardens of Paris." With Numerous Illustrations. Published by JOHN MURRAY.

THE late spring of 1870 welcomed the holiday of Easter by the bursting of its buds. Excepting in sheltered and warm situations, the hedgerows remained as bare during the first week of April as they were at the close of February. The long continuance of east wind, setting in too early to nip the vegetation, has in most parts of England arrested its growth, and Lent closed with the late, but golden, promise of a fertile summer.

With the opening leaves awakens, in many an English bosom, the eminently English passion for flowers. Not that we are absolutely deprived of the presence of these living gems during any season of the year. The hot-house and the conservatory may be bright, while the external world is dull and frost-bound. But the love, not only of the presence, but of the culture, of flowers, can only be indulged, by any but the most fortunate, when sun and shower foster the responsive life of the garden.

For all who love flowers for their own sake, and gardens for the sake of flowers, Mr. Robinson has prepared a very welcome gift. His "Alpine Flowers for English Gardens" is a work deserving the warmest commendation. Not without its faults—the faults of a young but very promising writer—the book possesses sterling merits of a high order. It is written in a spirit which blends enthusiasm with common sense. It contains a large amount of definite, well-arranged, information. It advocates a distinct object, and one which is in every way worthy of attention. Its language, while, like that of nine-tenths of the literature of the day, it betrays the absence of direct literary training, is clear and unaffected, and often sparkles with the native beauty of the theme. Beyond all this is a merit which is, to a great extent, peculiar to the writer.

It is a great fault for a book to be unreadable. This fault in many cases brings its own retribution: the penalty is visited upon the proper head, that of the author. The book, in short, is not read. In other cases, however, we are compelled to read pages the perusal of which is a constant mortification to the literary taste. The information which they contain is such that we desire to obtain it, but we do so with discomfort. We pursue knowledge under difficulties. We plough through involved, confused, or affected pages for the sake of the few grains of truth which the author clumsily contributes to the common stock. In other cases the evil that afflicts us is pedantry. Now we think few will be disposed to deny that of all works which

make a naturally attractive subject unattractive by the manner of treatment, English works on botany are among the most successful in this bad excellence. The glow and lustre of the flower is painfully excluded from the crabbéd pages of the "Hortus." The colour of the flower, that quality which first catches the eye, and which last lingers on the memory, is systematically left unnoticed in botanical books. It is true that, as a variable characteristic, it has not the systematic value of those structural details which denote tribe and genus, but its omission seems to be the very *reductio ad absurdum* of system. Botanic writers, in fact, seem often to have no real love of flowers. They differ from the florist as the anatomist differs from the painter.

We therefore hail a work treating intelligently of plants, which is written in picturesque and popular language. Men and women—yes, and boys and girls—innocent of acquaintance with either Linnaeus or Jussieu, can derive both instruction and delight from the pages of "Alpine Flowers." The habit of the botanist, indeed, is occasionally betrayed by the evident assumption that the name of a plant (generic and specific) conveys to the reader a distinct idea. In ninety-nine cases out of a hundred this is not the case. Mr. Robinson would have made a very charming volume still more welcome to most of his readers, if he had added a word or two of descriptive portraiture to each Latin name. It would be easy to remedy a defect which springs merely from the fact of his considering his readers to be as well-informed as himself. Thus illustrated by the pen, "Alpine Flowers" will hardly fail to become as familiar a favourite in the boudoir as we trust to see the bright forms of which the volume treats become in the garden itself.

The object of the work is to show that the exquisite flowers of Alpine countries can be grown with care in English gardens. The beauty and vividness of colour of mountain flowers have long been remarked. For the most part, the plants which produce them are of hardy growth. It is only necessary to know the flowers, and to bear in mind the special home and habit of each, to enable the cottage gardener to clothe his modest flower-beds with a wealth of blossom that shall vie with the costly exotic luxuriance of the most highly kept conservatory.

Mr. Robinson first devotes seventy-seven pages to the general consideration of the culture of Alpine Flowers, in which he gives some admirable advice as to the ordinary abomination that people term rock-work. Then he tells us of a little tour in the Alps, written from the point of view of—we will not say the botanist,—but the tasteful and educated florist. Two hundred and forty-three pages are devoted to the description of species and varieties of Alpine flowers, alphabetically arranged. We then find a series of very valuable lists; one of Alpine plants which ought to be grown in every nursery, one of drooping plants for rock-work, one of plants that will live in cities, and so on for an exhaustive practical classification of the interesting subject of the work.

EDERLINE. A Legend of Thornecliffe. In Verse, by G. J. P. With Illustrations after Etchings by E. A. S. Published by HATCHARDS.

THE labour bestowed on this volume has certainly not produced a corresponding value either in the poem or the pictures: the former is commonplace; the latter are very far below mediocrity, and are, it may be presumed, etchings, which form a border to the poetry; this also appears to have been engraved on the plate, and all printed together in ink of a red sepia colour. The effect is by no means satisfactory; and if we examine the designs and the drawing, with the exception, perhaps, of the floral borders, they evidence an unpractised hand, and an ignorance of even the elementary principles of composition. The artist, whoever he or she may be, has much to learn before another appearance in public with any hope of success.

THE ART-JOURNAL.



LONDON, AUGUST 1, 1870.

THE MERCHANTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

PART I.



N the remotest antiquity, before European civilisation dawned in Greece, Britain was already of some commercial importance. In those days, before the art of tempering iron was discovered, copper occupied the place which iron now fills. But an alloy of tin was requisite to give to copper the hardness and edge needed to fit it for useful tools for the artisan, for arrow and spear ends for the hunter, and for the warrior's sword and shield; and there were only two places known in the world where this valuable metal could be obtained—Spain and Britain. For ages the Phœnician merchants and their Carthaginian colonists had a monopoly of this commerce, as they only had the secret of the whereabouts of the "Isles of Tin." It is very difficult for us to realise to ourselves how heroic was the daring of those early adventurers. We, who have explored the whole earth, and by steam and telegraph brought every corner of it within such easy reach; we, to whom it is a very small matter to make a voyage with women and children to the other side of the world; we, who walk down to the pier to see the ships return from the under world keeping their time as regularly as the Minster clock—we cannot comprehend what it was to them, to whom the sunny Mediterranean was "The Great Sea," about which they groped cautiously from one rocky headland to another in fine weather, and laid up in harbour for the winter; to whom the Pillars of Hercules were the western boundary of the world, beyond which the weird ocean with its great tides and mountain-waves stretched without limit towards the sunset—we cannot comprehend the heroic daring of the men who, in those little ships, without compass, came from the easternmost shores of the sea, ventured through its portal into this outer waste, and steered boldly northwards towards the unknown regions of ice and darkness.

Our readers will remember that Strabo tells us how, when Rome became the rival of Carthage, the Romans tried to discover the route to these mysterious islands. He relates how the master of a Carthaginian vessel finding himself pursued by one whom the Romans had appointed to watch him, purposely ran his vessel aground, and thus sacrificing ship and cargo to the pro-

servation of the national secret, was repaid on his return out of the public treasury.

The trade, which included lead and hides as well as tin, when it left the hands of the Phœnicians, did not, however, fall into those of the Romans, but took quite a different channel. The Greek colony of Marseilles became then the emporium from which the world was supplied; but the scanty accounts we have received imply that it was not conveyed there direct on ship-board, but that the native ships and traders of the Gallic towns of the opposite coasts of the Continent conveyed the British commerce across the Channel, and thence transported it overland to Marseilles.

The Britons, however, had ships, and it is interesting to know of what kind were the prototypes of the vast and magnificent vessels which in later days have composed the mercantile navy of Great Britain. They were made of a kind of large basket of wickerwork, in shape like a walnut shell, strengthened by ribs of wood, covered on the outside with hides.* Such constructions seem very frail, but they were capable of undertaking considerable voyages. Pliny quotes the old Greek historian Timæus as affirming that the Britons used to make their way to an island at the distance of six days' sail in boats made of osiers and covered with skins. Solinus states that in his time the communication between Britain and Ireland was kept up on both sides by means of these vessels. Two passages in Adamson, quoted by Macpherson,† tell us that the people sailed in them from Ireland as far as Orkney, and on one occasion we hear of one of those frail vessels advancing as far into the Northern Ocean as fourteen days with full sail before a south wind. The common use of such vessels, and the fact of this intercommunication between England and Ireland and islands farther north, seem to imply, at least, some coasting and inter-insular traffic: ships are the instruments either of war or commerce.

The invasion of Julius Cæsar opened up the island to the knowledge of the civilised world, and there are indications that in the interval of 100 years between his brief campaign and the actual conquest under Claudius, a commerce sprang up between the south and south-east of Britain and the opposite coasts of the Continent. In this interval we know the first British coinage was struck, and London became the chief emporium of Britain. When the island became a province of the Roman empire, active commercial intercourse was carried on between it and the rest of the empire. Its chief production was corn, of which large quantities were exported, so that Britain was to the northern part of the empire what Sicily was to the southern. Besides, the island exported cattle, hides, and slaves: British hunting dogs were famous, and British oysters and pearls. The imports would include all the articles of convenience and luxury used by the civilised inhabitants. We do not know with certainty whether this foreign commerce was carried on by British vessels or not. History has only preserved the record of the military navy. But when we know that the British fleet, which had been raised to control the piratical enterprises of the Saxons and Northmen, was so powerful that its admiral, Carausius, was able to seize upon a share of the empire, and that his successor in command, Allectus, was able, though for a shorter period, to repeat the exploit, we may conclude that the

natives of the island must have acquired considerable knowledge and experience of maritime affairs, and were very likely to turn their acquirements in the direction of commerce. Many of the representations of Roman ships, to be found in works on Roman antiquities, would illustrate this part of the subject; we may content ourselves with referring the reader to a representation, in Witsen's "Sheep's Bouw," of a Roman ship being laden with merchandise: a half-naked porter is just putting on board a sack, probably of corn, which is being received by a man in Roman armour; it brings the salient features of the trade at once before our eyes.

The Saxon invasion overwhelmed the civilisation which was then widely spread over Britain; and of the history of the country for a long time after that great event we are profoundly ignorant.

It appears that the Saxons after their settlement in England completely neglected the sea, and it was not until the reign of Alfred, towards the end of the ninth century, that they again began to build ships, and not until some years later that foreign commerce was carried on in English vessels. In these later Saxon times, however, considerable intercourse took place with the Continent. There was a rage among Saxon men, and women too, for foreign pilgrimages; and thousands of persons were continually going and coming between England and the most famous shrines of Europe, especially the central city of Western Christendom. Among these travellers were some whose object was traffic, probably in the portable articles of jewellery for which the Saxon goldsmiths were famous throughout Europe. It would almost seem as if some of these merchants were accustomed to adopt the pilgrims' character and habit in order to avail themselves of the immunities and hospitalities accorded to them; and, perhaps, on the other hand, some of those whose first object was religion, carried a few articles for sale to eke out their expenses. This, probably, is the explanation of the earliest extant document bearing on Saxon commerce, which is a letter from the Emperor Charlemagne to Offa, King of the Mercians, in which he says: "Concerning the strangers, who, for the love of God and the salvation of their souls, wish to repair to the thresholds of the blessed Apostles, let them travel in peace without any trouble; nevertheless, if any are found among them not in the service of religion, but in the pursuit of gain, let them pay the established duties at the proper places. We also will that merchants shall have lawful protection in our kingdom; and if they are in any place unjustly aggrieved, let them apply to us or our judges, and we shall take care that ample justice be done them." The latter clause seems clearly to imply that English merchants in their acknowledged character were also to be found in the dominions of the great Emperor.

The next notice we find of Saxon foreign commerce is equally picturesque, and far more important. It is a law passed in the reign of King Athelstan, between 925 and 950, which enacts that every merchant who shall have made three voyages over the sea in a ship and cargo of his own should have the rank of a thane, or nobleman. It will throw light upon this law, if we mention that it stands side by side with another which gives equally generous recognition to success in agricultural pursuits: every one who had so prospered that he possessed five hides of

* A sketch illustrating their construction may be found in Witsen's "Sheep's Bouw," Appendix, Plate 10.
† "History of Commerce."

land, a hall, and a church, was also to rank as a thane.

The law indicates the usual way in which foreign commerce was carried on by native merchants. The merchant owned his own ship, and laded it with his own cargo, and was his own captain, though he might, perhaps, employ some skilful mariner as his ship-master; and, no doubt, his crew was well armed for protection from pirates. In these days a ship is often chartered to carry a cargo to a particular port, and there the captain obtains another cargo, such as the market affords him, to some other port, and so he may wander over the world in the most unforeseen manner before he finds a profitable opportunity of returning to his starting-place. So, probably, in those times the spirited merchant would not merely oscillate between home and a given foreign port, but would carry on a traffic of an adventurous and hazardous, but exciting, kind, from one of the great European ports to another.

From a volume of Saxon dialogues in the British Museum (Tiberius, A. III.), apparently intended for a school-book, which gives information of various kinds in the form of question and answer, Mr. S. Turner quotes a passage that illustrates our subject in a very interesting way. The merchant is introduced as one of the characters, to give an account of his occupation and way of life. "I am useful," he says, "to the king and to ealdormen, and to the rich, and to all people. I ascend my ship with my merchandise, and sail over the sea-like places, and sell my things, and buy dear things which are not produced in this land, and I bring them to you here with great danger over the sea; and sometimes I suffer shipwreck with the loss of all my things, scarcely escaping myself." The question, "What do you bring us?" demands an account of the imports; to which he answers, "skins, silks, costly gems, and gold; various garments, pigment, wine, oil, ivory, and onchalcs (perhaps brass); copper, tin, silver, glass, and such like." The author has neglected to make his merchant tell us what things he exported, but from other sources we gather that they were chiefly wool, slaves, probably some of the metals, viz., tin and lead, and the goldsmith's work and embroidery for which the Saxons were then famous throughout Europe. The dialogue brings out the principle which lies at the bottom of commerce by the next question, "Will you sell your things here as you bought them there?" "I will not, because what would my labour benefit me? I will sell them here, dearer than I bought them there, that I may get some profit to feed me, my wife, and children." For the silks and ivory, our merchant would perhaps have to push his adventurous voyage as far as Marseilles or Italy. Corn, which used to be the chief export in British and Roman times, appears never to have been exported by the Saxons: they were a pastoral, rather than an agricultural, people. The traffic in slaves seems to have been regular and considerable. The reader will remember how the sight of a number of fair English children exposed for sale in the Roman market-place excited Gregory's interest, and led ultimately to Augustine's mission. The contemporary account of Wolfstan, Bishop of Worcester, at the time of the Conquest, speaks of similar scenes to be witnessed in Bristol, from which port slaves were exported to Ireland—probably to the Danes who were then masters of the east coast. "You might have seen with

sorrow long ranks of young people of both sexes, and of the greatest beauty, tied together with ropes, and daily exposed to sale: nor were these men ashamed—O horrid wickedness!—to give up their nearest relations, nay their own children, to

slavery." The good bishop induced them to abandon the trade, "and set an example to all the rest of England to do the same." Nevertheless, William of Malmesbury, who wrote nearly a century later, says that the practice of selling even their nearest rela-

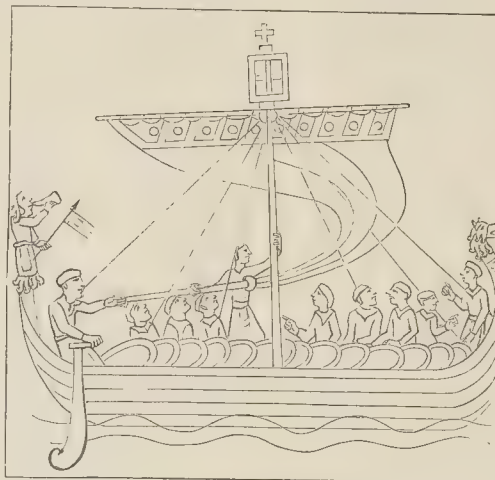


Fig. 1. WILLIAM THE CONQUEROR'S SHIP.

tions into slavery had not been altogether abandoned by the people of Northumberland in his own memory.

Already, on the death of Ethelbert, in 1016, the citizens of London had arrived at such importance, that, in conjunction with the nobles who were in the city, they chose a king for the whole English nation, viz.,

Edmund Ironside; and again on the death of Canute, in 1036, they took a considerable part in the election of Harold. At the battle of Hastings the burgesses of London formed Harold's body-guard. A few years previously Canute, on his pilgrimage to Rome, met the Emperor Conrad and other princes, from whom he obtained for all his



Fig. 2. A SHIP, EARLY FOURTEENTH CENTURY.

subjects, whether merchants or pilgrims, to have greatly increased. For this we have the testimony of William of Poitiers, William the Conqueror's chaplain, who says, speaking of the time immediately preceding the Conquest "the English merchants to the opulence of their country, rich in its own fertility,

to have greatly increased. For this we have the testimony of William of Poitiers, William the Conqueror's chaplain, who says, speaking of the time immediately preceding the Conquest "the English merchants to the opulence of their country, rich in its own fertility,

added still greater riches and more valuable treasures. The articles imported by them, notable both for their quantity and their quality, were to have been hoarded up for the gratification of their avarice, or to have been dissipated in the indulgence of their luxurious inclinations. But William seized them, and bestowed



Fig. 3. AN EARLY REPRESENTATION OF THE WHALE FISHERY.

part on his victorious army, and part on the churches and monasteries, while to the Pope and the Church of Rome he sent an incredible mass of money in gold and silver, and many ornaments that would have been admired even in Constantinople."



Fig. 4. A HARBOUR IN THE FOURTEENTH CENTURY.

We are not able to give any authentic contemporary illustration of the shipping of this period. Those which are given by Strutt are not really representations of the

ships of the period: Byzantine Art still exercised a powerful influence over Saxon Art, and the illuminators frequently gave traditional forms; and the ships introduced

by Strutt, though executed by a Saxon artist, are probably copied from Byzantine authorities. The Bayeux tapestry is probably our earliest trustworthy authority for a British ship, and it gives a considerable number of illustrations of them, intended to represent in one place the numerous fleet which William gathered for the transport of his army across the Channel; in another place the considerable fleet with which Harold hoped to bar the way. The one we have chosen (Fig. 1) is the duke's own ship; it displays at its mast-head the banner which the Pope had blessed, and the trumpeter on the high poop is also an evidence that it is the commander's ship.* In many of the subsequent illustrations we shall also find a trumpeter, or usually two, who were part of the staff of the commander, and perhaps were employed in signalling to other ships of his fleet.

The Conquest checked this thriving commerce. William's plunder of the Saxon merchants, which was probably not confined to London, must have gone far to ruin those who were then engaged in it; the general depression of Saxon men for a long time after would prevent them or others from reviving it; and the Normans themselves were averse from mercantile pursuits. In the first half-century after the Conquest we really know little or nothing of the history of commerce. The charters of the first Norman kings make no mention of it. Stephen's troubled reign must have been very unfavourable to it. Still foreign merchants would seek a market where they could dispose of their goods, and the long and wise reign of Henry II. enabled English commerce, not only to recover, but to surpass its ancient prosperity. An interesting account of London, given by William FitzStephen, about 1174, in the introduction to a Life of a Becket, gives much information on our subject: he says that "no city in the world sent out its wealth and merchandise to so great a distance," but he does not enumerate the exports. Among the articles brought to London by foreign merchants he mentions gold, spices, and frankincense from Arabia; precious stones from Egypt, purple cloths from Bagdad, furs and ermines from Norway and Russia, arms from Scythia, and wines from France. The citizens he describes as distinguished above all others in England for the elegance of their manners and dress, and the magnificence of their tables. There were in the city and suburbs thirteen large conventual charities and 120 parish churches. He adds that the dealers in the various sorts of commodities, and the labourers and artisans of every kind, were to be found every day stationed in their several distinct places throughout the city, and that a market was held every Friday in Smithfield for the sale of horses, cows, hogs, &c. The citizens were distinguished from those of other towns by the appellation of barons; and Malmesbury, an author of the same age, also tells us that from their superior opulence, and the greatness of the city, they were considered as ranking with the chief people or nobility of the kingdom.

The great charter of King John provided that all merchants should have protection in going out of England and in coming back to it, as well as while residing in the kingdom or travelling about in it, without any impositions or payments such as to cause

* In the present case the trumpeter is known, from contemporary authority, to have been only an image of wood gilded.

the destruction of their trade. During the thirteenth century, it seems probable that much of the foreign commerce of the country was carried on by foreign merchants, who imported chiefly articles of luxury, and carried back chiefly wool, hides, and leather, and the metals found in England. But there were various enactments to prevent foreign merchants from engaging in the domestic trade of the country. In the fourteenth century commerce received much attention from government, and many regulations were made in the endeavour to encourage it, or rather to secure as much of its profits as possible to English, and leave as little as possible to foreign merchants. Our limits do not allow us to enter into details on the subject, and our plan aims only at giving broad outside views of the life of the merchants of the Middle Ages.

Let us introduce here an illustration of the ships in which the commerce was conducted. Perhaps the only illustration to be derived from the MS. illuminations of the thirteenth century is one in the Roll of St. Guthlac, which is early in the century, and gives a large and clear picture of St. Guthlac in a ship with a single mast and sail, steered by a paddle consisting of a pole with a short cross handle at the top, like the poles with which barges are still punted along, and expanding at bottom into a short spade-like blade. Some of the seals of this century also give rude representations of ships: one of H. de Neville gives a perfectly crescent-shaped hull with a single mast supported by two stays; that of Hugo de Burgh has a very high prow and stern, which reminds us of the build of modern *prahus*. Another, of the town of Monmouth, has a more artistic representation of a ship of similar shape, but the high prow and stern are both ornamented with animals' heads, like that of the ship of William the Conqueror. The Psalter of Queen Mary, which is of early fourteenth-century date, gives an illustration of the building of Noah's ark, which is a ship of the shape found in the Bayeux tapestry, with a sort of house within it. The illustration, Fig. 2, we give from the MS. Add. 3983, f. 6., also executed early in the fourteenth century, and though rude it is valuable as one of the earliest examples of a ship with a rudder of the modern construction; it also clearly indicates the fact that these early vessels used oars as well as sails. The usual mode of steering previous to, and for some time subsequent to, this time was with a large broad oar at the ship's counter, worked in a noose of rope (a *gummet*) or through a hole in a piece of wood attached to the vessel's side. The first mode will be found illustrated in the Add. MS. 24169, at f. 30, and the second at f. 5 in the same MS. We must notice that the men of this period were not insensible to the value of a means of propelling a vessel independently of the wind; and employed human muscle as their motive power. Some of the great trading cities of the Mediterranean used great galleys worked by oars, not only for warfare, but for commercial purposes: *e.g.*, in 1409 A.D., King Henry granted to the merchants of Venice permission to bring their carracks, galleys, and other vessels, laden with merchandise, to pass over to Flanders, return and sell their cargoes without impediment, and sail again with English merchandise and go back to their own country.

A very curious and interesting MS., recently acquired by the British Museum, which appears to be of Genoese Art, and of date about A.D. 1420, enables us to give a

valuable illustration of our subject (Fig. 4). It occupies the whole page of the MS.; we have only given the lower half, of the size of the original. It appears to represent the siege of Tripoli. The city is in the upper part of the page; our cut represents the harbour and a suburb of the town. It is clearly indicated that it is low water, and the high-water mark is shown in the drawing by a different colour. Moreover, a timber pier will be noticed, stretching out between high and low-water mark, and a boat left high and dry by the receding tide. In the harbour are ships of various kinds, and especially several of the galleys of which we have spoken. The war-galley may be found fully illustrated in Witsen's "Sheep's Bow," p. 186.

The same MS., in the lower margin of folio 9 *verso*, has an exceedingly interesting picture of a whaling scene, which we are very glad to introduce as a further illustration of the commerce and shipping of this early period (Fig. 3). It will be seen that the whale has been killed, and the successful adventurers are "cutting out" the blubber very much after the modern fashion.

CONTEMPORARY EFFIGIES

OR QUEEN ELIZABETH AND HER SUCCESSORS.

THE amount of money we are now annually spending, and most wisely spending, in purchasing for the national museums examples of ancient, as well as of contemporary, Art, is already so considerable, that it provokes a caustic inquiry why any objects of this character, of actual historic value, should be left a prey, if not to the moles and the bats, at least to darkness and oblivion. There is one interesting group of productions of this kind which we are anxious to introduce to the notice, or to recall to the memory, of the public.

The ancient custom of the lying in state of sovereign princes and great nobles arose, there is good reason to believe, from the desire to show to the public that no foul play had occasioned death. As social habits became more civilised, and less truthful, the inconvenience that occasionally attended the exhibition of the actual mortal remains led to the substitution of waxen effigies, formed, as far as the Art of the day would allow, to present the portraiture of the illustrious defuncts. These effigies were displayed on the bed, attired in the garments, of the deceased, were occasionally borne in the funeral, and were, in the case of a long series of English sovereigns, deposited, after performance of the funeral rites, in one of the chapels or galleries of Westminster Abbey. A certain number of these effigies are still in existence. Their features may be regarded as valuable contemporary evidence as to the personal appearance of the personages represented. And their attire, rich with all the splendour, and marked with all the fleeting peculiarities of the fashion, of their respective days, affords positive and unquestionable evidence as to historic costume.

King Charles II. is the first of the English kings who is thus commemorated. His long hair descends to his shoulders, not in the curled locks which we associate with the memory of Louis Quatorze, but in a thick brown bush, rougher even than the unbrushed wigs that some ladies nowadays think becoming. For obvious reasons his successor is not here represented. But the two children of the dethroned Stuart are there, and the Dutch husband of the elder daughter; and, elder and greater than any of the group, the stately form, rich attire, and noble features of Elizabeth. We turn back to a stirring page of English

history in gazing upon the waxen portrait of the great Tudor Queen.

With these crowned effigies are to be found a few others, members of some of those proud dual houses that strove to distinguish themselves from lesser mortals in death no less than in life. Our interest in a son of the Duke of Buckingham is now small; none the less is the verification of his costume to be regarded as important. The ponderous coronet, for example, on the brow of the youthful figure, differs very considerably from the present form of either the ducal or the marquis's coronet, which we are apt to consider as old as the titles themselves.

With these figures, perfect in form and in attire, so far as they can be judged while under the present thick veil of dust that covers them, notwithstanding their protection by glass, are other and yet older relics, padlocked in a dark cupboard, and known by the disrespectful name of the "ragged regiment." These are wooden figures, some of them jointed like dolls, the use of which preceded that of the waxen images in the mortuary pomp of earlier sovereigns. The most interesting of these is a figure, said to represent Katherine, the Queen of King Henry V., in which the form is boldly and characteristically dressed, though the features are unfortunately damaged. As illustrating the wood-carving of the period, and as a companion to the sadly mutilated wooden effigy of the hero of Agincourt, on his tomb in the Abbey, this figure is one of very great value to the archaeologist.

The series of effigies closes with one, startling in its life-like vigour, which has been the occasion of the withdrawal of the whole collection from public notice. It is that of Lord Nelson of the Nile, so true in its presentation that Lady Hamilton, when she saw it, at once fainted away. The presence of Nelson's image is accounted for as follows.

The royal and other effigies which, now placed in a gallery or loft over the Isip Chapel in Westminster Abbey, can only be seen by the permission of the Dean, were formerly exhibited to the public on the payment of half-a-crown each visitor. On the death of Lord Nelson, who was interred in St. Paul's, the immense popularity of that hero drew away the visitors from the Abbey to the Cathedral. On this, the choristers of the Abbey, to whom the half-crowns fell as perquisites, had the effigy of Nelson made at their own expense, and then placarded the town with the announcement of the new attraction to the Abbey. Scandal arose at this extremely commercial way of accounting naval glory, and the exhibition was closed in consequence. The venerable dust to which we referred, has, therefore, been collecting since the date of the death of Nelson.

We plead for the restoration of these ancient effigies to the light of day and to the view of the people. Admitting that the Abbey is not the proper scene for a self-supporting, or even for an artistic, exhibition, it yet does not follow that such a remarkable series of contemporary portraits should be withdrawn from public gaze. If no appropriate place can be found within the precincts for the establishment of a small museum of antiquities, Kensington has a claim. Already are there at Kensington representations of famous shrines; that of St. Sibald, at Nuremberg, coeval with the tomb of Henry VII., the copy of that monarch's effigy, his bust in bronze, by Torrigiano, and other memorials of like interest. To these, the effigies of Queen Elizabeth and her successors might be, not inappropriately, added. The directors of the Art-museum would know how to do meet honour to such venerable guests. Any way, whether Westminster or Kensington find them an appropriate home, we reclaim our historic effigies for the public.

In the roof loft are to be found models in plaster of several of the sculptures in the Abbey, and the original sketch, by Roubiliac, in terracotta, of the famous "Nightingale" monument. We believe that the Chapter have taken into consideration the propriety of the removal of these relics to a more accessible place. It is certainly much to be desired that this should be done.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XXIII.—WILLIAM QUILLER ORCHARDSON, A.R.A.



ORTUNE, or circumstance, or whatever it may be which raises men to distinction, is most arbitrary in its working. The process whereby some reach the point to which all in a degree aspire is often long, laborious, and painful; while others attain the summit by a comparatively quick and almost involuntary effort. The remark, however, applies less to some classes of individuals than to others: the painter, for example, may find himself a "man of mark" earlier in life than he expected according to the usual order of things; but if he does, he has earned his position by cultivating his talents with more than ordinary diligence, and has then employed them in a way which has drawn forth and secured the approbation of his fellows. Yet is it not given to all men of genius to gain the crown of victory; from some cause or other they fail to win popular applause, are neglected, and pass away from the scene of busy life as unheeded and as little missed as if they had never existed; or, at least, with the solitary hope, to shed a ray of light on their last dark moments, that after death the world may possibly discover that "a great man has fallen in Israel." Mr. Orchardson has been but a comparatively very short time among us, and yet has gained entrance into the ranks of the Royal Academy, and not without meriting the position he has attained. He is one of several artists, lately noticed in this series, whom Scotland has sent southwards to win their laurels in the great

metropolis of the kingdom. It is a wide field, full of aspirants for fame and honour, in which few only out of the multitude reach the eminence desired, if not hoped for, by all.

The early life of most painters presents great similarity of feature, rarely presenting any episode that is not common to all, though it may appear under different aspects. When a boy shows a talent for Art, and an earnest wish to follow it as a profession, he has sometimes to begin the battle of life quite in his young days; to overcome, perhaps, the prejudices of friends and parents resolutely bent on another career for him. They regard Art as a precarious calling at the best, and so it often turns out; they cannot understand the workings and impulses of genius in the youthful mind, and are slow to believe that such feelings can bring forth any fruits but those of bitter disappointment, the issue, possibly, of years of labour and misspent energy—years that cannot be recalled to qualify for any other pursuit. Plied with such arguments, it requires no small amount of self-reliance to prevail against them, and many an artist very probably now lives to regret he had not allowed them to exercise due weight over his own judgment; and to acknowledge that, so far as worldly advantages are concerned, he has mistaken his calling. Yet, on the other hand, we have abundant evidence that nature, in her first impulses, was asserting her right; that the boy was born to be a painter, or a sculptor, or, it may be, a mathematician, or some other man of science; and that those youthful feelings were the germs of a mental character which, cultivated and matured, raised its possessor far above his fellows and gave him a name "honourable among the sons of men." Giotto, the shepherd-boy, sketching his father's sheep on a slab of rock; Watt watching the steam escaping from the mouth of a tea-kettle; Columbus examining the drift-wood and other objects floating from the confines of a new world; Reynolds drawing during the hours of school-time when he should have been otherwise engaged, and extorting from his angry father the rebuke, written on one of those juvenile performances, "Done by Joshua out of pure idle-



Drawn by W. J. Allen.]

TALBOT AND THE COUNTESS OF AUVERGNE.

[Engraved by C. M. Jenkins.

ness,"—these and a thousand other instances that might be cited, prove the child is born to work out his destiny, whatever opposition he may meet with ere the object be accomplished.

WILLIAM QUILLER ORCHARDSON was born in Edinburgh in 1835. He received his earliest training in Art in the school which has done such good service north of the Tweed—the Trustees' Academy in Edinburgh; an institution that justly merits to be called the nursery of modern Scottish painters. We have scarcely any record of his doings in Scotland, and he says that he "did nothing;" we know, however, that he exhibited some portraits in the Scottish Academy in 1861, which were favourably noticed at the time in our columns. Two years after-

wards he came up to London, and in the exhibition of the Royal Academy of the same year his name was appended to two pictures, one bearing the title of 'An old English Song,' the other, though simply called 'Portraits,' was, in fact, a large composition of three life-size, full-length figures—three young ladies—a work which we spoke of at the time as "greatly to be recommended for simple truth of nature, guileless of ostentation." In the spring of the following year he exhibited at the British Institution a figure of 'Peggy,' from Allan Ramsay's "Gentle Shepherd;" and at the Royal Academy another Scottish subject, entitled 'Flowers o' the Forest,' suggested by a line from an old ballad—

"I've heard the lassies liting at our ewe-milking."

a group of young Scottish peasant-girls tripping blithely over a heathy Highland moor: the composition shows life and spirit, is prettily arranged, and the colouring is bright and harmonious. Mr. Wallis, proprietor of what is known as the "Winter Gallery," had this same year repeated an offer, made and carried out in 1863, to give the respective sums of £100 and £50, as prizes for the two best pictures sent to the gallery. The larger of these—the award being determined by a council of artists of established repute and duly qualified amateurs—fell to Mr. Orchardson's 'Challenge,' which formed one of the great attractions of the year's exhibition. The challenge is borne by a mincing Cavalier to a sturdy Roundhead, at whose side stands a Puritan minister, evidently a man not accustomed to fight with any but spiritual weapons; for he is endeavouring to persuade his co-religionist to decline the document which the cavalier, with a low bow and a humorous expression of face, presents to him on the point of a sword: it is a challenge to mortal combat, for the paper is tied with a piece of black ribbon. The bearer seems as if, like too many of those who followed the fortunes, or misfortunes, of the royal house of Stuart, he had been stripped of all his worldly possessions, assuming he ever had any; for his raiment is of the "lack-lustrous" description, a shabby suit of faded primrose satin, that in its younger days must have been very brilliant, and had probably done its wearer good service in the eyes of the royalist belles of

the period. This capital and most humorous picture was greatly admired in the Paris International Exhibition.

In the whole range of Shakspeare's characters there is, possibly, not one which so thoroughly tests the powers of the actor on the stage, or the painter in his studio, as Hamlet. Viewing it in its general aspect, and not under any special situation in which the dramatist brings him forward in the play, his character, says Hazlitt, "is not marked by strength of will or of passion, but by refinement of thought and sentiment. Hamlet is as little of the hero as a man can well be, but he is a young and princely novice, full of high enthusiasm and quick sensibility—the sport of circumstances, questioning with fortune, and refining on his own feelings, and forced from the actual bias of his disposition by the strangeness of his situation. He seems incapable of deliberate action, and is only hurried into extremities on the spur of the occasion, when he has no time to reflect. . . . At other times, when he is most bound to act, he remains puzzled, undecided, and sceptical; dallies with his purposes till the occasion is lost, and finds out some pretence to relapse into indolence and thoughtfulness again. For this reason he refuses to kill the king when he is at prayers; and by a refinement in malice, which is in truth only an excuse for his own want of resolution, defers his revenge to a more fatal opportunity." But it is not so much in his real character that the painter finds the greatest difficulty, as when



Drawn by W. J. Allen.]

PRINCE HENRY, POLIX, AND FALSTAFF.

[Engraved by C. M. Jenkins.

attempting to represent him in one of his fits of assumed madness; such, for example as the scene in which Ophelia returns some presents Hamlet had made her, and which he denies having given:—

Ophelia. My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you now receive them.

Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.

Hamlet, Act iii., Scene i.

This was the subject of a large picture exhibited by Mr. Orchardson at the Academy, in 1865, under the title of 'Hamlet and Ophelia.' It is no disparagement of the young artist's talent—he was then scarcely thirty years of age—to say that the Hamlet does not come up to our ideal of the Hamlet of Shakspeare in his self-assumed mental distraction: yet the general treatment of the whole work is masterly, and all is painted with great decision of touch. The colour of the tapestry before which the figures stand gives richness to what would otherwise be a picture of low tone.

Another Shakspeare subject, but one altogether of a different kind, was contributed to Mr. Wallis's Winter Exhibition of the same year, held then in the Suffolk Street Gallery: this was 'Christopher Sly,' which most of our readers, it may be pre-

sumed, will remember was engraved in the *Art-Journal* for 1867 as one of our large plates. The remarks then made upon the picture render unnecessary any further comment, except to say, though it almost amounts to repetition, that the picture is one of the most successful readings of Shakspeare's humour ever placed on canvas.

'The Story of a Life' was Mr. Orchardson's only contribution to the Academy Exhibition of 1866. Unattractive to those who look for brilliant colouring as an essential quality of Art, for in this the picture seemed to us more than usually deficient, the composition is in itself striking and meritorious; while it reads a lesson that ought not to be lost sight of in days when a religious sentimentalism, to use a least objectionable term, is leading so many into paths which it would be better to avoid. The scene lies in the interior of a convent, where a nun with a pale and saddened countenance appears to excite the sympathy of a number of young novitiates by the story of her life. Whatever the tale may be, whether of blighted love or of past transgression, her face bears no impress that convent-life brings peace to the weary heart: the very idea of such a possibility is a delusion.

Visitors whose plan on entering a gallery of pictures—and it is adopted by many, at least so far as the first room is concerned—is to "begin at the beginning," would have noticed among the

earliest pictures in the Academy Exhibition of 1867, Mr. Orchardson's 'TALBOT AND THE COUNTESS OF AUVERGNE,' which forms one of our engraved examples of this painter. The scene, which is taken from the second act of the first part of Shakspeare's *Henry VI.*, may be thus briefly described. The Countess has invited Lord Talbot, the great leader of the English in the wars against Joan of Arc, to her castle of Auvergne, in the hope of making him prisoner by the stratagem. On his appearance alone, as she thinks, she pretends to disbelieve his identity, and derides him as

"A child, a silly dwarf:
It cannot be this weak and writhled shrimp
Should strike such terror to his enemies,"

and tells him, if he really be Talbot, that he is her prisoner. After some humorous *badinage* about himself, Talbot suddenly blows a horn, and a body of troops that had secretly accompanied him, burst through the doorway into the room, and confront the Countess, their commander exclaiming,

"How say you, madam, are you now persuaded
That Talbot is but shadow of himself?"

This is the point of the composition, which, pictorially, is scanty of material; the large space of canvas left almost empty,

unquestionably impoverishes the picture; the more so when, as here, it occurs in the centre; there is nothing to connect the two groups, if such a term may be used, and the eye is forced to turn from one to the other to get at the meaning of what is before it. The change of feeling in the Countess, caused by the unexpected vision before her, is well expressed in her attitude and action, while Talbot's dwarfish figure stands out with a boldness of deportment the result of natural courage and a consciousness of the power behind to relieve him from all danger. An excellent portrait, 'Mrs. Pettie,' wife of Mr. J. Pettie, A.R.A., was also exhibited by Mr. Orchardson with the picture just noticed. To the Winter Exhibition of that year he contributed a work, truthful in detail, and spirited in general treatment, entitled 'Choosing a Weapon.'

In January, 1868, Mr. Orchardson was elected an Associate of the Academy, only four years after he had come to London, thus gaining at an early date a prize won by most artists only after a long term of probation. He exhibited that year at the Academy, besides a portrait of Mrs. Birket Foster, a picture whose title was supplied by a quotation from Shakspeare, but to which, by way of identification, we give the name of 'PRINCE HENRY, POINS, AND



Drawn by W. J. Allen.]

THE SALUTATION.

[Engraved by C. M. Jenkins.

FALSTAFF,' for they are the persons represented in the scene, as found in *King Henry IV.* The passage is as follows:—

Poins. Sir John, I prythee, leave the prince and me alone; I will lay him down such reasons for this adventure that he shall go.
Falstaff. Well, may'st thou have the spirit of persuasion, and he the ears of profiting. . . . Farewell; thou shalt find me in Eastcheap.
Prince Henry. Farewell, thou latter spring! Farewell, All-hallow's summer!

King Henry IV., (Part I.), Act I., Scene 2.

This picture we have engraved as one of our illustrations: it shows us the broad back of the doughty Sir John as he disappears behind the heavy tapestry of the half-furnished apartment of royalty, while his two companions survey him with an attitude and expression ridiculously humorous. The composition has but little in it, yet its meagreness receives some compensation in the manner in which the trio of figures are put on the canvas.

'The Duke's Ante-chamber,' the only picture exhibited last year at the Royal Academy by Mr. Orchardson, is, as was stated in our notice of the Royal Academy at the time, "the greatest work the artist has yet produced." Everywhere it abounds with character, each figure in itself is an admirable study; unquestionably the work has done much to advance the reputation of the painter in public opinion. A smaller picture, 'The Virtuoso,' exhibited last year at the Glasgow Institute, attracted much attention: it re-

presents a thin, lack-lustre antiquary of the olden time, in a chamber with a curtainless bed, eagerly poring over a manuscript he has rummaged out of an ancient chest.

There is a picture—'THE SALUTATION,' engraved on this page—to which no allusion has yet been made: it is one that has never been exhibited. The story is explicit enough, requiring no description; but what a revelation for the high-ruffled duenna, or perhaps, the young lady's mother! That stolen kiss will certainly not prove one of peace in the household; the face of the ancient dame portends a storm. Those heavy hangings in old mansions must often have been very inconvenient, noiselessly admitting intruders when they were not wanted. This picture, besides being excellently well painted, has the merit of being fuller in subject than Mr. Orchardson's works are in general. With talent far above many artists of good position, he has only to get rid of a certain mannerism of working, to give us now and then something in exchange for slashed doublets, peaked shoes, and their accompaniments of costume; to fill in his canvases with more accessories of some kind or other to relieve their barrenness; and he will then find his reward in a much larger range of admirers than that he has already, and most deservedly, drawn around him.

JAMES DAFFORNE.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF JOHN CROSSLEY, ESQ., HALIFAX.

THE LAST OF ENGLAND.

F. Madox Brown, Painter. H. Bourne, Engraver.

THE works of Mr. Madox Brown are but little known beyond that comparatively limited circle, the Art-world; this, however, includes the artists' patrons as well as the painters themselves, and of course must be added to both, the Art-critics. It is many years since we remember to have seen a picture by him at the Royal Academy or elsewhere; in fact, he is now altogether unknown in our picture-galleries, though held in high esteem, and deservedly so, by competent judges and connoisseurs, who can see even in what is called "Pre-Raphaelism" of a certain order much to admire.

But though absenting himself from our public galleries, the artist, and also the owners of his pictures, have afforded the world an opportunity of seeing what he has produced. To the International Exhibition of 1862 the present owner of the picture here engraved lent it: Mr. Leathart lent 'King Lear,' and Mr. Rae contributed 'An English Autumn Afternoon.' In 1865 Mr. Brown opened an exhibition of his own pictures at the Egyptian Hall, Piccadilly, and those who were wise enough to visit it could scarcely fail of being impressed by what they saw. Here were hung many of his principal pictures, two out of the three just mentioned, his 'Chaucer reading at the Court of Edward III.,' 'Jesus washing the Feet of Peter,' 'William the Conqueror,' 'Wickliff reading his Translation of the Bible to John of Gaunt,' 'Manfred on the Jungfrau,' 'The Death of St. Oswald,' and many others. But perhaps the most remarkable picture was one simply called 'Work,' so full of material, wrought out with great and varied power of execution, that it would occupy a very large space to give to it adequate description and comment.

Whatever diversity of opinion may prevail among critics as to the merits or demerits of his style and usual treatment, there can be none in recognising the artist as a man of original genius, showing high development of thought; a hard worker, following no leader, and indefatigable in research towards the attainment of accuracy. His pictures are as far removed from all prettiness as it is possible for a work of Art to be, and therefore are most unlikely to catch, and retain, the eye of the general public; but they are works to be studied, and the lessons they teach, as examples of painting, are such as cannot be lost on an unprejudiced mind.

So difficult is it to meet with any one of the artist's works, that we feel under special obligations to Mr. Crossley, the owner of 'The Last of England,' for his permission to engrave it. The picture is one remarkably free from the peculiarities of treatment characteristic of Mr. Brown's usual style: nowhere is recognisable any tendency to Pre-Raphaelism. The scene is—so far as one can judge of the form of the vessel, which is not very intelligible—the stern of an emigrant ship, where are seated a man and his wife—the latter holding an infant in her lap—whose thoughts and sight are intently fixed on the white cliffs of England, as they are gradually receding from vision. The interest of the composition is absorbed by these two most expressive figures, so touching in sentiment, and so forcibly put on the canvas.

THE RUSSIAN INDUSTRIAL EXHIBITION.

In our last article on this Exhibition, we gave a brief account of the glass and porcelain exhibited, and were obliged to speak of them in not very laudable terms. Except in the enamelled glass and a few pieces of porcelain exhibited by the Imperial Manufactory, we found but little originality in design and little excellence in execution. The department now noticed, that of the gold and silver work, we must speak of in a very different tone. It is really a native industry, peculiar and beautiful so far as the national tradition has been preserved, and always excellent in execution. The "Orthodox Church" has certainly rendered a great service to Russian Art, by keeping alive the ancient tradition, and at the same time allowing her artists considerable liberty within the limits of the style prescribed. In the Russian churches of the present day, as in the Roman Catholic churches of the Middle Ages, the sacred vessels are all of the same style, but present great variety, both of form and ornamentation. It is refreshing to turn from the feeble imitations of French and Italian objects d'Art to these genuine products of native Art.

The principal exhibitors in this department are Mr. Sazikoff, of Petersburg, already well known in France and England, by his works in the International Exhibition of 1867, and Mr. Obstchenikoff, of Moscow, who is less known but scarcely less deserving. The objects exhibited by these two manufacturers are not very numerous, but are so varied and well-chosen, that a careful examination of them gives a fair idea of what Russia is capable of producing in gold and silver work.

The "Images," as they are technically termed, deserve to be first mentioned. These are representations of the Virgin and Child, or of one of the popular saints, in highly-glazed oil-colours, set in a gold ground whereon is engraved so-called Byzantine ornament; and round which runs a gold border. With the pictures—the best of these might be copies, by Carlo Dolci, of old Byzantine pictures—we have here nothing to do; it is of the gold ground and border we wish to speak. On the gold ground, a sheet of *vermeille*, is engraved for the most part exquisite ornamentation; on the border is ornamentation in the same style, but generally raised or in enamel. In some specimens the drapery is in *vermeille repoussé* or in enamel, in which case the faces and hands are painted on an underlying panel of wood. The designs and execution are admirable, and the enamelling is generally, though not always, introduced into the ornamentation with great taste; sometimes the use of a peculiar greenish shade of gilding mars the effect. The production of these "Images" is an important branch of industry, for in Russia every house contains one or more figures of some sort, and in the houses of the upper classes they are generally of the kind above described. In the same style and workmanship are several drinking-cups, some for sacramental purposes and others for ordinary use. They are peculiar, but of rare beauty; in some of them enamelling is supplied with great taste.

In the same kind of work are also some elaborate book-covers, a little heavy perhaps in design, but in good taste, and of excellent workmanship; Mr. Obstchenikoff here surpasses Mr. Sazikoff. Still more remarkable in respect of execution is a *coupe* in *repoussé* work exhibited by Mr. Sazikoff, an enlarged copy of a well-known work by Benvenuto Cellini, by a workman called Loscutoff. It is a most dexterous and faithful rendering of the original, and is free from that sharpness and hardness which spoil so many modern works of this kind. Less remarkable, but also deserving of notice, are two tankards in *repoussé* work, exhibited by Mr. Sazikoff, and a large vessel of tankard form by Mr. Obstchenikoff. We mention these on account of their admirable execution, for the design and form are of the traditional kind, but the Russian workman is, it seems, by no means deficient in originality. In proof of this Mr. Postnikoff, of Moscow, exhibits four tankards

with *repoussé* work representing well-known scenes from Russian history, executed without models by common workmen. A glance suffices to show that they have been made by men who never learned the first elements of drawing; but they are executed with spirit, and in one of them, at least, the figures are well grouped. The form also of these tankards—close imitations or copies of old vessels—is well-chosen. Other objects exhibited by Mr. Postnikoff, "Images" and ecclesiastical vessels, also deserve mention, but the general effect of the whole is marred by the presence of a pretentious "piece" in egregiously bad taste. To what use it may be put is not quite clear; but it is evidently intended to represent a cavern surmounted by a huge cross. If the maker—we cannot call him an artist—has ever seen rocks, it must have been in the pictures of the fifteenth century. This is by no means a solitary instance in the present exhibition of the same case containing things of great beauty, and objects remarkable for their bad taste and vulgarity. It must be admitted, however, that some of the articles which display singularly bad taste, show at the same time singularly dexterous workmanship. Of these the most conspicuous are numismatic baskets of silver, in which the representation of a table-napkin is introduced. The table-napkins as bits of imitation are perfect, and call forth the unqualified admiration of that numerous section of the public who have not yet learned to distinguish between dexterous imitation and good taste. Some imitations of muffins, which have, alas! also found admirers, are, if possible, still more objectionable. They are an unintentional—and on that account all the more telling—satire on slavish realistic imitation.

Some cups and tankards are exhibited, which are partly in *vermeille* and partly in plain silver. The result is not successful. In a few of them a disagreeable effect is produced by the gilt being partly reflected in the pure silver.

Besides these objects, in which the Art is of a purely ornamental kind, Mr. Sazikoff exhibits several statuettes in silver. They differ considerably in merit: a horse, which is generally very much admired, is good, but somewhat stiff in the fore-legs. A guardsman, in full uniform, holding a standard, is well executed; but when the human figure is represented nude, the weakness of the artist becomes painfully apparent.

The contribution of Mr. Comenoff, of Moscow, is small, but one of the most interesting in this department. The articles are of silver ornamented with a peculiar kind of niello work. The forms and ornamentation, for the most part ancient and rational, are very beautiful; the only fault we have to notice is, that there is but little variety in the ornamentation.

The plated ware is for the most part poor, and in some of the more pretentious pieces positively bad. The large church candelabra are heavy in design, and the bad plating and absence of engraving and frosting give them a tawdry look.

Of the smaller articles in gold and silver—brooches, bracelets, &c.—there is but little to be said. The workmanship is good, but they are for the most part heavy and in bad taste. In some of them, as in those of Mr. Fulda, of Moscow, the principal aim of the artist seems to have been to place upon a given space the greatest possible number of precious stones; often with utter disregard to the first principles of ornamentation. "We must make for the public and not for ourselves," is the oft-repeated defence of the exhibitors. That such articles should find purchasers seems to prove that the Russians still retain to some extent the barbaric love of glitter. We must add, however, in justice to the aristocracy, which in Russia means the cultivated classes, that they are no longer the chief purchasers of *objets de luxe*. They have been, for the present at least, so impoverished by the emancipation of the serfs, that the manufacturers of such articles look for purchasers rather among the rich industrial and commercial classes, in whose eyes costliness generally finds more favour than good taste. The designers naturally follow





rather than lead the taste of the buyers, and make what they consider is likely to sell. Mr. Mellin, of Helsingfors, forms, however, an honourable exception to his class. He has reproduced, with remarkable success, in brooches and bracelets, the old Scandinavian forms and ornamentation. Nearly all of the articles he exhibits are faithful copies or imitations of first-rate workmanship, of old pieces of jewellery preserved in the Museum in Copenhagen, with most of which those who have studied Professor Worsaae's admirable work will be familiar. The large number of these articles already marked "sold," prove that the bad taste alluded to is happily not universal. Mr. Bolin proves by his contribution, which, from the great value of the articles exhibited, forms one of the chief centres of attraction in the exhibition, that great costliness may be united with exquisite taste.

The chief exhibit of articles in bronze is that of Mr. Chopin, which contains a large number of chandeliers, lamps, clocks, &c. They show good workmanship but little originality of design. Mr. Chopin has the honour of having been the first to use the galvano-plastic process of gilding invented by Professor Jacobi, and exhibits the first object gilded by that process. It is a small statuette of Victory. Though now nearly thirty years old, it will bear comparison with any of the surrounding articles. Evidently little progress has since been made in the Art. In the various objects exhibited by Mr. Chopin, the modelling is very unequal; in some it is good, but in others most defective. In a large table ornament, for instance, the four female figures representing the four Seasons, are below criticism. In contrast to these are numerous statuette, bearing the name of M. Laneray, executed with great spirit. Very good and spirited are also some groups of children and animals exhibited by Mr. Cokoloff, of Petersburg. Unfortunately, the chaser has spoiled them by over-finish: in more than one group he has attempted to give the texture of the skin! Mr. Morand exhibits some very good chandeliers, and a large number of drawings, which show considerable originality. The church candelabra in bronze gilt, exhibited by Mr. Cokoloff, of Moscow, present an agreeable contrast to those in plated ware already referred to.

We pass now to the furniture and wood-carving, of which there are some excellent specimens in the present exhibition. In the year 1721, shortly after the founding of St. Petersburg, Peter the Great established near his new capital a small village, called Okhta, and placed in it a number of ship-builders, by means of whom he hoped to create a fleet. Down to the present day the village has retained its original character; the inhabitants are in great part workers in wood. The excellence of their work is shown by several articles exhibited, but especially by an "Iconostase"—the partition which in Russian churches separates the body of the church from the *sanctum sanctorum* in which the altar stands—executed by an artisan called Leontieff. A model of an *Iconostase* in the same style, exhibited by Mr. Schrader, is also good. Of furniture in the Russian style, by far the best are the various articles designed by Professor Monighetti. Though an Italian by birth, he has thoroughly imbibed the spirit of the Russian style, and shows how it may be applied to domestic, as well as ecclesiastical purposes. For drawing-room furniture it is too heavy and sombre, but is admirably adapted to the dining-room and library. A writing table and chair, exhibited by Shutoff, are very fine, but show traces of that unfortunate tendency, to which we have above alluded, of confounding imitation and decoration; on the back part of the seat is carved a pair of gloves, which look as if they had been carelessly thrown down! Mr. Wunsch exhibits some chairs of very beautiful design. Mr. Stange exhibits good furniture in the French style, chiefly Louis Seize; unfortunately, in some of the pieces singularly bad taste is shown in the blending of the colours. Some Gothic furniture exhibited by Ludloff, of Riga, is very good both in design and execution.

The general conclusion which we draw from our examination of the above departments is the same as that stated at the close of our last article: what the Russian workman requires is artistic training. The Russians have shown as yet no great fertility of imagination, but they undoubtedly possess a certain manual dexterity which, if aided by technical and artistic education, might produce really good work. Their wonderful power of naturalistic imitation requires only to be guided by truer principles of taste. In the Ecole de la Bourse and the Stroganoff school a commencement has fortunately been made in the right direction, and the first-fruits are already appearing, for some of the drawings exhibited are very good. The flower-painting of Miss Asykhoff, for instance, is remarkable for its truth and delicacy. A number of artists of this kind would soon raise the standard of Art-manufacture. But time is required for the influence of such institutions to be felt. Meanwhile, we heartily wish them God speed!

D. MACKENZIE WALLACE, M.A.

PAINTINGS BY CAVALIERE VERTUNNI OF NAPLES.

THIS accomplished artist, who, although little known in England, is of established renown in Rome, where he holds foremost rank as a landscape-painter, has recently exhibited several of his works at the Egyptian Hall. They are of great merit; in some respects, indeed, of excellence unsurpassed by any painter of any school. Broad, bold, powerful, masterly in execution, manifesting great freedom of touch, yet by no means slovenly; carefully studied from nature, and aided by all the appliances of Art, these pictures may be accepted as models of what is termed "free handling;" they are so obviously the productions of a great painter; that one does not wonder at his obtaining a first place among the modern artists of Italy. Until within a comparatively recent period Italian Art has been very limited in its claims upon the approval of other nations of Europe; the leading men have been, for the most part, strangers; the mantles of many prophets have not fallen on native successors, and all the Art-glories of Italy have been of the past. Within the last few years, however, its painters have been asserting and claiming their rights; from time to time they give evidence of a new birth, and ere long Italy will take its proper rank among the other states of Europe. Signor Vertunni comes at a good time to justify so natural a prophecy. Other Italian artists "show" at the gallery in New Bond Street. We trust they will receive such encouragement in England as may lead to introductions still more numerous and yet more important.

The pictures exhibited by Signor Vertunni only number six, but they are large. These are their titles:—"Daybreak, near Capo Mesino;" "Torrent, near the Waterfall of Terni;" "Roma Vecchia, ruins of an old Roman Villa;" "Pine-tree Forest near Ostia;" "Sea-shore of Porto d'Anzio, between Civita Vecchia and Ostia;" "The Castle della Pietra, in the Marshes of Siena."

In the same room may be seen a series of marble medallions, the works of Miss MARGARET FOLEY, an American sculptor, resident at Rome. They are of very great excellence; bold, yet refined; manifesting much skill in execution, but modelled with exceeding delicacy and power, and with an amount of knowledge and judgment not often seen in productions of the class. A head of Jeremiah the prophet will justify

high praise; it is a grand conception: so also is that of Joshua. The artist has had lofty aims, and has reached them. These are, however, creations of fancy; not so with her portraits of Longfellow and a girl of Capri; imagination may have helped her in the latter, but she was limited to stern truth in delineating the features of the great poet of America. It is a striking likeness, admirably wrought. The thoughtful brow, the earnest mouth, the whole expression, indeed, is as perfect as a profile in marble can be; while regarded merely as a work of Art, few efforts in modern sculpture have surpassed it. The lady is, we know, regarded with great respect in the United States, where she has received merited homage. She is as yet but little known in England, but she is destined to achieve greatness here also.

It was, therefore, an exhibition of no ordinary interest and value that graced our London season; one that was, moreover, a novelty in the long list of collections of modern Art that have distinguished the spring and summer of 1870.

SILVER IN GREAT BRITAIN.

SILVER was probably not discovered until long after gold, and was apparently preceded by both copper and tin, as it is rarely, if ever, found in tumuli of the bronze age. The Hebrew word for silver has exactly the signification of the modern French word *argent*, or money. Abraham, as we read in Holy Writ, bought the field of Ephron for 400 shekels of silver. M. Faucher is of opinion, that originally silver in some countries was worth quite as much as gold. In the fifth century B.C., gold was only worth six times as much as silver, and in some Egyptian laws, we find the relative value of the two metals at two and a half to one.

Silver is said to have been introduced into Attica by Erichthonius, circa B.C. 1487. In the ancient world it was the peculiar production of Europe. Herodotus mentions no silver mines in Asia, though gold was plentiful there. Mount Pangæus in Thrace, and Mount Laurium, were the most productive. The latter is described by Xenophon. Phidon, King of Ægina (B.C. 869), is said to have first coined silver money from the metal obtained from the latter mines. In Strabo's time these were completely worked out, though the improved state of metallurgy allowed a profit to be obtained by remelting the old slag which had been imperfectly freed from the precious metal. Polybius describes the silver mines near New Carthage as of great extent, and employing 40,000 miners. No silver mines are mentioned by any old writer as ever discovered in Italy. Respecting the early Spanish mines, Mr. C. W. King ("Hist. of Precious Stones and Metals," p. 121) says that the woods clothing the mountains were burnt off by an accidental fire (whence called *Pyrenea*), and the silver ore near the surface was melted and flowed out in streams. This the Phœnician traders obtained for a trifle from the ignorant natives, but after a time they worked the mines themselves. Pliny notices the separation of the silver from the lead in the same melting at different temperatures: this is one of the chief features of Pattinson's process. Theophrastus says that *minium* (sulphuret of mercury), the vermilion of painting, was eighty years before his time discovered by Callias, an Athenian, in a silver mine at

Ephesus. The quicksilver mine, *miniaria*, is the source of the Italian *miniera*, and of our *mine*. The *stibium* met with in silver mines (our sulphuret, and oxide of antimony) is the *kohl* of an Oriental lady's toilette.

The Romans adopted a silver currency 269 B.C. At first, the standard of purity was very high. Under Vespasian the alloy was one eighth, under Severus one half, and after that *denarii* were alloyed to a great extent. At the time of Gallienus, the silver currency was replaced by *billon*, in which the silver formed but one fifth.

The Assyrian, Etruscan, and Grecian works in the precious metals were all executed by the hammer and the punch, or as the French term it, *repoussé* work. The Romans loved to accumulate stores of rich plate, chiefly of silver. Their earliest vessels were frequently ornamented with silver *reliefs* of exquisite workmanship.* Pliny tells us that Crassus, the orator, paid 100 *aestertia* (£1000) for a pair of bowls enriched in this manner by Mentor. This delicate kind of work did not last long, and was succeeded by chiselled work, in which the silver was cut away round the outlines of the design like a cameo. After the time of Pliny, the Romans were content with producing silver dishes, remarkable only for their size. Baths were even made of this metal. The largest work in silver on record, is the column of Theodosius, weighing 7,400 pounds, which stood in front of Santa Sophia, until melted down by Justinian.

The art of *niello*, which was brought to such perfection in the Middle Ages, was known to the Egyptians. Pliny says,—"Egypt stains silver in order to see her darling Anubis upon the plate; and *paints* the metal instead of chasing it." Homer describes Agamemnon's breastplate as inlaid with outlines "of dark azure." We have, however, no artistic remains of any value in this style until the art was revived at Florence in the fifteenth century. Maso Finiguerra and Francesco Francia were the great artists of this period. Cellini gives the receipt for the composition: one part silver, two copper, three lead, melted together, and poured into an earthen pot half full of sulphur: the mass ground up, and used like enamel. The design was engraved on a polished silver plate, and the composition fused into it. The lines in the silver came out a dark violet, though sometimes jet black was used. This art is the origin of copper-plate engraving.

Silver occurs native in masses, or in veins of calcareous spar or quartz. The filiform varieties are often composed of one or more series of octahedrons. It is found in ores combined with oxygen, sulphur,

and chlorine, or with other metals. It is harder than gold, but softer than copper. Next to gold it is the most malleable metal, and has been beaten into leaves $\frac{1}{1000}$ th of an inch in thickness, and drawn into wire the thousandth part of an inch thick. A small quantity of silver is contained in sea-salt, and various sea-weeds. It is found also in the ashes of land-plants. Silver being more plentifully distributed in the mineralised than in the metallic state than gold, the metallurgical processes by which it is procured in a pure form are more complicated: it occurs in about fifteen different forms. It is obtained from the ore by the Mexican amalgamative process with mercury, said to have been invented by a miner of Pachuca, in 1537. Another amalgam process is called the European, which in the object is to obtain chloride of silver, which is decomposed. Immense works of the kind are carried on at Halsbrücke, in Saxony. Sir Roderick Murchison, in his "Siluria," points out that argenteous lead expands so largely downwards, which is exactly contrary with respect to gold, into the bowels of the rocks, as to lead us to believe it must yield enormous quantities of silver for ages to come. Humboldt expressed to Sir Roderick his belief that the produce of silver will be much augmented, reminding him how tracts in Spain which contained rich silver mines in the days of Hannibal, had recently proved to be highly productive. The relative proportion of the supply of the two precious metals is well shown in the Book of Job, chap. xxviii. 1 and 6, "Surely there is a vein for the silver. . . . The earth hath dust of gold."

Professor Christomanos, of Athens, in 1868, obtained pure silver by distillation. By the use of a sort of bullet-mould made of well-burnt lime, into which he could direct the flame of an oxy-hydrogen blow-pipe, he was enabled to obtain enough of the metal for experiments. He describes it as of dazzling whiteness. It is easily soluble in a hot solution of cyanide of potassium. A test tube with mercury heated to 110° C. was immersed for a moment or two in the solution, a dull white coating of silver was deposited on the outside, on the inside was seen as a brilliant silver mirror. The tube was then filled with equal volumes of hydrogen and chlorine, and carried into sunlight, whereupon combination and explosion took place. This process may be applied, perhaps, to the silvering of glass globes, &c. But in 1867, Mr. Gutzkow presented to the California Academy of National Sciences a sheet of chemically pure silver, 3 feet diameter, as thin as fine paper, beautifully white, and in texture like fine lace. It was obtained by mixing solutions of protosulphate of iron and sulphate of silver in a large dish, when the silver rose to the surface and then formed into a sheet.*

The most productive mines in Europe are those of Hungary, especially those in the mountains of Chemnitz. The Andes are very rich in silver, but Mrs. Somerville† points out that the mines are frequently on such high ground, that the profits are diminished by the difficulty of carriage,

want of water, and fuel. Not a drop of water is to be found in a circuit of nine miles round the silver mines of Copiapo in Chili. A poor man discovered these in 1832 by finding a mass of silver while rooting out a tree. Sixteen veins of silver were found in the first four days. One mass found weighed 5,000 lbs.* In these mines the silver veins are sometimes cut off by a dike of limestone, but on the underside of the dike it is found richer than ever. In Peru there are silver mines along the whole range of the Andes, from Caxamarca to the desert of Atacama. The mines at Pasco have been worked since 1630. These were so rich that the metal was often cut out with a chisel. In 1749 a mass weighing 370 lbs. was sent to Spain. The mines of Kongseberg, in Norway, have afforded magnificent examples of native silver. In the royal collection at Copenhagen is a piece from this mine which weighs 560 lbs., and is worth £1,680. This native silver generally contains some per cent. of mercury, which accounts for its whiteness. In the United States silver is disseminated through much of the copper of Michigan. Ruby silver is abundant in Mexico. It is easily distinguished by its brilliant cochineal colour and red streak. It generally yields about sixty per cent. of silver.

Cicero affirmed that no silver was to be found in Britain, and certainly there is no positive evidence that the ancient Britons worked it here. A piece of silver has, however, been discovered in a British barrow.† Col. Villancey in "Collectanea de Rebus Hibernicis" (iv. 459), gives an account of a large silver-ring *fibula*, with an *acus* of great length, and balls cut on one side so as to resemble a crystallised surface. There are fine specimens in the Museum of Trinity College, Dublin. Silver plate and vessels in England are supposed to have been first used by Wilfrid, a Northumbrian bishop, in 709.

There was an ancient tradition that in Norrie's Law—a tumulus on the northern coast of the Firth of Forth, near the town of Largo, Fifeshire—a great warrior was buried in silver armour. In 1819 a poor man near Largo was observed to become suddenly possessed of a large sum of money. A silversmith of Cupar had been offered a quantity of antique silver for sale, and a still larger part was taken to Edinburgh. The owner of the estate heard of this, and learned that the man in question had made an excavation in the Law, and found a considerable quantity of the metal. But he had not taken all, and when General Durham caused the place to be explored, some lozenge-shaped plates, &c., were discovered. Twenty years after, Mr. Buist, of Cupar, heard of the "find," and wrote a paper on the subject. He says "the fragments of the Norrie's Law armour now in the possession of General Durham of Largo House, consist of two circles or armlets, rather rudely formed, and in indifferent preservation; of two bodkins of the most exquisite workmanship; of two lozenge-shaped plates, marked with the symbols of the cross-stones, and a beautiful finger ring in the form of a coiled serpent; a small sword hock; the mouthpiece and lip of a very large sword scabbard; an ornamental circular plate; and various

* In 1830 a Norman peasant found at Bernay a hoard of silver articles, containing a pair of earthenware with *enlacements* in the purest Greek style, as early as Alexander's epoch; and two tall flagons composed with vessels from the Hittite (see *Journal*), and a ring of the same epoch. The hoard was found in the *Isle de Rhé*. Other pieces of Roman workmanship in the same hoard consist of large flat dishes with chasing in the centre. This was the treasure of Mercurius Canadensis the local divinity see *Canadensis, Fergus*. *Journal*, 1830, p. 11. In 1830, Mr. C. W. King remarks that by far the most interesting of these vessels of Imperial splendour is the "Cathedral Lamp," preserved at Alnwick Castle, so called from the place where it was discovered. It had been buried in a casket with an altar dedicated to Hercules by an inscription in Greek hexameters, the sole example extant of the use of that language in Britain. It is an oblong, 10 1/2 by 15 inches, weight 150 ozs. The subject is the Heracles, enthroned upon the *anaglyphos*, receiving the dictates of the Delphic god. It is in date not earlier than the time of Severus. Pliny observes how strange it is, that though a number of artists had grained objects by thin coatings in silver, this was not the case with gold. Gold chased plate was coming into fashion in Pliny's time. A splendid example of this is the *Pathe de Revers* in the *Musee de la Chapelle*.

* Silversmiths lose a great deal of silver from the impregnation of our atmosphere with sulphur compounds. Various means had been tried to remedy this, till last year Herr Strobelger, of Munich, hit upon the expedient of overlaying his goods with a thin coating of collodion, which he finds to answer perfectly. He first warms the articles to be coated, and then with a wide soft brush carefully covers them with a thinish collodion diluted with alcohol. Silver goods protected in this way are as bright as ever after a year's exposure.

† "Physical Geography," p. 185

* "Peppig's Travels in Chili and Peru."

† Mr. E. Hoare exhibited at a meeting of the Archaeological Institute, December 2, 1853, three examples of silver-ring money; two of these were found at Waterford. Silver-rings of this description are rare in Ireland, notice of several specimens with weights and form are given by Mr. Whitley in his memoir on Irish ring-money (Trans. Kilkenny Society, 1. 529).

other lesser fragments whose uses have not been precisely determined. They contain 24 ozs. troy of fine silver. They formed part of a rich coat of scale armour, the pieces of which consisted of small-sized lozenge-shaped plates of silver, suspended loosely by a hook from the upper corner. The helmet, shield, and sword-hilt were, when found, quite entire, as were some portion of the sword-sheath. This seems to have been a large cross-hilted weapon, such as were commonly used with both hands. No parts or relics of the blade were discernible. No bones, ashes, or human remains appear to have been found near. The pieces of armour were withdrawn piecemeal, and sold by a hawk for what they would bring. The circles resemble certain mysterious gold ornaments found in many parts of Ireland. Coins were found with the armour, but these valuable objects are wholly lost sight of. Mr. R. Robertson, jeweller, of Cupar, purchased about £25 worth of this silver, and a person at Edinburgh bought about £20 worth, and as much more is believed to have been disposed of by other means. The whole of this went to the melting-pot, but Mr. Robertson has a distinct recollection of the various portions of the armour purchased by him, which he described to Mr. Buist. The articles described above by the latter gentleman were those portions of the treasure left or neglected by the finder, and picked up afterwards. Mr. Patrick Chalmers gives representations of the principal objects found at Norrie's Law in his costly work issued for the Bannatyne Club, and Mr. Albert Way contributes a well-illustrated paper on the subject in *Archæological Journal*, vi. 248. The scroll ornaments on one of the silver plates are like those found in decorative borders of Irish MSS. of the seventh and eighth centuries. Two of the lozenge-shaped plates are charged with the mystic Z-shaped symbol found on sculptured crosses in Scotland. Objects of metal exhibiting spiral ornaments of this character are of great rarity in England. Mr. Way considers that the scales could not have been suspended as Mr. Buist thinks, for the small boss at the upper end of the scales is without any perforation, and the reverse has no apparent means of suspension. On the reverse of the head of one of the bodkins is engraved the Z symbol. One like it of silver, with a similar triple head, is figured in Walker's "Dress of the Irish" (Pl. II). General Vallancey says the ancient sumptuary laws prescribe the lawful value of the silver bodkins of various classes; that of the king or bard being fixed at thirty heifers. The style of ornament of these relics would lead us to assign them to the seventh or eighth century. The striking identity in details connect them with some of the earliest Christian monuments in North Britain. An obscure belief had subsisted among the neighbouring peasantry that in Norrie's Law had been deposited a warrior and his steed, placed in an erect position. He was, according to this popular relation, the chief of a great army, though in the whole host he alone was armed in this manner. It is curious to note that Silbury Hill, Wilts (170 feet high, and 500 in diameter at the base), an immense tumulus was opened early in the present century, the human bones, and iron bridle-bit found near the surface are held to have been the relics of some ancient king, over whose body, seated on horseback, this ancient monument is supposed to have been reared.

We now turn to the history of the silver mines in Great Britain. The mines of Combe-Martin, near Ilfracombe, Devon (anciently *Martinscombe*, derived, says Camden, from British *Kum*, a valley, and *Martin de Tours*, a Norman lord who had possession in the reign of Henry I.), were discovered early in the reign of Edward I. These were, of course, argentiferous lead mines: 337 men were brought from the Peak of Derbyshire to work them* According to accounts in the Tower of London, in the 22nd Edward I., William Wymondham accounted for 270 lbs. weight of silver for Lady Eleanor, Duchess of Barr, daughter of Edward I. In the 23rd of the same reign 522 lbs. 10 dwts. were accounted for. In the next year 704 lbs. of fine silver in wedges were brought to London, and in 1297 260 miners were pressed out of the Peak to work them. In the next reign gold and silver mines were made the property of the crown under the name of *Mines Royal*, which were thus defined:—"When the ore does not yield so much gold and silver as will exceed the cost of refining, and the loss of the baser metal, it is called a *poor mine*. But when the ore yields gold or silver to an amount which will exceed the charge of refining and the loss of the baser ore, it is called a *rich mine*, or a *Mine Royal*, and is appertaining to the king by his prerogative. In 1326 it appears that the mine of *Birlond* (which Lysons takes to be *Beer-Alston*) was in the king's hands, certain persons being employed to elect miners in the counties of Devon and Cornwall, and to bring back such as had deserted the works. In the early part of Edward III.'s reign, he gave the inhabitants of Devon liberty to dig for gold or silver on their own lands for two years, rendering an account to the king's clerks (Pat. Rot., 12 Edward III.). He found the produce of the Combe-Martin mines very convenient for defraying the expenses of his wars with France. In 1358 the king granted to John Ballantine and Walter Bolbolter all his mines of gold and silver for two years, at the end of which time he took them into his own hands. In 1360 a writ was issued authorising certain persons to work in the king's mines in Devon. In the next year John Wolf was made controller of the king's mines in that county (Pat. Rot., 25 Ed. III.). Among the records in the exchequer is a fragment of an indenture between Richard II. and Henry de Burton respecting the mines of gold and silver in Cornwall. In 1384 the same monarch granted Nicholas Wake, clerk, license to dig for the precious metals in Devon for ten years, paying tithes to the church, and one-ninth to the king. Royal mines, Lysons says, were first worked at the king's expense, and when they became less productive were farmed out. In 1405 Henry and John Derby had a lease of the king's mines in Devon, the prior of Pilton being made controller. Henry VI. granted Richard Carson his mines of gold and silver in Cornwall for twenty years, with wood and underwood for refining the metals (Pat. Rot., 19 Hen. VI.). In 1427 John, Duke of Bedford, had a lease of the Devon mines

* The mines of the High Peak, Derbyshire, are very extensive, and the miners were governed by curious laws and customs, said to be derived from the time of Ed. I. All these laws were collected and published in 1731 by George Steer. Many very curious words were used by the miners: e.g., *feigh*, refuse washed from the ore; *stoves*, marks set in the ground; *coes*, huts to keep their tools in; *huddie*, the troughs for washing the ore; *lot* and *cape*, the two duties paid on the ore (*Reliquary*, viii. 41). In *Reliquary*, iv. 43, is an account of some ancient mining tools found at the Hilltop mine, Great Bucklow, Derbyshire; and some of the drinking-cups called *tygs*, used by miners.

for ten years, and in 1438 John Solers for twenty years, paying to the crown one-fifteenth of pure gold and silver (Lysons' "Magna Brit.," vi.). John Bottright, the king's chaplain, was controller of the mines in 1451; he was made governor of the mine at Beer-Ferrers, Devon, in 1457; and soon after we find him complaining that Robert Glover, by order of the lord of the manor (Roger Champenoune), had taken away 144 *bouls* of glance ore, value £15 6s. 8d. Soon after the accession of Edward IV., the king's mines in Devon and Cornwall were leased to Sir John Neville, of Montague, at the annual rent of £110. Henry VII. leased the mines to Sir Robert Willoughby.

The Combe-Martin mines appear to have been neglected until the time of Elizabeth, when they were reopened under the direction of Sir Bevis Bulmer, a skilful engineer. Camden informs us that the queen presented two silver cups made from this metal, respectively, to W. Bouchier, Earl of Bath, and Sir R. Martin, Lord Mayor of London, with inscription, dated 1593. The inscription on that presented to the Earl of Bath was:—

"In Martin's Combe, long lay I hid,
Obscure, depress'd with greatest scyl,
Debass'd much with mixed l. ad.
Till Bulmer came, whose skill and tyll
Retorn'd me so pure and ch. in
As rycher, no were else is seen.

"And adding yet a further grace
By fashion he did enable
Me worthy for to take a place—
To serve at any prince's table;
Combe Martin gave the ore alone,
Bulmer the fining, and fashion."

"Anno 1. Nostræ Redemptionis 1593
{ Regine Virginie 35."

On the other, which is still used in the city of London—

"When water-works in Broken-whaif
At first erected were,
And Beavis Bulmer, by his art
The water 'gan to rear;

"Dispers'd I in earth did lye,
Since all beginning ebbe
In place called Combe, where Martin long
Had hid me in his mould.

"I did no service on the earth
Nor no man site me free,
Till Bulmer, by his skill and change,
Did frame me this to be."

These mines appear to have been soon closed, for the following letter written by Charles I.† proves that the idea was entertained of re-opening them.

"CHARLES R.—

"Trusty and welbeloued—we greet you well—we haue receiued a faire character of your affections to our welbeloued seruant, Thomas Bushell, Esq., and of your seruiceable endeauors for aduancing his further discouery of the mynes at Cum-martin, in order to the public good, and hauing had a sight of the oare, which we conceiue lyes there in vast proportions, according to the testimony of ancient records in that behalfe—we haue thought fitt, not only to let you know that we shall esteem it an acceptable seruice, if by pursuance of your first principles you add to his encouragements, but also by an act of grace that may reward you or your posterity readily made good the same—soe not doubting your chearful compliance with him—all things tending to ye aduancement of soe good a worke, we bid you farewell. Given under our sign and manual at Court, at Newport, in ye Isle of Wight, this 27th day of October, in ye 24th year of our reigne, 1648.

* These inscriptions are taken from Prince's "Worthies" (Ed. 1810), who quotes them from Westcote's MSS.

† Now in the possession of C. Webber, Esq., of Buckland House, near Braunton (Banfield's "Hand-book, N. Devon," 89).

"To our trusty and welbelovéd subject, Lewis Ingleton, of Braunton, in our county of Devon, Esq."

Mr. Bushell was a celebrated mineralogist of that day, and a pupil of Sir Francis Bacon. He again strongly recommended the re working of these mines to the Long Parliament in 1659. Fuller, who wrote soon after the Restoration, observes that the mines had not recovered their former credit. From 1813 they were worked for four years, during which time 208 tons of ore were shipped for Bristol; but the quantity of silver did not pay the working expenses, and the mines were closed in 1817. They were resumed again in 1835, shafts, 120 fathoms deep, being sunk, and as much as 168 ozs. of silver to the ton of ore has been obtained.

The mines at Beer-Alston* and Beer-Ferrers† are remarkable for the length of time for which at different periods they have been worked and for the quantity of silver they contained. One of these was worked temp. Charles II. by Sir John Maynard, but without success. In 1783 or 1784 the mine was opened by Christopher Gullet, Esq.: the silver produced for two years was 6,500 ozs. Preparations were made for re-opening the Beer-Alston mines in 1807, and 6,000 ozs. of silver were procured in six weeks. In 1787 Mr. Gullet re-opened a lead and silver mine at Newton, St. Cyres, Devon, but it was abandoned after five or six years. The ore yielded 30 ozs. of silver to the ton.‡ The Beer-Alston and Beer-Ferrers mines are worked still. The silver in the former mine is situate in *killas*, a kind of slate which is chiefly filled with fluor-spar and galena. The silver extracted amounted to 70 ozs. to the ton of lead. In 1811 a rich vein was discovered, and in six weeks 6,000 ozs. of silver were extracted from the lead. About four miles to the south-east of Callington is a silver mine of another description, and native silver was discovered. Beautiful specimens of that rare mineral *horn silver* were discovered in a mine on the north coast of Cornwall, near Perranzabuloe. The Herland copper-mine, near Redruth, has also yielded native silver, so also Huel Mexico, in Cubert. A lead mine near Truro at one time yielded 100 ozs. of silver to the ton; but, on the average, argentiferous lead does not contain more than 20 ozs. to the ton. Lysons says the principal silver mines of Cornwall of late years have been Huel Mexico, in Cubert; Herland, in Gwinear; and Huel Duchy, in Calstock. The expenses at Huel Mexico exceeded the profits, notwithstanding the horn silver produced. The Herland mine yielded about £8,000 worth of ore, and Huel Basset £3,800. Besides argentiferous leads the gossans (ochreous iron ore) yield silver in considerable quantities. The proportion of silver yielded per ton of ore is higher in Devon than in Cornwall.

Whitaker, in his "History of Craven," p. 102, says there was a tradition that

* Beer-Alston was given by the Conqueror to a branch of the Alencon family, whence it took the name of Beer-Alencon, corrupted into Beer-Alston. It passed successively to the Ferrers, Champenours, Blounts, Maynards, and Elgins.

† So called from the noble family of Ferrers. In Burke's "Landed Gentry," it is stated that the family is descended from Walchelin, a Norman, whose son Henry assumed the name of Ferrers, a small town of Gascony, in France, otherwise called Ferrières, from Gaston, called in the history *les comtes de fer*, or being Tebury, in Staffordshire. A tradition makes the original Ferrers Master of the Horse to the Conqueror.

‡ Lysons' "Magna Brit.," vi. 288.

William Pudsey, who held the estate of Bolton Hall, in the parish of Giseburn, Yorkshire, from 1577 to 1629, had upon his land a lead mine very rich in silver. A great deal of this he is supposed to have coined, there being many shillings marked with an escalop, which the people of the county called Pudsey shillings.* The author of Webster's "Metallographia" (1671), p. 21, says that he procured some of the ore which yielded at the rate of 26 lbs. of silver per ton. He says the miners are so cunning that if they meet with any vein that contains so much ore as will make it a mine royal, they will not discover it. About 1660 Ambrose Pudsey petitioned the king, that as he had for many years concealed a "myne royall" in Craven, Yorkshire, he might have a patent for digging and refining the same. Webster, in his "History of Metals," 1671, mentions another locality in Yorkshire for argentiferous lead ore—Bronghite Moor, in the parish of Slaidburn.

JOHN PIGGOT, Jun., F.S.A.

(To be continued.)

THE ST. JAMES'S GALLERY.

It very rarely falls to the lot of the critic to visit such a collection as this—containing, as it does, not only several pictures each of which may be described as "an exhibition in itself," but many choice, and no bad, paintings.

Chief of the contents of this gallery, at 17, Regent Street, in subject and in importance, is the 'Christ bearing the Cross,' by Sir Noel Paton, a life-size composition, containing upwards of twenty figures. The central Personage, bearing the cross, is turning, with a wonderful expression of pity and tenderness, to address a woman who is fainting at the sight of his suffering. "Weep not for me, daughter of Jerusalem," he appears to say, "but weep for yourselves and your children." The head has the traditional likeness—the hair is a rich auburn. The crown of thorns has drawn blood from the brow. The left hand, which presses upon the cross, is most beautifully drawn; the right hand is extended towards the woman. The Saviour is dressed in a seamless robe of pink, with a mantle of a rich blue, of a tint like that of which the secret died with Perugino. A radiance that takes, but not obtrusively, the form of a cruciform nimbus, gleams from the head upon the wood of the cross resting on the shoulders. Two stalwart forms—one only partly draped, the other in iron armour, and with a lion's skin pulled over his head—are bending forward to take part of the weight of the instrument of torture, at the command of a dignified mounted centurion; the noble head of whose horse, showing just behind the principal figure, may be thought to intimate the existence of a relationship, deeper than that of form or of system alone, between the mute and the articulate speaking members of the great terrestrial family.

A group of fine heads, to the right, presents a striking contrast—the youthful disciple John, designated by a faint nimbus; a dark-bearded man, with profoundly sympathetic aspect—perhaps Joseph of Arimathea; a doubtful or sneering Pharisee, a furious zealot, and a fearful Magdalene. Beneath them, again, is a group of women and children bewailing the sorrow of Him who ever had a word of love both for the woman and for the child.

This fine picture ought to be a pride and adornment in our National Gallery. Any gallery, in or out of England, would reckon it among its master-pieces.

Among the other treasures collected with so much spirit and good taste by Mr. Brooks is a lovely 'Flora,' by Greuze, from Prince Demi-

hoff's collection; a thoroughly French Flora, *bien entendue*, with a charming little *amorino* floating behind her.

In striking contrast to the pale beauty of the 'Flora' is 'A Peep, by Twilight, into the Forest of Fontainebleau,' with deer browsing and reposing under the trees, by Rosa Bonheur. Except for the greater detail of the foliage given by the female artist the picture might have been by Doré.

Four charming landscapes by Linnell continue the catalogue. Then we have a wonderful Meissonnier, painted by command of the Emperor of the French—the Empress and Prince Imperial receiving a deputation at Nancy.

To describe all the pictures worth notice would be to turn Mr. Brooks' list of ninety-four paintings into a catalogue *raisonné*; which, by-the-by, would be a very interesting work. An 'Old Covenant,' by Faed, is a perfect gem. There is a large and striking view of 'Mont St. Michel, in Normandy,' by J. Webb; a charming Spanish study 'L'Allegro'—it should be L'Allegro—by J. B. Burgess; and the principal incident in the large picture of the 'Derby Day,' by Frith himself, showing all the sparkle of the large picture.

Since the above was written we find that Mr. Brooks has added to his collection two more very valuable pictures. One is fresh from the easel of John Faed. A tall, Juno-like woman (but a Juno translated into English) stands with her graceful back towards the spectator, displaying a neck and shoulder of unusual symmetry. She is dressed in a richly-flowered silk, and looking in a cheval glass, which reflects not only the gay brocade, with a front view of the queenly figure, but also a very handsome face, adorned with rich, golden-brown hair, recalling very forcibly the well known portrait by Paris Bordone in the National Gallery. The subdued and well chosen tints of a Turkey carpet on the floor, the flowers on the table, in the hair, the charming litter of a morning cap with a blue ribbon hanging on the support of the glass, the crimson velvet of the chairs, the gleam of a silver of old gold plate on the sideboard, make this picture a remarkable study of full, harmonious, well balanced colouring.

The second gem is still more rare—a real "bit" of Sir Joshua Reynolds. Very seldom do we light upon a picture which explains the reputation of this artist as a colourist. His drawing remains, but his tints are, for the most part, gone. His pictures are the ghosts of themselves. In the one before us—it is an original study of the 'Strawberry Girl'—the whites and greys and yellows have faded into an indescribable Rembrandt-like gloom. But in the face, the dark eyes, the lips, the delicately tinted cheek, lingers the magic charm of Sir Joshua's colour.

ART-UNION OF LONDON.

The following selection of pictures has been made by prizeholders since our last report:—

FROM THE ROYAL ACADEMY.—'The Vestal,' E. Crowe, 200l.; 'Highland Cattle going South,' Henry Gariand, 75l.; 'Mountain-Torrent, near Conistone,' R. Harwood, 60l.; 'The Worsted-winder,' A. Stocks, 35l.; 'Take a Run in the Garden,' C. Armitage, 25l.; 'A Backwater on the Wey,' Miss A. Leighton, 20l.; 'Shepherd's Daughter,' G. Wells, 20l.

FROM THE SOCIETY OF BRITISH ARTISTS.—'Hillborough,' J. Tennant, 51l. 15s.; 'The Moorland Bridge,' G. A. Holmes, 45l.; 'Llyn Hesse Moel Siabod,' J. H. S. Mann, 35l.; 'River-scene Moonlight,' J. C. Thom, 31l. 10s.; 'La Petite Mère,' E. Roberts, 30l.; 'A Post on the Lowther,' Walter H. Foster, 35l.; 'The Shepherd Boy,' G. A. Holmes, 25l.; 'Morning on the Thames,' T. F. Wainwright, 25l.; 'Near Arundel, Sussex,' E. Frye, 25l.; 'Ebb-tide,' A. J. Woolmer, 20l.; 'A Mountain Spring,' G. Wells, 20l.; 'Beech-trees, Up Park,' A. B. Cole, 20l.

FROM THE WATER-COLOUR SOCIETY.—'The Rialto, Venice,' William Colwell, 50l.

FROM THE GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—'The Birth of a Fairy,' J. Fitzgerald, 30l.

* Hawkins, in his "Silver Coins of England" (p. 154), says the so-called Pudsey shilling is nothing more than the reverse of some silver coin.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HERMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
By LLEWELLYN JEWITT, F.S.A.

WARWICK CASTLE.



THE Castle of Warwick occupies the summit of a steep hill, which must greatly have aided its artificial defences in the "olden time." The present approach to it is by a narrow passage cut through the solid rock, and extending from the main entrance to the porter's lodge fronting the road to Leamington. Passing through this lodge, the visitor, after proceeding some distance along the rocky passage, enters the outer court-yard, "where the stupendous line of fortifications breaks suddenly upon the sight in all its bold magnificence." Of the two famous towers that of Guy is on the right, while that of Caesar is on the left; they are connected by a strong embattled wall, in the centre of which is the ponderous arched gateway, flanked by towers, and succeeded by a second arched gateway, with towers and battlements, "formerly defended by two port-holes, one of which still remains; before the whole is a disused moat, with an arch thrown over it at the gateway, where was once a drawbridge." Passing the double gateway the court-yard is entered. Thus seen, the castellated mansion of the most famous of the feudal barons has a tranquil and peaceful aspect; fronting it is a green sward and the "frowning keep," which conceals all its gloomier features behind a screen of ivy and evergreen shrubs. Uninjured by time, and unaltered in appearance by modern improvements, except in being surrounded and made picturesque by trees and shrubs, it still stands, as of old, on the top of its mound. The "Bear Tower," with a flight of steps descending to a subterranean passage, leading no one knows whither, will be noticed, as also will "Guy's Tower."

From this inner court a flight of stone steps leads to the entrance to the GREAT HALL, which is of large size; its walls are decorated with arms and armour of various periods and descriptions, and with antlers and other appropriate objects. On one side of this hall are the state rooms, and on the other the domestic apartments, forming a line of 333 feet in length. The Hall, and indeed the whole of the interior, have been "subjected to the deleterious influence of the upholsterer," and are made gorgeous and beautiful in accordance with modern taste, while they have lost their original features and interesting characteristics. This work was, however, done some time ago, and it must remain as it is: comfort and convenience have been studied certainly; but all associations with the glory of ancient Warwick were rejected by the modern architect in his restoration of the apartments of the venerable castle.*

* In the hall, however, there are many objects of rare interest: among others the helmet studded with brass

The RED DRAWING-ROOM contains many fine paintings and several articles of *virtu*.

The CEDAR DRAWING-ROOM is a remarkably elegant apartment, sumptuously furnished, and having a magnificent and, said to be, unique chimney-piece. In this room are many remarkably fine paintings, including 'Charles I.' by Vandyck; 'Circe,' by Guido; the 'Family of Charles I., &c.; and some highly interesting bronzes, Etruscan vases. The main feature of—

The GILT DRAWING-ROOM is its superb geometric ceiling, which is richly painted and gilt—the walls being decorated in a corresponding manner. Among the paintings in this room may be noted the 'Earl of Strafford,' by Vandyck; 'Algernon Percy,' by Dodson; 'Charles I., Henrietta Maria,' and 'Prince Rupert,' by Vandyck; 'Ignatius Loyola,' by Rubens; 'Robert Bertie, Earl of Lindsay,' by Cornelius Jansen;

'Robert Rich, Earl of Warwick,' after Vandyck; a 'Young Girl,' by Murillo; 'Robert Dudley, Earl of Leicester,' and many others.

The STATE BED-ROOM. The bed and furniture in this room are said originally to have belonged to Queen Anne, and were presented to the Warwick family by King George III. The walls are hung with Brussels tapestry of the date of 1604. The bed and hangings are of crimson velvet. Over the chimney-piece is a fine full-length portrait of Queen Anne by Sir Godfrey Kneller; the room also contains other interesting paintings and ornaments.

The Boudoir is a lovely little room, forming the extreme west end of the suite of rooms. The ceiling is enriched with the family crest and coronets, and there are among the paintings a portrait of Henry VIII., by Holbein; * of the Duchess of Cleveland, Barbara Villiers, by Lely; 'A Dead Christ,' by Carracci; 'A



THE CASTLE FROM THE OUTER COURT.

Bear Hunt,' by Rubens; 'Martin Luther,' by Holbein; 'A Sketch of the Evangelists,' by Rubens; and examples of Gerard Dow, Teniers, Salvator Rosa, Hayter, Vandyck, Holbein (Ann Boleyn and Mary Boleyn being especially interesting), Andrea del Sarto, &c., &c.

The COMPASS-ROOM contains many fine old paintings and much among its articles of *virtu* that will interest the visitor. In—

The CHAPEL PASSAGE, too, are highly interesting paintings; and in the CHAPEL are some stained glass and interesting local relics.

The GREAT DINING-ROOM, built by Francis,

Earl of Warwick, is a noble room, decorated with some fine antique busts and paintings. Among the latter will be specially noticed portraits of 'Sir Philip Sidney,' considered the best in existence, and bearing in the corner the words, "The Original of Sir Philip Sidney"; 'Robert Dudley, Earl of Leicester'; 'Frederick, Prince of Wales'; 'The Princess of Wales and George III. when an infant'; and many family portraits. At the east end is the celebrated "Kenilworth Buffet," manufactured by Cookes of Warwick, from an oak-tree on the Kenilworth estate, and representing in its panels various

worn by the Protector Cromwell; the suit of armour worn by Montrose; the doublet, "blood-spotted," in which Lord Brooke was slain at Lichfield, in 1643; and the warder's horn, the history of which is told in this inscription:—

PHIL. THOMASINUS. FEC. ET. EXECUD. CUM. PRIVIL. SUMMI. PONTIFICIS. ET. SUPERIOR. LICENTIA. ROMÆ. FLORUIT. 1598.

revolver of Colonel Colt. The roof of the hall was designed by the architect Poynter.

* Dr. Waagen writes thus of this marvellous work of the great master:—"There is in these features a brutal egotism, an obstinacy, and a harshness of feeling such as I have never yet seen in any human countenance. In the eyes, too, there is the suspicious watchfulness of a wild beast, so that I became quite uncomfortable from looking



There is also here a breech-loading revolving musket, some hundreds of years old probably, which, but for the evidence of Time, might seem a direct plagiarism on the

at it a long time; for the picture, a masterpiece of Holbein, is as true in the smallest details as if the king himself stood before you."

incidents connected with Queen Elizabeth's visit to that venerable pile, and presented to the present earl, on his marriage, by the town and county of Warwick.*

The private apartments of the castle consist of a remarkably elegant suite of rooms, which are, of course, not shown to visitors. Of these, therefore, only a few words need be said. The Armoury Passage and the Armoury contain a rare assemblage of arms and armour of various ages and descriptions, and many antiquities and "curiosities," as well as mineralogical, geological, and other collections of great interest. In the Billiard-Room, the Oak Sitting-Room, the Earl's Room, and all the remaining apartments, are many remarkably fine paintings.

Throughout the state apartments, as well as the private rooms, is distributed a marvellous collection of treasures of Art—"superb garderobes, encoigneurs, cabinets, and tables of buhl and marqueterie of the most costly finish; splendid ormolu, crystal, china, and lava, cups, flasks, and vases; Etruscan vases; marble and *pietra dura* tables; bronzes and busts displaying the utmost efforts of Art; costly bijouteries, and rare antiques;" more especially a large collection of Limousin enamels, are among the treasures which meet the eye at every turn in the interior of Warwick Castle.

It will be readily understood that the prospect from any of the windows is singularly beautiful; so beautiful, indeed, that if the stately castle lacked all other interest, a look over these grand woods, a fair stream consecrated by the bard of Avon, richly cultivated gardens, and rare trees of prodigious size, would amply compensate the visitor.

In the grounds are many charming objects and delicious spots, concerning some of which the visitor, naturally, will desire information. Of these *Cæsar's Tower* is one of the most sadly interesting, from the fact that beneath it is a dark and damp dungeon, in which many a sad heart has died out in solitude. On the walls are some touching inscriptions and rude carvings done by the miserable beings who have been incarcerated there. Among these the following is specially curious:—

ME/TER: IOHN: SKYTH: GYNER: TO: HIS:
MAISTRYR: HIGHNES: WAS: A PRISONER IN THIS
PLACE: AND LAY HERE FROM 1642 tell th
WILLIAM SIDDIATE ROT THIS SAME
AND IF MY PIN HAD BIN BETTER FOR
HIS SAKI I WOULD HAVE MENDED
EVERRI LETTER.

That was the last person known to have been confined in the dungeon. Besides this there are crosses, crucifixes, cross-bows, and other objects and inscriptions traceable on the walls.

Guy's Tower (to which we have before alluded, and which forms our initial letter) contains several rooms appropriated to various purposes. Its summit is reached by a flight of 133 steps—a most fatiguing ascent, but amply repaid by the magnificent panoramic view obtained from the battlements. Hence "are seen the spires of the Coventry churches, the Castle of Kenilworth, Guy's Cliff, and Blacklow Hill; Grove Park, the seat of Lord Dorman; Shuckburgh and the Shropshire Hills; the Saxon Tower on the Broadway Hills; the fashionable spa of Leamington, which appears almost lying underneath the feet, and the wide extended park; while village churches, lifting up their venerable heads from amidst embowering trees, fill up a picture pleasing, grand, and interesting." In the various rooms will be noticed carvings and inscriptions which possess interest. From the BEAR COURT a portcullised doorway in the north wall opens to the moat, across which is a bridge leading to the pleasure-grounds and CONSERVATORY. In this is placed one of the wonders of the "Stately Home"—the celebrated *Warwick Vase*, rescued from the bottom of a lake at Adrian's Villa, near Tivoli, by Sir William Hamilton, from whom it was obtained by the late Earl of Warwick. It has been copied a hundred times, and its form and character are known to every reader.

* This really fine example of modern carving on wood was one of the attractions of the International Exhibition of 1861, and an engraving of it was given in the *Art-Journal*.

It stands on a pedestal formed for its reception, on which is this inscription:—

HOC PRISTINÆ ARTIS
ROMANÆ Q. MAGNIFICENTIE MONUMENTUM
RUDERIBUS VILLÆ TURBINE
HADRIANO AUG. IN DELICIS HABITAE EFFOSSUM
RESTITUTI CURAVIT
EQVES GULIELMUS HAMILTON
A GEORGIO III., MAG. BRIT. REX
AD SICIL. REGEM FERDINANDUM IV. LEGATUS
ET IN PATRIAM TRANSMISIT
PATRIO BONARUM ARTIUM GENIO DICAVIT
AN. AO. N. CIC. DCCCLXXIV.

From the conservatory, after crossing the lawn, the banks of the river are gained, and after passing the PAVILION, the visitor reaches a spot from which the immense height of the castle on its rocky base is best seen. Returning to the HILL TOWER, the magnificent cedars of Lebanon and chestnuts will strike the eye; but the visitor will pass on to the top of the mount on which, in Saxon times, the stronghold of Ethelfleda was erected, and he will then find much for his mind to dwell upon.

In the PORTER'S LODGE are preserved a number of relics, said to have belonged to the



THE INNER COURT FROM THE KEEP.

"Renowned Guy"—but, as they represent so many periods, they must have appertained to "Many Guys." The articles shown are "Guy's Forridge-pot;" "Guy's Sword," for taking care of which William Hoggeson, Yeoman of the Buttery, had a salary of 2d. a day, temp. H. VIII.; parts of his armour, of which the "bascinet is of the

time of Edward III.; and a breast-plate of partly of the fifteenth century, and partly of the time of James I.; the sword of the reign of Henry VIII.; the staff, an ancient tilting lance;" the horse armour of the fifteenth century; the "flesh fork;" and other articles, among which are his fair "Felicia's slippers," which are a pair of footed stirrup irons of the



GUY'S AND THE CLOCK TOWER, FROM THE KEEP.

fifteenth century. The "rib of the dun cow," and a joint of the spine of the same, as well as the tusk and blade of a wild boar, are also shown, and are still looked upon with wonder, as belonging to veritable animals slain by Guy. There are also other "curiosities" shown in this lodge, and visitors eagerly inspect them,

often as greater attractions than matters more worthy. Into the wild old legend connected with Guy, Earl of Warwick, it is not necessary here to enter at length. It was a popular legend in the Middle Ages, and his encounter with the Danish champion, Colbrand, as well as his victory over the dun cow, was a favourite

subject of the wandering minstrel. Dugdale has given the narrative of his battle with Colbrand, which he seems inclined to believe to be true in the main features, although "the monks may have sounded out his praises hyperbolically." According to him, "in year three of King Athelstan, A.D. 826, the Danes having invaded England, cruelly wasted the country



THE CONFESSIONAL.

where they marched, so that there was scarce a town or castle that they had not burnt or destroyed almost as far as Winchester," where the king resided, and to whom they sent a message, requiring him to resign his crown to their generals, holding his power at their hands, and paying them yearly tribute for the privilege of ruling; or that the whole



THE ORATORY.

dispute for the kingdom be determined in a single combat, by two champions for both sides. The king having chosen the latter alternative, enjoins a fast for three days, and in great anguish of heart, that Guy the famous warrior is absent on a pilgrimage to the Holy Land, prays Heaven for assistance. An angel appears to the king as he is on his bed, and

directs him to arise early on the morrow, and take two bishops with him to the north gate of the city, and stay there "till the hour of prime," until the poor people and pilgrims arrive, among whom he must choose a champion, and the choice must fall on him who goes barefooted, with a wreath of white roses on his head. The king goes and meets the pilgrim,

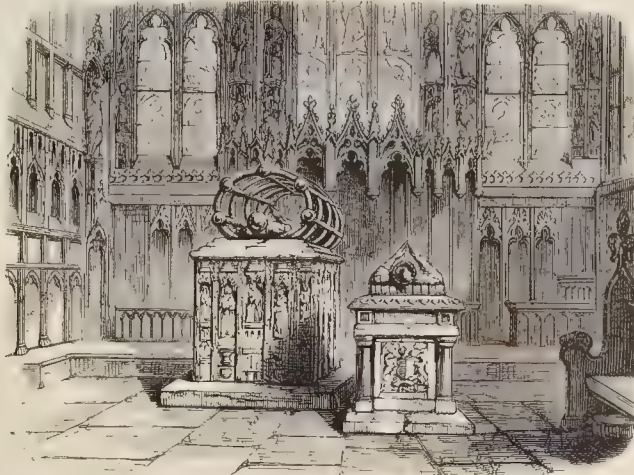


THE CASTLE FROM THE BANKS OF THE AVON.

him here, for then should this duel be soon undertaken, and the war finished; and as he spake these words, the tears fell from his eyes." The pilgrim is moved, and ultimately consents, and after three weeks spent in prayer and preparation the battle begins. Colbrand, "came so weightily harnessed, that his horse could scarce carry him, and before him a cart loaded with Danish axes, great clubs,

accosts him, and asks his championship, which he hesitates to give, excusing himself on the ground of his weakness with much travel, and exhorts him to seek fitter help. To this the king bitterly answers, "I had but one valiant knight, which was Earl of Warwick, called Guy, and he had a courageous servant, named Sir Heraud de Ardeno; would to God I had

with knobs of irons, squared bars of steel, lances, and iron hooks, to pull his adversary to him." The giant uses a bar of steel in the combat, which lasts the whole day. Guy in the end proving victorious, and taking a farewell of the king, to whom he declares himself, goes towards Warwick, and thence to a hermit in its neighbourhood, living with him till his death, and succeeding him in his cell



THE BEAUCHAMP CHAPEL, MONUMENT OF THE FOUNDER.

until his own decease.* The spot is still pointed out, and bears the name of Guy's Cliff. But

* It is a pretty legend—and one to which we direct the attention of artists—that while Guy was doing penance as a hermit, his lady was mourning his absence, and praying for his return at the castle. It was her daily custom to bestow alms upon the suffering, sorrowful, and needy; and dole was, among others, frequently given to the hus-

this is not the only giant-story connected with the family. Their well-known crest, or cogni-

band by the unconscious wife. He was dying at length, and then made himself known to her, by the transmission of a ring. So she watched, and prayed, and comforted, beside his death-bed, surviving him but fourteen days; and they were both buried in the cave where the poor penitent had lived and died.

sance, is said to come from one Morvidus, an Earl of Warwick in the days of King Arthur, "who being a man of valour, slew a mighty giant in a single duell, which gyant encountered him with a young tree pulled up by the root, the boughs being nog'd from it; in token whereof, he and his successors, Earles of Warwick in the time of the Brittons, bore a ragged staff of silver in a sable shield for their cognisance." Other stories are the combat and overcoming of the famous dun cow, the slaying of a ferocious lion, and "the greatest boar that man e'er saw," the killing of "the mighty dragon in Northumberland that destroyed men, women, and children," and the killing of the fifteen armed knights. Such were the old fables with which our ancient family histories were obscured, or rendered romantic and wonderful to the subordinate classes.

Intimately connected with Warwick Castle and its former lords, is the Beauchamp Chapel attached to St. Mary's Church. The chapel is one of the most exquisitely beautiful buildings remaining in this country, and ought to be seen by every visitor to Warwick. It is placed on the south side of the choir of the church, from which it is entered by a descent of several steps beneath a doorway said to have been carved by a mason of Warwick in 1704, but probably being only a freshening and touching up, or restoration, of the original design. The size of the chapel is 58 feet in length, 25 in breadth, and 32 in height, and its design and finish are of the most chaste and beautiful and elaborate character. It was built in the reign of Henry VI., in accordance with the will of its founder, Richard Beauchamp, Earl of Warwick, who died in 1439. The foundation was laid in 1443, and in 1475 the chapel was consecrated, and the body of its founder with much solemnity laid therein. It is stated to have cost £2,481 4s. 7d., an enormous sum in those days, when the value of a fat ox was only 13s. 4d.; and the contracts for some of the work are still preserved. In the chapel is the monument of the founder, which is, with only one exception, the most splendid monument of its kind in the kingdom. It is an altar tomb of Furbeck marble, bearing the recumbent effigy of the great earl, in finelaten brass, gilt. His head, uncovered, rests upon a helmet, and at his feet are a bear and a griffin. The tomb is surmounted by one of the few "hearses" that yet remain in our churches. It consists of six hoops of brass, extended by five transverse brass rods, on which formerly was hung a pall, "to keep the figure reverently from the dust." Around the tomb, in niches, are fourteen figures in "divers vestures, called weepers," friends and relatives of the deceased who mourn his loss. Between the weepers are smaller niches, raised upon pillars, containing whole length figures of angels holding scrolls, inscribed "Sit deo laus in gloria, defunctis misericordia." The effigy of the earl is the finest of its class, and it is a perfect figure, the armour on the back, and all the details being as highly and carefully finished as those on the front of the figure. For this effigy in brass, William Austen was paid (exclusive of cost of workmen, carriage, &c.) £40, and the goldsmith, Bartholomew Lamespring, was paid £13 for gilding it; the "weepers" cost in brass, 13s. 4d. each, and the angels 6s. each; and the gilding of these, and preparing them for gilding, cost also a considerable sum—the contracts being of the highest interest, and very minute in every particular.

In the same chapel are monuments, &c., to Robert Dudley, Earl of Leicester, and his Countess Lettice, 1588; to Ambrose Dudley, Earl of Warwick, 1589; to Robert Dudley, Lord Denbigh, 1584; to Lady Katherine Leveson, and others.

The windows were filled with stained glass, for which the contract with John Prudde of Westminster is preserved; but it has undergone much change and mutilation: it still, however, especially that of the east window, is of great beauty.* Adjoining the chapel is an exquisite little oratory, with a confessional near; of these we give engravings.

The Church of St. Mary is of considerable

* For an account of this stained glass see the *Archæological Journal*, No. 84.

antiquity, and is mentioned in Domesday Book. The Norman Earl, Henry de Newburgh, formed the intention of uniting the endowments of St. Nicholas within the Castle with St. Mary's, which was carried out by his son, whose grant of incorporation was executed in 1123. Probably the church was built about that time, as the crypt is of Norman character. In the reign of Edward III., Thomas Beauchamp ordained by his will in 1369, that a choir should be erected; and many alterations have at one time or other been made. A great part of the church was burnt down in 1694, and rebuilt at a cost of £5,000, to which Queen Anne contributed £1,000. In the crypt is preserved the ducking stool.

It is desirable to add a word or two concerning "Guy's Cave" and the "Statue of Guy" at Guy's Cliff, to which the visitor ought by all means to "wend his way." Indeed, the town of Warwick, and the whole of the neighbourhood by which it is surrounded, is one grand assemblage of interesting objects, of which the mind cannot tire or become satiated. To all we have described—the towers, the

lodges, the several apartments of the castle, and to the gardens and grounds, the public is freely, graciously, and generously admitted; a boon for which we are sure every visitor will be grateful.

One of the few remaining "antiques" that yet endure to the town we have selected for engraving—the EAST GATE; but, as will be seen the base only can be considered ancient: it has been "transmogrified," yet is still striking and interesting. The Earl of Leicester's Hospital, founded by Robert Dudley in 1586, is a singularly beautiful and perfect specimen of the half-timber houses; it escaped the great fire that nearly destroyed the town in 1694. There are not many other ancient edifices in the venerable town.

Thus, it will be readily understood that a day at Warwick supplies a rare treat; not only to the antiquary and the historian, but to the lover of Nature. The best views of the Castle are obtained from the opposite side of the Avon, near a narrow stream crossed by a bridge, which is part of the main road;* of the old bridge there are some remains, rendered



WARWICK: THE EAST GATE.

highly picturesque by ivy and lichens that grow in profusion there, and near the old mill, the date of which is coeval with that of the Castle. Superb trees grow in the immediate grounds, huge chestnuts and gigantic cedars, that have sheltered the stout earls time out of mind: the walls are grey with age; but it is a sober livery that well suits the stronghold of the bold barons, and suggests the tranquillity of repose after the fever of battles, sieges, and deeds that cannot fail to be summoned from history as one looks from the filled-up moat to the towers and battlements that still smile or frown upon the enviroing town they controlled or protected.

It demands but little imagination to carry the visitor of to day back through long past centuries, from the moment we enter the picturesque yet gloomy passage out through the rock, covered with ivy, lichens, and wild flowers in rich abundance, and pass under the portcullis that yet frowns above the porter's lodge: the whole seems so little changed by time, that one might wait for the king-maker and his mighty host to issue through the

gateway, and watch the red rose or the white rose on the helmets of attendant knights; by no great stretch of fancy one might see the trembling Gaveston, the petted minion of a weak monarch, dragged forth to death: a hundred events or incidents are associated with these courts and towers, inseparably linked with British history; and it is impossible to resist a feeling of reverence approaching awe while pacing peacefully among them.

The "frowning keep," nearly hidden by the green foliage of surrounding trees, may be accepted as an emblem of the Castle; where tranquillity and peace are in the stead of fierceness and broil. Warwick, while it has lost little of its grandeur, has obtained much of grace from Time; Time which

"Moulders into beauty many a tower,
That when it frowned with all its battlements
Was only terrible."

* The bridge was erected at the commencement of the present century by George Greville, Earl of Warwick. It is a single arch, forming the segment of a circle, 105 feet in span.

ANNUAL INTERNATIONAL
EXHIBITIONS :—1871.

Her Majesty's commissioners for the Exhibition of 1871 have issued a brief "announcement of the forthcoming series of International Exhibitions of selected works of Fine and Industrial Art and Scientific Inventions."

It deserves to be generally understood that the main object of these exhibitions is, to afford to the Art-workman, whatever be the province in which he labours, the opportunity of personal distinction. The commercial development of modern industry has led to the separation of artistic work of a high character from objects of utility, a separation which is more complete in this country than on the Continent. A picture on enamel or on pottery, or destined for decorative appliance, a sculpture on wood intended for a picture-frame, an ivory-carving, an embroidered shawl, or a woven carpet, however great its merit, can find no admission to the exhibition of the Royal Academy of London, or to any other exhibition of the works of artists. While in Paris as much as a hundred pounds is paid by a manufacturer to the artist who decorates a fan, and who signs his own graceful work, no such aid to the youthful or the rising painter is possible in England. Our present system is such as to reduce the decorative artist to the level of the mechanical operative; and thus almost entirely, to banish the influence of the most cultivated taste from the province of Decorative Art.

To stimulate the revival of a pure taste, to invite the artist to apply his powers to the task of giving beauty and refinement to every description of object of utility, to domestic no less than to monumental embellishment, is the wise and patriotic object of the proposed exhibitions. Every work in which Fine Art is, or may be, made a dominant feature, will find proper provision made for its display. Painting, on whatever surface, or by whatever method; sculpture, in every description of material; engravings of all kinds; architectural designs; textile fabrics of artistic design and execution; every work, of utility or otherwise, excellent in an artistic point of view,—will be admissible for exhibition. So far as the opportunity for display can encourage the production of artistic work, full encouragement will be thus afforded.

Not only is the manufacturer invited to distinguish himself by showing the support which he offers to the artistic talent of the country, but each individual workman will be enabled to exhibit any work of merit that is his own production, or to claim his share of credit when he works in combination with others.

Manufactures, machinery, and raw materials, will be so distributed as to be brought under view in a series of seven years. But objects of Fine Art, whether applied or not applied to works of utility, will be annually displayed, with the view of giving the greatest possible encouragement to progress in the application of Art to objects of utility.

While reserving to ourselves the right to criticise the details of the proposed arrangements, as from time to time they are announced by the Commissioners, we are happy to express a hearty concurrence in the objects proposed.

HIGHLY
WROUGHT-IRON CASKETS AND
OTHER OBJECTS.

To speak of iron as a precious metal may provoke a smile. But the smile will become one of admiration as well as of wonder when the iron referred to is that which has been wrought by Signor Antonio Cortelazzo, of Vicenza. Some works by this artist are now to be seen at the rooms of the Venice and Murano Glass and Mosaic Company, 30, St. James's Street. The principal of these is a commission from Mr. W. Spottiswoode. It is a

clock-stand, in the form of a triumphal arch, the whole of which is formed of pure Carinthian iron, inlaid with gold and silver, and encrusted, on the gates, with *lapis lazuli*. The clock itself is on the pediment of the structure, and is marked with the signs of the zodiac, as well as with the hours. On either side of the pediment reclines a silver statuette, one representing Day and the other Night; figures which recall the idea of the Medicean tomb. Below are reliefs symbolising the four great Italian rivers—the Po, the Tiber, the Arno, and the Adige. Silver statuettes of Mercury, the genius of Commerce; Mars, the god of War; Peace; and Apollo, the god of Art,—are in niches below; with a cypher between them enclosing the arms of the purchaser.

The whole style of the work is pure and consistent *Cinque Cento*, and it is no undue compliment to the artist to say that it must be considered worthy at least of the school of Cellini. But the chief novelty is the manipulation of the iron. It is not cast, but wrought; laboured with the chisel and the file, and turned out of hand with a perfection of finish that is like the work of a goldsmith. All the joints are fine and close, as if the object were a piece of cabinet-work, and no solder is used. The first idea given by the clock-stand is that it is formed of carved ebony. Of the delicacy of the pierced work, which is filled up by a gold arabesque, it is hard to convey an idea.

Together with this larger work of Art are several others of the same durable material and subtle workmanship. A large ewer and plateau, for Sir W. Drake, are specimens of that magic fancy which was born of Gothic quaintness and Italian grace. The handle consists of a silver dragon, which has seized a female figure by the foot. A satyr is interposing to rescue the nymph, and the intertwined figures of the three form a charmingly fantastic ornament. The beak of the ewer is the open beak of an eagle, also in silver. A steel album cover, inlaid with gold and silver, and encrusted with *lapis lazuli* has not yet found a purchaser. There are also two square coffers, of the same material and style of workmanship; one adorned with embossed silver, and the other with chased gold. The delicacy of taste, and the concentrated skill, of the great carvers and chasers of the sixteenth century are revived in this Vicenza metal-work.

SOUTH KENSINGTON MUSEUM.

RECENT ALTERATIONS AND ADDITIONS.

STATUE OF THE PRINCE CONSORT
TO BE ERECTED IN BOMBAY.

For some time past workmen have been engaged in putting together in the North Court of the Museum, a lofty erection of marble. This has at length been completed and uncovered, and proves to be a monument to the Prince Consort, executed at the cost of the late David Sassoon, the princely Jew merchant of Bombay, and intended to be ultimately placed in the Victoria and Albert Museum in that city. The monument is by Matthew Noble; it consists of a figure of the Prince in the robes of the Garter. He stands on a lofty pedestal, which is supported on three steps. On the upper step, at either side of the pedestal, is a seated female figure; each of these bears an inscribed tablet, indicating that they represent respectively, Science and Art.

The head of the Prince recalls the well-known bust by the same sculptor. By the adoption of the long cloak, and other robes of the Order of the Garter, Mr. Noble has lost the opportunity of showing his skill in the representation of the figure, of which the right leg only, clad in trousers, is partly revealed; the Prince is apparently addressing an assembly, he holds a scroll in his right hand, while his left is raised, and lightly grasps the jewel of the George, suspended at his breast.

In front of the pedestal is the following

inscription, in sunk gold letters, edged with black,

ALBERT,
PRINCE CONSORT,

Dear to Science, dear to Art,
Dear to thy land and ours, a Prince indeed.
Dedicated by David Sassoon, 1864.

Below this, is another inscription to the same purpose, but in Hebrew characters. The lettering of these inscriptions is specially good, and the thin black line surrounding the gold, adds greatly to its effect.

Although the monument is not devoid of dignity and simplicity, it is difficult to select any characteristic features which call for special commendation. It adds another to the many examples of modern sculpture, at which we look with perhaps a faint interest, as we first stand before them, but which leave no abiding impress on our memory, because they have no power to touch our feelings or to excite our imagination.

SCULPTURE FOR THE MEMORIAL IN
HYDE PARK.

In addition to the small, but carefully executed model of the Prince Consort Memorial, by Mr. G. G. Scott, which has for some time stood in the Museum, a portion of the original plaster-model, for the sculpture in high relief, round the podium of the edifice, has just been deposited here.

It consists of figures somewhat larger than life, of Homer, Chaucer, Dante, Shakspeare, Milton, Goethe, and other great poets, ancient and modern. These form the central group of the representatives of the Arts of Poetry, Painting, and Music, the execution of which was assigned to Mr. H. H. Armistead, while to Mr. J. D. Philip were entrusted the other divisions of Art, Architecture, and Sculpture.

MR. PARSONS' BEQUEST.

The paintings and drawings bequeathed to the South Kensington Museum by Mr. J. M. Parsons have been received, and are now in process of arrangement in the gallery adjoining the Meyrick collection. The oil-paintings are almost entirely small examples of the Dutch and Flemish schools, and from the rapid inspection we have been able to give them do not strike us as possessing any high degree of merit. The water-colours are chiefly modern examples of the English school.

PAINTING BY C. JOSEPH VERNET.

In one of the rooms adjoining the Ceramic Gallery, is now hung an admirable painting by Joseph Vernet, the great French marine painter of the last century, father of Charles Vernet, also a painter of some eminence, and grandfather of the still more celebrated Horace Vernet. This painting, which is lent by the executors of the late Edmund Slocock, Esq., of Chelsea, is signed by the artist, and dated 1757. It represents a coast-scene near Naples, the waves beating against a rocky cliff surmounted by a castle; in the foreground are groups of fishermen, endeavouring to rescue the crew of a wrecked boat.

As a characteristic example of a painter familiar to all who have studied the gallery of French artists in the Louvre, but whose works are comparatively rare in England, this picture deserves study. The National Gallery possesses but one of his works, 'The Castle of St. Angelo, Rome,' a smaller and less important painting than that we have described.

CHIMNEY-PIECE OF FLORENTINE
MOSAIC.

Among the numerous examples of mosaic work, ancient and modern, lately acquired by the Museum, is a large and stately chimney-piece of Florentine manufacture. It bears the following incised inscription:—

OPUS DAVID CORRADIUS
PECTI A.D. MD.

Were it not for this evidence, we should have been disposed to assign to it a later date.

The ground is white marble, inlaid in various coloured marbles with scroll-work, masks, satyrs, griffins, and the other grotesque and fanciful combinations which characterise the Italian *cinque-cento* arabesque. The colours are pleasingly contrasted, and the grotesque combinations are graceful, and not so utterly defiant of all laws of gravity as is sometimes the case, even in the most admired arabesques of the classical and Renaissance periods, in which heavy monsters perch on tendrils of plants, and massy balusters spring from thinnest stalks. A temple, represented in the pediment, is, however, absurdly like a four-post bedstead.

JEWELLERY, ETC., FROM THE SHAN PROVINCES.

Various attempts have of late years been made to establish commercial intercourse with the South-Western Provinces of China by an overland route through the countries lying on the east coast of the Bay of Bengal. The latest and one of the most successful of the adventurous explorers of the countries through which the proposed route would pass is Major E. B. Sladen, who availed himself of the opportunity for acquiring examples of the Art-manufactures of the various provinces which he visited, especially the comparatively little-known Shan states on the border-land between Burmah, Siam, and China. Major Sladen has deposited his collection on loan at the South Kensington Museum, and it is now on view in the Oriental Court. Although some of the objects betray a decided Chinese influence, the majority of them possess distinctive peculiarities which entitle them to notice. A robe of dark blue silk richly embroidered, in the Chinese style, in blue of two shades and in various other colours, together with hat, boots, gold dagger and chain, make up the robes of office stated by the label to have been once worn by a Chinese Mahomedan governor of Momein, who presented them to Major Sladen. Near these are ornaments, chiefly of silver, worn by the Shans, consisting of bracelets, anklets, torque-shaped neck ornaments, rings, brooches, earrings, buttons, and other pendent ornaments, often of minute workmanship resembling filigree, and set with roughly-cut precious stones. Sometimes the surface of the silver is decorated with a species of translucent *cloisonné* enamel. Some chataine-like ornaments of silver links, alternating with carvings in green mottled jade, are very elegant, and quite worthy of imitation.

In one case is the "First-class Burmese Order of the Tsulway of Twelve Chains," given by the King of Burma to Major Sladen. It consists of four large floriated and embossed plaques of gold connected by twelve chains.

Some of the jewellery is of a rude and simple nature, but interesting and suggestive from its individuality. The whole collection will repay study.

FRENCH HAND-MIRROR.

Of other loans we would specially call attention to a very graceful little hand-mirror in an ivory-frame, lent by the Duke of St. Albans. It bears the date 1555, and, from the style of workmanship, as well as from the recurrence of the well-known emblems of Henri II. of France, the interlaced crescents, and the ambiguous double H.C. or H.D., would appear to have been made for some one connected with the gay court of that monarch—possibly for Diana of Poitiers herself. The influence of Jean Goujon, the great sculptor of the age, is evident in the carving of the frame.

COLLECTIONS OF PLATE.

Two collections of English and foreign plate are lent by J. Dunn Gardner, Esq., and the Hon. G. Mostyn. Among the familiar forms of tankards, pine-apple cups, &c., which usually go to make up such collections, we here meet with some comparatively unusual examples. The English plate lent by Mr. Gardner is

generally good in design, especially the teapots, kettles, and urns. Two small silver-gilt vases of *repoussé* work, covered with an adaptation of the foliage and fruit of the wild strawberry, are pleasing and suggestive.

R. O. Y.

NATIONAL COMPETITION OF THE WORKS OF THE SCHOOLS OF ART IN THE UNITED KINGDOM FOR 1870.

The exhibition of these works at South Kensington is held this year in the large gallery hitherto viewed as sacred to Raphael alone, and in which the cartoons have hung in solitary majesty since their transfer thither from Hampton Court, in 1864. As scarcely any wall-space is left unoccupied, the competition drawings are almost entirely shown in those radiating frames which form one of the characteristics of the museum. However admirable for many of the uses to which they are applied, especially for the display of medals, these frames are not suited for an exhibition such as this, in which the spectator desires to compare one drawing with another, and to gain by a rapid inspection a clear impression of the character of the whole collection.

The works submitted in competition this year are 1,234 in number. Of these 248 are studies from the antique; 347 are designs for architecture, manufacture, or decoration; and the remaining 639, studies of form and colour. Of the studies from the antique there is little to say. The same excellences and the same defects recur year by year. They are chiefly from the old familiar subjects. One alone, sent by the Lambeth school, strikes us as novel—a copy in black chalk of the charming antique Roman bronze, 'The Frying Boy,' which occupies a place of honour in the Museum at Berlin, and of which the South Kensington Museum has recently acquired an electrotyle.

The studies in form and colour cover a wider field, but here again there is little to mark a difference between this exhibition and those of recent years. Perhaps it is inevitable that a sameness of style and treatment will be apparent, not only in the works of different years, but also in those coming from widely separated schools, taught, as they usually are, by masters from one central institution, looking for the same rewards, limited to the same dimensions, and using the same books and models. Admirable as the influence of South Kensington undoubtedly is on the rising Art of the country, we would deprecate any tendency on the part of our Art-teaching to rest content on one level plateau of uniformity, however elevated the plateau may be.

The paintings of "still life" have deservedly secured a large share of medals. Any attempt to represent a collection of objects varying in colour and texture so widely as do the constituents of several of these groups must be a profitable exercise to the student: some of these are charming pictures, though it strikes us that the best in execution are by no means the most interesting in conception. In aiming at originality, it was, however, scarcely worth while to expend so much labour in making up so ugly a picture as that here, in which a piece of cheese, some bread, tobacco, a dirty clay pipe, and a pair of spectacles, are barely rendered tolerable by a brown stoneware jug.

Illustrations of various styles of ornament, resembling those sheets of examples of the stages of Gothic architecture, once so popular, are favourite exercises, and offer scope for great research and for excellence of workmanship. We would gladly see these still more varied and comprehensive.

Of the original designs, 347 in number, the most successful are surface-decoration, chiefly for wall-paper and woven fabrics. The wall-paper patterns are almost entirely in diaper. There has, of late years, been such a run on this, that one is inclined to long for some variety, and to look with interest on any more flowing and less mathematically

accurate designs. We are glad to see that one such has won high approval; and that our heretical tendency to wander from what has of late years been held up as the only sound principle, is shared by the examiners.

Many of the designs for muslins are exceedingly pretty and ingenious, though not always adapted for their special purpose, some being better suited for patterns for tiles, and others suggesting wrought-iron screens, or grilles.

From Coventry come designs for ribbons, and also for engraving on watch-cases; and Nottingham supplies some very tasteful patterns for lace of various kinds. With these exceptions, and perhaps one other, that of Birmingham, which contributes designs for candelabra, the schools do not appear to give special attention to the staple manufactures of their localities. The best designs, indeed, often come from places in no way connected with the manufacture to which they relate. In the case of Birmingham, the success of the attempt is by no means great. The practical acquaintance with working in metal, which ought to be of so great service to a designer, would appear to be more than counterbalanced by the debasing influence of the common-place and tasteless trade-patterns, with which he is frequently surrounded.

We have been sparing of our praise in our remarks on this collection. As a whole, it seems to us scarcely equal to those of previous years. The mode of exhibition is, as we have said, inconvenient and somewhat confusing. Perhaps, too, our judgment has been unconsciously influenced by the noble surroundings of the room—the unapproachable works of the divine Raphael—and with these before us, our eyes may have been dazzled and blinded to any feebler light.

But as we write, we call to mind how many of the young students whose works are collected here, have laboured at them after the long hours of their daily vocations, often under great inconveniences. On one coloured design, we detected a faint pencil memorandum of the artist's, "coloured by gaslight." Doubtless this, and like pleas for considerate judgment, might be advanced on behalf of nearly all the works shown here.

SCHOOLS OF ART.

WINCHESTER.—A meeting has been held with the object of instituting a school in this ancient city: Mr. Buckmaster, of the Science and Art Department, attended to explain the principles on which such a school should be formed, and to state what aid, pecuniary and otherwise, Government would extend to it. Lord Carnarvon, Lord Eversley, Lord Northbrook, the county and city members, and other influential gentlemen of the locality, have promised their aid.

BIRMINGHAM.—A movement has been made for providing an Industrial Art-Museum in this town: several liberal donations have already been offered towards the object.

ART IN CONTINENTAL STATES.

PARIS.—The late Prince Demidoff caused a large number of illustrated catalogues of his lately sold pictures, to be prepared, with the object of presenting the profits arising therefrom to charitable purposes. The amount realised by the sale of these catalogues was £464; of which sum £240 has been given to the infant-hospital of St. Augustin, and the balance to various other philanthropic institutions.—Mr. Courbet, the eminent French painter, has refused the Cross of the Legion of Honour, which the Minister of the Fine Arts would have conferred upon him, on the ground that his Republican principles forbid him to accept any mark of distinction at the hands of royalty, and also because he considers the public to be the best judges of an artist's merits.

The Judgment of the Minister of the Fine Arts on the Exhibition of 1870.—M. Maurice Richard, in his late address to the artists and amateurs assembled to witness the distribution of prizes to

the successful competitors, thus expressed himself on the delicate topic of the present state and promise of Art in France:—"Gentlemen, 'I now turn my attention to the exhibition of this year, and I do so with a strong feeling of confidence in the future of the French school. You would justly tax me with specious flattery should I affirm that the saloon of 1870, if closely scrutinised, does not present any subject of anxious remark. It must be noted, and not without earnestness, that in High Art the efforts of the present generation seem to languish, while the study of *genre* becomes more than ever monopolising. On the one hand, the academic school is accused of being instructive if uninspired—conscientious without vitality; on the other, the naturalistic school is reproached with mere superficial accomplishment, instead of reading character from within. Let us confess, gentlemen, that these critical strictures are not wholly unfounded. They exhort us to be on the watch. But let us not exaggerate in any respect. That High Art will not perish in our country, we have established evidence, not here alone, but in all our public buildings. As to the style *genre*, I am by no means anxious on account of its rapid progress, simply because of its incomparability with High Art. You all admit the poetry of the Syracusans, the pleasant picture coming from the pencil of Theocritus. Why not admit, in painting such a theme as 'The Parisians' on canvas, that the idyl be from the hand of an artistic Theocritus? Moreover, by the side of *genre*, my eye rests upon the school of landscape—ever rich, ever young—which varies its theme without depreciation, and is happy in all presentments of nature—its rusticities and its refinement of reverie. In sculpture, I behold—thanks to severe schooling and traditional suggestion—all the fine qualities of French genius well maintained—science, simplicity, animation, and grandeur in repose. Thus, gentlemen, when I have examined all with attention, I cannot place myself beside those who lament, who despair, who cry out that all is lost, that we are about to be stifled beneath a redundant sterility. For my part, I am not aware how, comparing the present with the grand epochs, the sentence of decline can be uttered; but this I do know, and I am proud to proclaim it, that, at the present period, there is no other country capable of presenting anything comparable to the creations of this same French decline."

DRESDEN.—It is intended to place a statue of Carl Mario von Weber, the eminent composer, in front of the new Opera House now being erected from the designs of Professor Semper.

FLORENCE.—A monument to the memory of Ugo Foscolo, the poet, has been placed in the church of Santo Croce, the Florentine Pantheon.

MILAN will shortly have, on the Place de la Scala, a statue of Leonardo da Vinci, on which Signor Magni, of 'Reading Girl' notoriety, has been some time engaged.

REICHENBERG.—The *Moniteur des Arts* stated somewhat recently, that, in a passage leading from the school-room of a Protestant church to the church itself, situated in the small town of Reichenberg, in Silesia, a portrait of Martin Luther has been discovered, which is pronounced to be the work of Lucas Cranach. The canvas, though found amidst a mass of rubbish, is said to be in perfect preservation.

THE BRENTANO-BIRCKENSTOCK COLLECTION OF ENGRAVINGS.

THE lovers of Fine Art must always feel warmly interested, when, as it occasionally happens, the interests and honours of engraving are brought prominently into notice. How incalculably are we not all indebted to the masters of that mystery, for having familiarised us, in, as it were a second phase, with the great creations of pictorial genius, which, otherwise, must have remained unknown to us in all their beauty or sublimity. The sympathetic feeling to which we allude is rendered more animated from the

generally prevalent opinion, that, in these times a comparative depression discourages the higher efforts of the *burin*, owing chiefly to the rivalry of photography. How have we not seen in a brief lapse of time, painting, statuary, and Art, in its widest range, brought into signal and most impressive revelations. We allude more particularly to the sales of the De Morny, the Fourtales, the Delessert, and the San Donato Galleries. The only set off to these, in connection with engraving, has been the transference of the great Slade collection to the British Museum, and a noble exhibition of proof-engravings at the "Cercle" exhibition in Paris, in the autumn of last year.

They have, however, had something of a counterpart in the great sale, which has recently taken place, at Frankfort-sur-Main; that of the Brentano-Birkenstock collection—a treasure of master-works. Although the range embraced in its catalogue was most various and extensive, yet, so redundant was it in *chefs-d'œuvre* of Marc Antonio Raimondi that from them alone it might take its designation. On the whole, these commanded unwonted competition and unprecedented prices. In a word, it was a great day for the memory of him who was founder of engraving in its highest inspiration; so classic in simplicity and strength—so worthy to be associated with the glories of Raphael, and to cumulate the honours of the *Quattrocento* era. Among the startling prices which some of his proofs produced were the following:—'The Massacre of the Innocents,' £303; 'The Three Singers,' £339; 'God commanding Noah to build the Ark,' £340; 'Portrait of Arctino,' £452; 'The Bacchanal Orgie,' £600. Altogether, there were 226 engraved impressions of Marc Antonio's sold on this occasion, and they realised a total of £10,414. As may be supposed, this sale was attended by representatives of all the great public Fine-Art collections of Europe; and it is said that there was expended, on the part of Berlin, £1,480; on the part of London, £1,200; on the part of Weimar, £800. The great constellation of choicest works broken up and scattered at this sale, had been collected by M. Birkenstock—a diplomatic agent of the Austrian Government—who had resided at Ratisbon, Mayence, and Paris, and finally held an honourable position at Vienna among those who were entrusted with the direction of public education.

From him the collection passed into the hands of his daughter, Antonia, the wife of M. Brentano, Senator of Frankfort; upon whose death, on the 12th of May, 1869, a legal exigency compelled its being brought into the market.

PICTURE SALES.

We have the following to record since our last report.

On the 11th of June Messrs. Christie, Manson and Woods sold the collection of "old masters," formed by Mr. P. L. Hinds, of Portland Place. It contained examples of the principal continental schools, the Dutch and Flemish greatly preponderating both in number and quality. With two or three exceptions, however, no large prices were obtained. The most noteworthy were:—'A Girl standing before a Mirror,' G. Schalcken, £100 (Carstangen); 'A Man at a Window lighting his Pipe—three figures in a back room,' £139 (Colnaghi); 'A Waterfall, with figures,' Everdingen, £138 (G. Phillips); 'Boy with a Swan and a Dog,' in a landscape, J. B. Weenix, £90 (Holloway); 'Landscape,' with a gentleman on a bay horse, and another standing by a grey horse conversing with a woman, A. Cuyt, £152 (Newman); 'Dutch Village on a River—Moonlight,' A. Vander Neer, £105 (Seguier); 'Sportsman Halting,' with a man and a woman on a grey horse, J. Wynants, a very fine example of the artist, from the La Peyrière collection, £504 (Newman); 'Garden Scene,' with a spaniel, a dead peacock, and other birds, J. B. Weenix, £210 (Hughes); 'Dutch Village,' with numerous figures and horses, J. Ostade, very fine

£346 (Williams); 'Ceres and Pan,' with fruits in a landscape, Rubens, £105 (Phillips); 'A Boar Hunt,' Paul Potter, a noble picture, formerly in the collection of the Earl of Shaftesbury, £840 (F. Fisher); an 'Ecce Homo,' by Murillo, the property of the late Rev. R. R. P. Mealey, was afterwards sold for £130 to Messrs. Colnaghi.

Messrs. Christie and Co. sold on the 18th of June a number of paintings, the property of the late Mr. J. Coles, and of other gentlemen. The list included:—'Landscape,' T. Creswick, R.A., £105 (Vokins); 'The Life and Death of Buckingham,' A. L. Egg, R.A., engraved in the *Art-Journal* for 1866, £183 (George); 'The Cowherd's Mischief,' J. C. Hook, R.A., £525 (Cox); 'Weary Life,' R. Carrick, £157 (anonymous); 'The Pursuit of Pleasure,' Sir J. N. Paton, R.S.A., £149 (Gay, of Edinburgh); 'Landscape,' P. Nasmyth, £126 (Hall); 'Killarney,' M. Anthony, £383 (Agnew); 'The Fool's Paradise,' F. R. Pickersgill, R.A., £194 (Martin); 'Making Pills for the Saxon,' E. Nicol, A.R.A., £105 (James); 'The Tumbling-Box,' W. Müller, £120 (Vokins); 'Cattle in a Landscape,' A. Bonheur, £94 (Wilson); 'Children at Play in the Meadows,' F. Goodall, R.A., £94 (Wallis); 'Club Law,' E. Nicol, A.R.A., £96 (Wallis); 'St. Paul's at Sunrise,' H. Dawson, £93 (Agnew); 'In the Highlands,' P. Graham, A.R.S.A., £840 (Agnew); 'Canifora,' F. Leighton, R.A., £355 (Levy); 'The King of Hearts,' Holman Hunt, £262 (James); 'Summer in Burnham Beeches,' A. MacCallum, £100 (Agnew).

The contents of the studio of the late Daniel Maclise, R.A., were sold by Messrs. Christie, on the 24th and 25th of June. They consisted chiefly of sketches in oils, water-colours, and pencil, many of the latter being bound in volumes. The finished oil-pictures were very few, the principal being:—'The Witches in Macbeth,' and 'Prospero and Miranda,' which were sold together for 110 gs. (Cox); 'Duncan's Last Sleep,' 200 gs. (Cox); 'The Earls of Desmond and Ormond,' the picture hung this year in the Royal Academy, 500 gs. (McLean); 'The Meeting of Wellington and Blücher,' the grand cartoon for the picture in the Houses of Parliament, was secured for the Royal Academy at the price of 300 gs.

A collection of old paintings belonging to various owners was sold by Messrs. Christie and Co. on the 27th of June. Among them were:—'Interior of a Church,' A. De Lorme, with figures by Terburg, 180 gs. (Brooks); 'Psyche,' Greuze, 300 gr. (Brooks); 'A Mountainous Landscape'—a concert in the foreground, and portraits of Francis I. and Henry VIII. introduced—Giorgione, formerly in the collection of R. Westall, R.A., 160 gs. (Colnaghi); 'Landscape,' upright, with a waggon and horses at the door of an inn, Jan Steen, 270 gs. (Brooks). A picture, 'The Emigrants,' by the English painter, G. Chambers, was sold to Mr. Brooks for 128 gs.

Another instalment of foreign pictures, belonging to Messrs. Everard and Co., was sold by Messrs. Southgate and Co., at the Lombard Exchange, Lombard Street, in the early part of last month. The chief examples were:—'The Reverie,' Schlesenger, £140 (Norton); 'The Little Shepherdess,' E. Tschaggeny, 120 gs. (Rolandi); 'The Secret Discovered,' Verheyden, 95 gs. (Morgan); 'Early Morning on the Downs,' J. H. De Haas, 112 gs. (Rolandi); 'A Pasture in Holland,' J. H. De Haas, £120 (J. White); 'The Star of Bethlehem,' J. Portails, 360 gs. (Millikins); 'A Market-Place in Amsterdam'—moonlight and candlelight effect, Van Schendel, 270 gs. (Gregory); 'The Empty Cradle,' Duverger, 120 gs. (Bicknell); 'Talking the Measure,' A. Dillens, 210 gs. (Morley); 'A Caravan, near Smyrna,' Gérôme, 160 gs. (Watson); 'Meditation,' Paulsen, 95 gs. (Hill); 'The Morning Prayer,' Campotosto, 100 gs. (Gregory); 'A Forest Scene near Cleve,' Klombeck, with sheep by Verboeckhoven, 160 gs. (Thomp-

son); 'Italian Girl at a Fountain,' C. Landelle, 185 gs. (Robertson); 'The Reverie,' Baugniet, 180 gs. (Joel); 'The Visit to the Wounded Officer,' H. Tonkate, 130 gs. (Ackerman); 'Juanita,' Bouguereau, 180 gs. (Greene); 'The Lady of Fashion,' Dyckmans, 225 gs. (Hastings); 'On the Sea-shore,' De Lobbe, 96 gs. (Euson); 'Returning Home,' Augustus Bonheur, 240 gs. (Collie); 'The Visit,' Van Hove and Williams, 180 gs. (Grafton); 'Highland Sheep and Pony,' Verboeckhoven, 300 gs. (Joel); 'Landscape, near L'Isle d'Adam,' Jules Dupré, 290 gs. (Knight); 'The Pillage of the Convent,' during the rebellion in Würtemberg in 1524, G. Koller, 700 gs. (Bonneyoy); 'A Fellah Girl,' C. Candelle, 200 gs. (Sturge); 'Sheep Reposing,' a drawing in water-colours by Rosa Bonheur, 360 gs. (Hollander); 'The Rose,' G. Koller and De Noter, 195 gs. (Keish); 'Horse by a Stable,' Verboeckhoven, 130 gs. (Bean); 'A Lady arranging Flowers,' F. Willems, 145 gs. (Henry); 'A Young Italian Girl,' Bouguereau, 340 gs. (Flintoff). The sale of this collection of paintings realised £17,850.

The sale of the paintings, drawings, and other works of Art, belonging to the late Mr. Charles Dickens, attracted a crowded attendance to the rooms of Messrs. Christie and Co. on the 9th of last month. There was a keen competition for every object offered, more on account of its association with the lamented owner than for its intrinsic value; though some few of the paintings and drawings were of a high order. The following may be specially noted:—

Drawings.—'The Britannia,' the vessel in which Dickens first sailed to America, C. Stanfield, R.A., 105 gs. (Earl Darnley); 'The Land's End,' C. Stanfield, R.A., presented by the artist to its late owner, 95 gs. (Agnew); 'The Logan Rock,' with portraits of Dickens and D. Maclise, who accompanied the artist, C. Stanfield, R.A., on his Cornish tour, 79 gs. (J. Forster); 'Mother and Child,' a sketch for 'The Cottar's Saturday Night,' presented by the artist, Sir D. Wilkie, in 1840, 130 gs. (Colnaghi); 'Sintram and his Companions,' G. Cattermole, 75 gs. (Agnew); 'Barnaby Rudge and his Mother,' a present from the artist, F. W. Topham, 110 gs. (Cox); 'Beauvais Cathedral,' S. Prout, 155 gs. (Agnew); 'Roses in a Blue and White Jug, with a Bird's Nest,' W. Hunt, 320 gs. (Agnew); 'Little Nell and her Grandfather in the Tent, making Bouquets for the Race-course,' a present from the artist, F. W. Topham, 275 gs. (Austen); 'Little Nell's Home,' G. Cattermole, 160 gs. (Evans); 'Little Nell's Grave,' the companion drawing, G. Cattermole, 180 gs. (J. Forster).

Oil-pictures.—'What are the Wild Waves saying?' J. Hamilton, presented by the artist in America, 45 gs. (J. J. Fyne); 'Tilda Price,' F. Stone, A.R.A., painted by him for Mr. Dickens, 40 gs. (Attenborough); 'Garde Champêtre,' Zamacchia, bought by Mr. Dickens in New York, during his last visit, 240 gs. (Agnew); 'Mr. F.'s Aunt,' from 'Little Dorrit,' W. Gale, 60 gs. (Agnew); 'Little Nell reading the Inscription on the Tombstone,' Mrs. McLean, 42 gs. (Waters); 'Dotheboys Hall,' T. Webster, R.A., painted for Mr. Dickens, 610 gs. (Vokins); 'The Simoon,' D. Roberts, R.A., a present from the painter, 255 gs. (Agnew); 'Pickwick and Mrs. Bardell,' C. R. Leslie, R.A., a picture in *grisaille*, 131 gs. (Attenborough); 'Portrait of Mr. Dickens as Sir Charles Coldstream in *Used Up*,' A. L. Egg, R.A., 170 gs. (Agnew); 'The Letter'—a room in Hever Castle, and its companion, 'Hide and Seek,' P. H. Calderon, R.A., 251 gs. (Agnew); 'A Girl at a Waterfall,' D. Maclise, R.A., 610 gs. (J. Forster); 'Dolly Varden,' W. P. Frith, R.A.—this picture was painted expressly for Mr. Dickens, and was most keenly competed for: it was put up at 500 gs., and was finally knocked down to Messrs. Agnew for 1,000 gs. 'Kate Nickleby at Madame Mantalini's,' W. P. Frith, R.A., also painted for Mr. Dickens, 200 gs. (Attenborough); 'The Eddystone Lighthouse,' C. Stanfield, R.A., 990 gs. (Attenborough); 'An Arctic Scene,' illustrating *The Frozen Deep*, C. Stanfield, R.A., 150 gs. (Atten-

borough); 'A Man-of-war,' with a boat, illustrative of *The Lighthouse*, 175 gs. (Vokins)—these three pictures were presented by the artist to their late owner; 'Portrait of Mr. Dickens,' painted, in 1839—a full-length picture—by D. Maclise, R.A., presented by Mr. Dickens's publishers to him on the completion of 'Nicholas Nickleby,' 660 gs. (the Rev. Sir Edward J. Jodrell). The pictures, forty in number, exclusive of the supplementary sketches, realised nearly £8,000.

The other objects of all kinds offered for sale require no notice here; but we cannot pass over an example of natural history—Mr. Dickens's favourite raven, the "Grip" of "Barnaby Rudge," which appeared stuffed, and in a glass case. The dead bird was received with a round of applause, and, after much competition, fell to the bidding of Mr. Nottage, of the London Stereoscopic Company, for the sum of 120 gs. The entire sale realised £9,410.

ART IN THE PROVINCES.

BATH.—We hear it is in contemplation to make arrangements for holding an Industrial and Fine Art exhibition in Bath at the end of the current year, and the objects which have been contributed by local workmen to the Workmen's International Exhibition will form part of the collection.

BIRMINGHAM.—At last the great centre of the ornamental metal manufacturers of England recognises the importance of a collective assemblage of objects of Art-industry by way of stimulating its artisans and improving the Art-features of the products of its manufactories. In order to give effect to the project, a meeting was held on the 20th of June in the council room of the Midland Institute. When the deputation, appointed by the Art-gallery committee, who had visited London, and had an interview with Mr. Henry Cole, C.B., of the Department of Science and Art, South Kensington, and Dr. J. Forbes Watson, of the Indian Museum, at the India Office, related the willingness and the desire of both these gentlemen (as representing their respective institutions) to aid in so praiseworthy an effort in connection with the manufacturers of Birmingham, the appeal for pecuniary aid met a ready response. John Jaffray, Esq., J.P., by his subscription of £100, rendered practicable the purchase of a selection of Indian examples of metal, lac-work, ivory-carvings, and aided the general objects of the museum. Messrs. Elkingtons, Nettlefold and Chamberlaine, Mr. Middlemon, and Mr. Timothy Kendrick each contribute £100; Messrs. Mufeld and Co., £50; and these with other subscriptions amounting to nearly £1000, have already been realised. This sum, with others that may be looked for (taking into consideration the liberality of the Science and Art Department, and that of the Council in State for India), will place examples of Art-manufacture, in value at least equal to the sum of £2,400, for the inspection and instruction of the public, manufacturers, and artisans of Birmingham, which will receive additions, and be increased in value, by gifts and purchases, as years roll on, and the value of such a collection is understood. We congratulate the manufacturers of Birmingham on the step they have taken. The influence of such museums we have ever advocated as an essential element in the progress of Art as applied to industry. We wish the movement all success, fraught as it is with benefits, not only to the present, but to all succeeding generations of artisans of the busy centre of ornamental metal manufactures in England.

DARLINGTON.—An exhibition of Art-works, Fine and Industrial, has been opened here during the past month. The local papers speak of the contributions as numerous, and, for the most part, very meritorious.

HULL.—The working-men of this flourishing seaport town, are preparing to hold an exhibition of the Fine and Industrial Arts. A building in every way suitable for the purpose is being erected in the Corporation Field.

SELECTED PICTURES.

THE MARTYR ST. SEBASTIAN AND HIS COMPANIONS.
P. Veronese, Painter. G. Geyer, Engraver.

In the church at Venice dedicated to St. Sebastian, lay the remains of Paul Veronese, whose pencil adorned the sacred edifice with some of his finest pictures, chiefly associated with the legendary history of the saint, assumed to have been a young Roman soldier, who, with two companions, Marcus and Marcellinus, suffered martyrdom for embracing the Christian faith. One version of his history, however, asserts that he was not killed, though pierced with arrows and left for dead; for, after his presumed murderers had gone away, some holy women came to the tree to which he was tied, and, finding that life was not extinct, drew out the arrows, took the wounded man away, and carefully tended him till restored to health. In the possession of the writer is a picture representing this subject; the artist, certainly one of the best of the old masters, is unknown; and the work has suffered so much from neglect and ill-treatment as to be comparatively worthless; but the work was once a noble one.

The roof of the church at Venice is almost covered with paintings by P. Veronese, the subjects taken from the Book of Esther; of these the best is 'Ahasuerus placing the Crown on the head of Esther.' The walls and altars are also decorated with paintings by the hand of the same great master. The three principal compositions refer to the history of St. Sebastian: they were painted, between the years 1560 and 1565, with the greatest care and with all the splendour of Veronese's colouring. Kugler refers thus to them:—"The finest of these, representing the saint going to his martyrdom, belongs to the year 1565. The scene is upon a flight of steps before a house: St. Sebastian, a fine, powerful figure, is hastening down them, while at the same time he turns to his fellow-sufferers, Marcus and Marcellinus, who follow him bound, and points towards heaven with an inspired look. One of them is gazing on him with the profoundest faith; the other looks round on his sorrowing mother, who seeks to turn him from his purpose with her entreaties and reproaches. On the right a grey-headed father is ascending the steps, led by youths; women and children also endeavour to intercept the martyrs, but these continue the path that leads to death with the greatest tranquillity. Innumerable figures are seen on balustrades and roofs, clinging to pillars, and crowded on the stairs, looking on in the greatest excitement. This picture displays a beauty of composition, a richness without an overcrowding of subject, and a power of expression and colour which in some respects entitle it to be considered the noblest of Paul Veronese's works." The two other pictures respectively represent the saint pierced with arrows, and stretched upon a rack. The former "is of the finest invention and execution." Sebastian, bound to a column, is looking longingly towards heaven, where the Madonna appears accompanied by angels; next the saint are two splendid female figures, also praying to the heavenly vision; further below are three kneeling saints, who regard the martyr with astonishment. In the latter picture it was not possible for the painter to idealise the horror of the scene, so that, in spite of its masterly conception, it does not stand comparison with the other two.





THE DEPARTURE OF THE VIRGIN MARY

GRAVE-MOUNDS.*

MR. JEWITT has certainly not selected a lively subject for a book, yet is it one that possesses something beyond curious interest; for to the burial-places of our "rude forefathers" we are in no small measure indebted for the knowledge we have of the habits, customs, and occupations of their once living tenants. In Pagan England, and even after Christianity was introduced into the land, and Christian churches of some kind or other were erected, the dead were deposited, most frequently with their worldly stores, in the green hill-side or the barren moor. "The situations chosen for the burial of the dead were," writes Mr. Jewitt, "in many instances, grand in the extreme. Formed on the tops of the highest hills, or on lower, but equally imposing positions, the grave-mounds commanded a glorious prospect of hill and dale, wood and water, rock and meadow, of many miles in extent, and on every side stretching out as far as the eye could reach, while they themselves could be seen from afar off in every direction by the tribe who had raised them, while engaged either in hunting or in their other pursuits. They became, indeed, landmarks for the tribes, and were, there can be but little doubt, used by them as places of assembling."

For many years past the attention of the archaeologist has been directed to the investigation of these ancient places of sepulture, which have been the scene of operations with mattock and spade, carried on, however, with as much care as if men were digging for gold, or silver, or precious stones; and the treasures unearthed could not have been examined with greater interest, and preserved with more reverential watchfulness, had they been of priceless monetary value, instead of objects more or less rude in character, and, generally, of materials of little worth. But then they tell a wondrous tale, in a language of their own, of ages and of races of beings long since passed away. A single implement of stone or of flint, a weapon or an ornament of bronze, of iron, or of bone; a bead of jet or of glass; an urn, or even a fragment of pottery; or any one of the infinity of other relics which are exhumed, no matter to what period they belong, or from what locality they may have come,—one and all have a story attached to them, and supply new links to our ever-extending chain of knowledge.

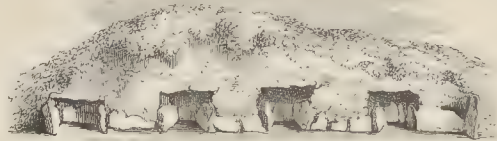
"To the graves, then, of our earliest ancestors must we mainly turn for a knowledge of their history and of their modes of life; and a careful examination and comparison of their contents will enable us to arrive at certain data on which not only to found theories, but to build up undying and faultless historical structures."

There are few counties in England where these grave-mounds have not been met with. In Cornwall and Yorkshire, in Derbyshire and in Dorsetshire, in Wiltshire, and in many other districts, the earliest interments are, or have been, abundant; while the later ones, which also exist in these districts, are spread over every other county. In those just named Celtic remains abound more than those of any other period. "Dorsetshire, for instance," the venerable Stukeley declares, "for sight of barrows not to be equalled in the world." The "early mounds abound on the downs and on the lofty Ridgeway, an immense range of hills of some forty miles in extent; while those of a later period lie in other parts of the county. In Yorkshire, again, they abound chiefly in the wolds; and in Cornwall, on the high lands. The same may be said of Derbyshire, where they lie for the most part scattered over the wild, mountainous, and beautiful district known as the High Peak—a district occupying nearly one-half of the county, and containing within its limits many towns, villages, and other places of extreme interest."

* GRAVE-MOUNDS AND THEIR CONTENTS: A Manual of Archaeology, as exemplified in the Burials of the Celtic, the Romano-British, and the Anglo-Saxon Periods. By LEWELLYN JEWITT, F.S.A. With nearly Five Hundred Illustrations. Published by Groombridge and Sons.

A book of this kind would be comparatively useless without illustrations: this was evidently the opinion of the author; and he has therefore introduced a very large number, both of grave-mounds, and their almost infinite variety of contents: his descriptions of these form the

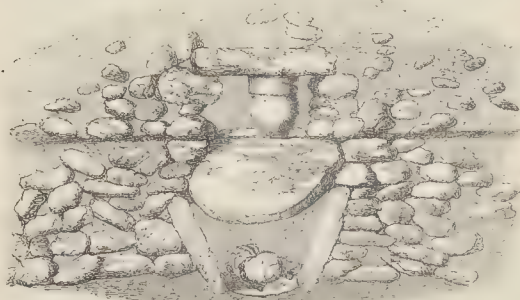
staple text of the work. Instead of offering examples of any of the urns or of the arms, or other objects warlike or domestic, that fill the larger number of pages—and which would be little more than repetitions of many of the engravings that have accompanied Mr. Jewitt's



CHAMBERED TUMULUS, STONEY LITTLETON, SOMERSETSHIRE.

papers on the Mayer Museum, Liverpool, recently published in our Journal we have selected three "views" of burial-places as more curious and generally interesting. The first exhibits a section of the chambered tumulus at Stoney Littleton, near Wellow, in Som-

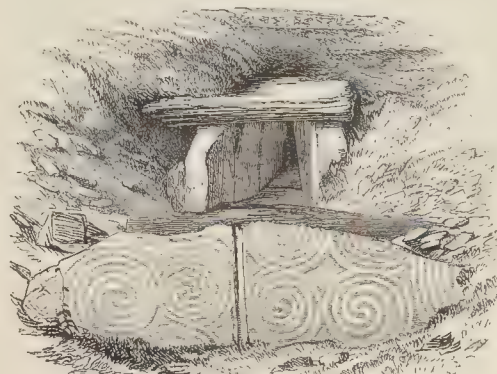
setshire. At the entrance, a stone upwards of 7 feet long and 2½ feet wide, supported by two others, left a square aperture of about 4 feet high, which had been closed by another stone. This entrance led to a long passage or avenue, 47½ feet long, and varying in breadth. There



SECTION OF A BARROW AT BALLINAGH MOORE.

were three transcripts or recesses on each side. The second engraving, the section of a barrow, shows its original construction, the position in which the cinerary urn was originally placed—it was found there—and also of the other interments which it contained.

The third illustration exhibits the opening, or



CAIRN AT NEW GRANGE, MEATH.

mouth of an important Irish cairn, which, even in its present ruinous condition, measures about 70 feet in height, and is nearly 300 feet in diameter. A circle of enormous stones, of which eleven remain above ground, originally encircled its base. It is remarkable for having the stones

composing the passage sculptured in a rude pattern—a peculiarity sometimes, but rarely, to be met with.

Much more might be said about a book abounding with valuable and instructive information, if we could extend our limits.

CELEBRATED CHURCHES OF EUROPE.

No. VII.—SALISBURY CATHEDRAL.



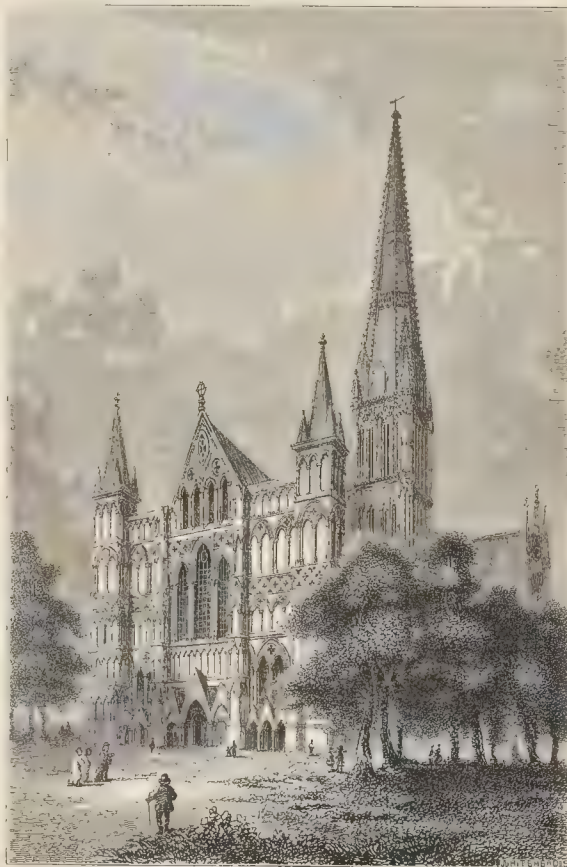
SALISBURY, or New Sarum, owes its existence to its cathedral, and had its origin in this way. About a mile and a half from the present city stood the ancient town of Old Sarum, generally understood to be the Sorbiodunum of the Romans. Under the Anglo-Saxon and Anglo-Norman princes, ecclesiastical and civil councils were held here, and it became the seat of a bishopric. It also

possessed a castle or fortress, and was defended by a wall; within the enclosure of this the cathedral stood. But early in the thirteenth century the captains or castellans of the fortress gave so much annoyance to the bishop and clergy, by their oppression and constant disputes, that the latter determined to remove from the locality. Under the episcopate of Herbert Pauper, or Poore, this was carried out; he obtained an indulgence from the Pope, and commenced a new cathedral on the present site, the land being the property of the capitular body. But the inhabitants of Old Sarum were attached to their clergy, and were unwilling to be separated from them; so

are of later date, but admirably accommodated to the style of the building. . . . On the whole this cathedral presents an object for study hardly equalled by any in the kingdom; the purity of its style, and the various modes of adapting that style to the purposes required, deserve the most attentive consideration."

The foundations of the new cathedral were laid by Bishop Poore in 1220, Pandolfe, legate of Pope Honorius III., being present; he blessed and placed in position five of the stones; but it was not completed till forty years afterwards, in the episcopate of Gilles de Bridport. Boniface, Archbishop of Canterbury, consecrated the edifice on the 29th of September 1260, and dedicated it to the Virgin Mary. Poore lived to see the nave finished, and the tower to the height of about 200 feet: the choir and aisles were added under Bishop Bingham; but the spire was not carried to its extreme height, 404 feet from the ground, till 1274, when Robert Wykehampton held the see. Gwilt gives the height of the spire and tower as only 387 feet; but even this reduced measurement makes it the loftiest of all our cathedrals except Canterbury and St. Paul's. He also remarks that, in 1737, it was ascertained the roof contained 2,641 tons of timber; and also that, according to an account delivered to Henry III., the sum of 40,000 marks, equivalent to about £22,666, had then been expended on the fabric. The spire, he adds, "is of masonry only seven inches thick, and would hence seem to be scarcely adequate to support its own weight."

The cathedral consists of a nave and choir with two side aisles; a space on the east of the choir, and a lady-chapel at the east end; a large transept, with an aisle on its eastern side; a central tower and spire; a north porch; a muniment-room, or vestry, at the south end of the eastern transept; cloisters, and a chapter-house. The western end—that seen in the engraving—is, from its square and somewhat formal outline, less interesting than the eastern, which is of remarkable beauty: the spire demands admiration, not only on account of its loftiness, but for the skill and boldness with which it was raised on a tower not originally designed to support such a burden, and for the curious and ingenious contrivance of its timber framework. On entering the building one is struck by its internal beauty, and by the range of arches which carry the eye onwards to the Lady Chapel—at one time exceedingly splendid in its decoration; for the zeal and piety of our ancestors exhausted all the resources of Art to ornament it. "From the reign of Henry VIII.," says a modern French writer, the Abbé J. J. Bourassé, whose Romanish creed has little sympathy with the religious feelings of the Reformation period, "the errors of Protestantism have banished from the temple of the stainless Virgin the graceful ornaments which devotion had formed and taste had consecrated. In our own days, the English themselves, returning to a more healthy state of mind, regret their destruction: little by little we see them repairing the sacred edifices raised by the Catholic hands of their fathers." Certainly the charge brought against our ancestors, especially those of the seventeenth century, is one that cannot be called in question. Cromwell and his followers made sad havoc of the "beautiful temples" in which their forefathers worshipped. Happily, as the Abbé Bourassé intimates, we have been coming to our senses within the last quarter of a century.



they followed in the track of the former, domiciled themselves round the new edifice, and thus Salisbury rose into existence. Old Sarum so completely declined, that the antiquary Leland, who wrote in the first half of the sixteenth century, says there was not in his time a single inhabited house in the place; and yet, strangely enough, it continued to send two members to Parliament till disfranchised by the Reform Bill of 1832. It was commonly spoken of as the most "rotten borough" in the kingdom, as it continued to return representatives when it had neither house nor inhabitant. We have some recollection of hearing that in the latest days of its

parliamentary existence the stump of an old tree formed the electioneering hustings.

The Cathedral of Salisbury has the reputation of being, as a whole, the most perfect ecclesiastical edifice in England. Erected in the middle of the thirteenth century, in the reign of Henry III., a brilliant period of Gothic architecture, it is eminently distinguished by regularity of plan, unity of style, simplicity of ornament, lightness of structure, elegance in all its details, and the harmony which reigns throughout. It has, writes Rickman, "the advantage of being built in one style, the Early English, and from a uniform and well-arranged plan. The tower and spire

No. VIII.—ANTWERP CATHEDRAL.



THE most agreeable and convenient way of reaching Antwerp, if the weather be fine, is by the steamer from London. The fine old city of the Low Countries is situated about the same distance from the mouth of the Scheldt as our own metropolis is from that of the Thames; and although the banks of the former river present not the same attractive and picturesque features as do those of the latter, they offer in the rich green pasture lands and bright yellow corn-fields of the late summer-time, and in the distant spires and house-tops of the small towns and the villages with which the country is dotted, quite enough to interest the traveller, especially on his first visit. Long before he has reached the city, he may catch a glimpse of the lofty tower of the cathedral, rising, as it seems, from a wide tract of meadows; and as he approaches forts Lillo and Liefkenshoek, standing like sentinels one on each side of the river to guard Antwerp from unwelcome intrusion, the outline of the venerable edifice becomes gradually more distinct throughout its general features, till, as the vessel nears the broad quays lined with quaint-looking gabled houses shaded from the heat of the noon-day sun by avenues of trees, the attention is absorbed by the combination of varied objects which meet the eye.

Antwerp Cathedral occupies a very prominent place in continental architecture: by some it is considered the most splendid Gothic building in Europe; and it has long engaged the attention of every writer upon the Art of which it is so noble an example. At a very early period a modest church stood on the spot, which, tradition says, was transformed into a collegiate institution by Godfrey de Bouillon. After various changes, of which history has left no authentic record, the church, which had then become a cathedral, was entirely rebuilt; and it is said to have taken eighty-four years to complete the work. In 1533 a fire destroyed the edifice, all but the tower and choir: the latter had been rebuilt about ten or twelve years previously, when the Emperor Charles V. laid the first stone; the former, begun in 1422, under the direction of the architect John Amelius, was completed, as a French writer asserts, in 1518, by J. Appelmans, of Cologne. Gwilt says the last-named architect commenced it in 1422-3. To whomsoever the honour belongs, this tower is universally admired for its exquisite lightness of construction, and the elegance of its proportions. It is divided into several stages, each of which exhibits ornament more and more refined in degree as it mounts upwards. It was originally intended to construct a similar tower at the other angle, but, as the engraving shows, it was never carried higher than the first stage or gallery: why it was stopped here has never been satisfactorily explained. In 1540 a chime of sixty bells was placed in the tower, which strike every quarter of an hour for some minutes day and night; and to those unaccustomed to the sounds, and who may happen to be domiciled near the cathedral, at the Hôtel St. Antoine, for example, or the Hôtel du Parc, their loud, yet musical tones, become very monotonous and wearisome, tending to keep the tired traveller awake when he is seeking a night's rest and sleep: we speak from an experience which many can confirm.

Internally, this cathedral has a most imposing appearance: the nave, which is of

immense length, is "supported by treble aisles on each side; from the centre of the transept rises a cupola, or lantern, resting on pendentives of Gothic form—this lantern throws a brilliant, but not excessive, light on the nave and the walls of the transept, where hang the great pictures by Rubens."

Antwerp is one of the continental cities to which every lover of Art who has the opportunity turns his steps; and the Cathedral is, it may be presumed, the first object that engages his attention, for the celebrity of the pictures it contains, and also on account of other works of great interest. At one time it was filled with costly fittings and furniture, and with ves-

sels of silver and gold: it possessed four splendid altar-veils splendidly worked with gold and silver, a monstrance of massive gold, one hundred silver chandeliers, thirty-two altars of white marble, of which one only now remains; a much larger number of paintings than it now boasts, besides ornaments of every kind and of great value. The hand of revolution has, however, been busy here as elsewhere; the costly metals have been melted down, several pictures carried away, pearls and diamonds sold, rich ornaments dispersed. Happily it still retains the three grand works of Rubens, 'The Descent from the Cross,' 'The Elevation of the Cross,' and 'The Assumption



of the Virgin;' pictures of such universal fame as to require here no description.

Sculpture in wood has long maintained a high position in Belgium: there is scarcely a church of any importance throughout the kingdom which cannot show some worthy example, especially in its pulpit. That of the cathedral is an elaborate piece of workmanship, though the design is of questionable taste as regards the purpose to which it is dedicated; the pulpit itself is supported by four colossal figures representing respectively, Europe, Asia, Africa, and America, with attributes proper to each; while the upper part of the whole com-

position is formed of trees interlaced, and having on their branches numberless birds of fanciful forms, the conceptions of the artist, Verbruggen. Far more appropriate and quite equal, if not superior, to this are the richly-carved modern stalls, designed by Professor Geets, of Louvain, and executed, under his direction, by Durllet. In these we see groups of statuettes, single statues, and bas-reliefs, representing events in the life of Christ, adorned with exquisite Gothic tabernacle-work, foliage, &c. These sculptures are worthy of the best epochs of Christian Art.

JAMES DAFFORNE.

THE LEOPARD-HUNTER.

FROM THE SCULPTURE BY PROFESSOR JERICHAU.

THE mantle of the great Danish sculptor, Thorwaldsen, certainly fell on his countryman and pupil, Jerichau, who now occupies the position of Professor of Sculpture in the Royal Academy of Copenhagen. Trained under a master whose mind was impressed more by the severity of the highest Greek Art than by the seductive graces of any later classic period, and still less by the too often inane elegance of modern Italian sculpture, his works show a vigour both of conception and treatment rarely to be found among those of his contemporaries. He and Gibson laboured together in the studio of Thorwaldsen in Rome, and yet there is an unequivocal difference in their respective productions, save that great refinement of feeling and execution signalises both. Our own countryman seems always to be inhaling, to speak metaphorically, the soft breezes of southern Italy and the Greek Archipelago; while Jerichau, the Dane, is, like his master, invigorated by the bracing winds of the north. What-ever effect the sculptured works congregated in Italy had in directing the genius of the two northmen, it is quite apparent that the climate of the country had no influence on their mental development; though it has been said, and probably with some degree of truth, that the minds of artists of all kinds are affected by the air they are accustomed to breathe.

In 1868 Professor Jerichau sent to the exhibition of the Royal Academy two examples of his sculptures, the one we have here engraved, and 'Amor Triumphator.' The former was designated at the time a "master-work;" the idea is as fine and bold in conception as it is vigorously executed. The hunter has invaded the lair of the leopardess, and carried away one of her cubs. The enraged animal scents the spoiler, and following his retreating footsteps, falls upon him to rescue her young one. It is a struggle for life between the combatants. As she prepares to make a deadly spring at the throat of the hunter, he, with his body well set back, and keen eye, uplifts his javelin to thrust it down his opponent's throat. There is something really grand in the united action of the two; the animal appears to be half-intimidated by the raised weapon and the eye of the hunter, and almost draws back from the threatened stroke; her spring has caused no recoil in her antagonist, who stands as if fixed on the ground with every muscle of the body and limbs in full play. The man looks as if formed to be a hunter of wild beasts—strong, lithesome, and determined: his frame everywhere is well covered, but without any superfluity of flesh. It was men of this stamp who triumphed in the amphitheatres of the ancient world when they "fought with beasts at Ephesus" and elsewhere, or struggled as athletes in the arena for the leafy crown of victory. In the hunter's muscular development, an objection might perhaps be taken to the somewhat exaggerated expression observable in the right arm and leg, producing a certain hardness of lines; yet these very faults, if deemed such, are suggestive of the strain upon the whole body, caused in no small degree by the weight of the animal resting against the lower limb, and forcing every muscle into action. Modern sculpture has produced no more spirited group than this.

THE VALLEY OF THE GRISLY BEAR.

AMONG the subtle delicacies, and fixed, though invisible, limits, that hem in the operations of the photographer, none is more marked than the influence of the purity of the atmosphere. It is therefore not surprising that in a mountain valley, 4,000 feet above the level of the sea, and 150 miles, in a direct line, from the nearest smoke-producing centre, photographic landscapes may be produced of a beauty unknown elsewhere. But even the most experienced photographers have expressed astonishment at the sight of a set of sun-pictures taken in the Yosemite Valley, or Valley of the Grizzly Bear, with which we have been favoured by a valued American correspondent. The scenery in question lies 150 miles, as the crow flies, south-east of San Francisco. To visit it, however, the tourist must make a long *détour* of 250 miles through the region of the Sierras. Upwards of sixty miles of "staging," and forty of horseback, must be undertaken before the only entrance to this valley is reached; the pathway ascending to the height of 7,000 feet. The bottom of the valley is 4,000 feet above the sea level; and its walls are in some places nearly a mile in height. During the winter months access is impossible; and as late as June the snow still lingers about the mountain-paths. From June to October pilgrimages to the spot are in progress.

It is not within the power of language to convey to the mind a just idea of the unrivalled grandeur of this secluded valley. Views and written dimensions might each be thought to apply to a locality in Jupiter, or some equally colossal planet. In one of the photographs before us, we have the base of a lofty coniferous tree, which shoots up to the height of six times that of the hunter standing by its roots, sheer off the page; and seems, at that point, to be only shaking itself clear of the ground. It is upwards of 200 feet in height, and 30 feet in diameter. It rises up for 90 feet with scarcely a perceptible diminution of girth, and then sends out a branch 6 feet across in itself. This colossal tree is known by the appropriate name of "the grizzly giant." The stem of this vegetable monster is a photographic marvel, credible on no less authentic evidence than that of the sun.

Another photograph represents a wide and wild valley, watered by a rock-bound stream, and presenting no symptoms of human habitations but a white-washed cottage, a rough-and-ready railway track, and a curving line of vertical rods, which prove to be the poles of the electric telegraph. Range after range of mountains tower beyond; and a snow-clad summit soars in the extreme distance, that seems to mock the utmost skill of the line-engravers to match. The purity of the atmosphere, the cloudless sky, the aerial perspective of the extensive view, the bold outline and rich shades of the vertical rock that rises like a watch-tower to the left, make this triumph of sun-painting as noble as a picture as it is unrivalled as a photograph.

Again we have a scene in the valley. The river lies limpid and tranquil at our feet. The foliage is so distinct, that a botanist may identify the trees and plants. A "snag," rising from an eddy, tells that the sleeping stream can wake in fury. Beyond, the rocky wall of the valley towers up with a sheer precipice, rising to the vertical height of 3,000 feet. The poetic contrast of the calm of the stream, the graceful play of the foliage, and the stern grandeur of the barren rock, makes a cyclopean idyll of the view.

Another print gives us the Pokono, the "water-fall of dread" to the Indian, full of wild tradition. The name signifies "an evil spirit whose breath is fatal." The white man has given this unrivalled "force" the tender name of "the bridal veil." It makes a single leap from the summit of 630 feet; dissolving, or rather expanding, as it falls, into a column of spray. Collecting on the rocks, it laughs and plays in a new cascade of 300 feet more, before it joins the silver river Merced, which traverses

the valley. This beautiful cataract, however, is but a child in comparison to the Yosemite fall, or Chooloke, which is upwards of half-a-mile in height, taking a first bound of 1,550 feet without a break or check. It finds a halting-place only to leap a second, and then a third, time in its descent to the valley, through which it rushes at a depth of 2,540 feet from the brink over which it first fell.

We must not attribute to Mr. Watkins, the successful photographer of these magnificent views, credit for the purity of the atmosphere, which has allowed such unusual clearness of definition, any more than for the grandeur of the scenes themselves. But in all that has depended on human Art, he has been most successful—especially in the selection of pictorial points of view, as well as in all the delicate manipulation which is necessary to give free scope to the magic chemistry of light. Between the wonders of nature and the skill of man, we have certainly before us in these views of the Yosemite Valley, the finest photographs that have been seen in Europe. It is no small satisfaction to us to be able to bear this testimony to the work of an American artist. To the lover of nature, in her most sublime aspects, as well as to the collectors of what is most rare and perfect in photography, we can recommend no higher treat, than will be procured by the purchase of Mr. Watkins' photographs of the Valley of the Grizzly Bear.

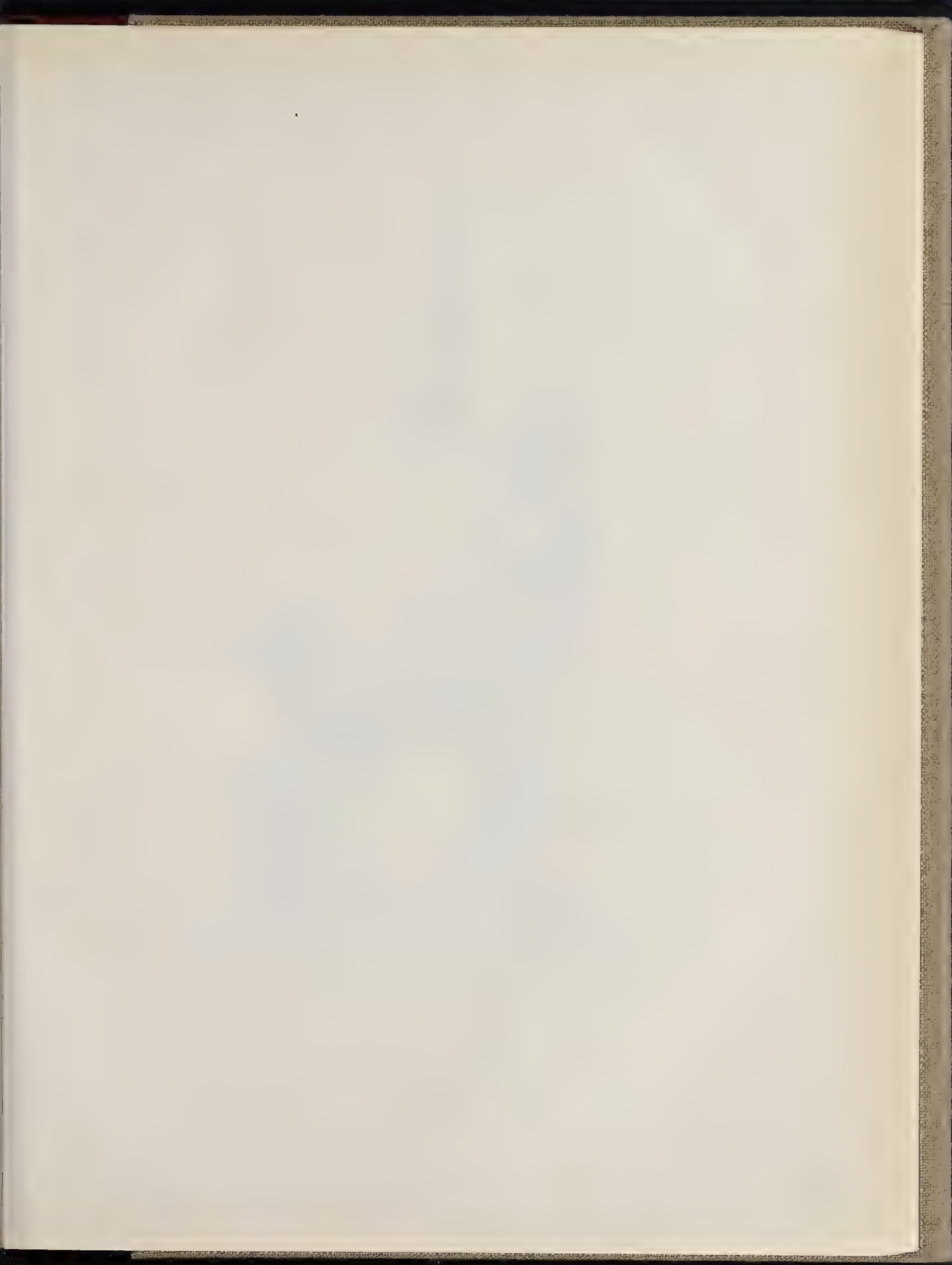
MURANO TABLE-GLASS.

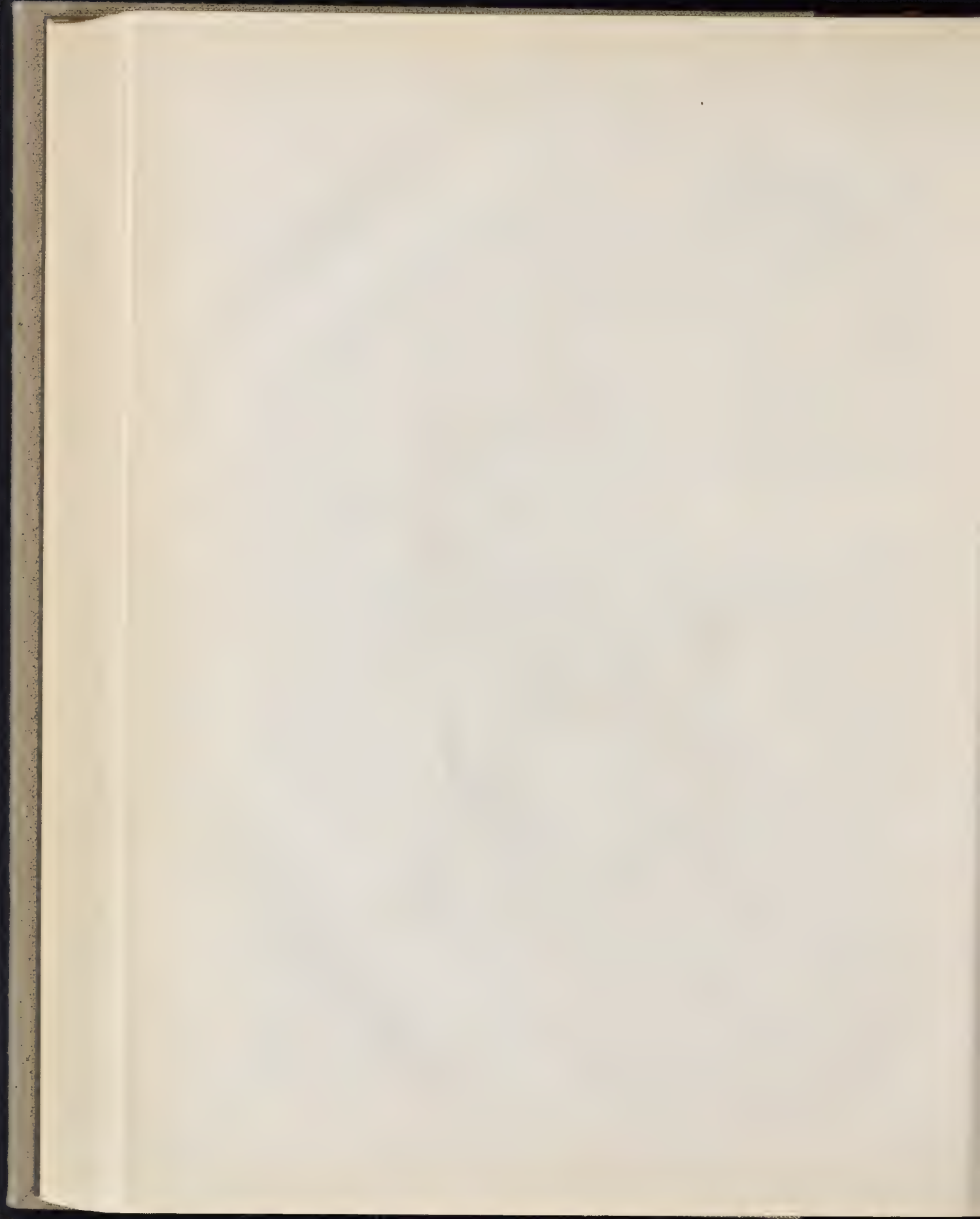
It is not the first time we have had occasion to refer to the productions of the Venice and Murano Glass and Mosaic Company, represented in this country by Messrs. Salvati and Co. The great effort which was made, by certain well known friends of Art, to establish and support this enterprise, had for its principal object the reproduction of the ancient *smalti*, and the execution of mosaic work of the greatest degree of excellence, at a cost within the reach of the requirements of modern decorative architecture.

A perfect panic has been caused among the dealers in antique glass by the success of the Murano works. For Signor Salvati does not imitate, at a more or less humble distance, the quaint and graceful work of the old Venetian glass-blowers. He has penetrated their secret, rediscovered their process, and reproduced, if not even excelled, their *chef-d'œuvre*. The connoisseur finds in St. James Street exact reproductions of antique specimens, and also adaptations of the ancient forms and wares to articles of modern use.

Entirely differing, as we do, from the view expressed by the correspondent of the *Times* in his article on the glass-workers of Murano (October 19, 1866), that "nature is outraged when we grind glass into sharp angular forms that belong to other materials,"—a remark that would apply to diamonds and other gems quite as truthfully as to glass—we yet cannot speak in any but the highest terms of the artistic beauty of the Venetian glass. That quality has been practically acknowledged by the great *genre*-painters, no less than it is admitted by all persons of cultivated taste. Let the dining-table be adorned by the sparkling and gleaming crystal which has long been its pride, no less than by that antique and well kept silver which is (when hereditary) beyond price; we yet predict that it will be considered incomplete, before many years have elapsed, without it displays some of the fantastic forms, and ruby,opal, or other delicate hues, of the Murano glass.

The special individuality of each article of this manufacture, which is, in fact, the assertion of artistic, rather than of commercial, ideas, is an advantage as special to the productions of Messrs. Salvati as is either elegance of form or beauty of colour. We shall hope to find an opportunity of introducing our readers to some of the most novel, and most successful of the vessels now manufactured at Murano.

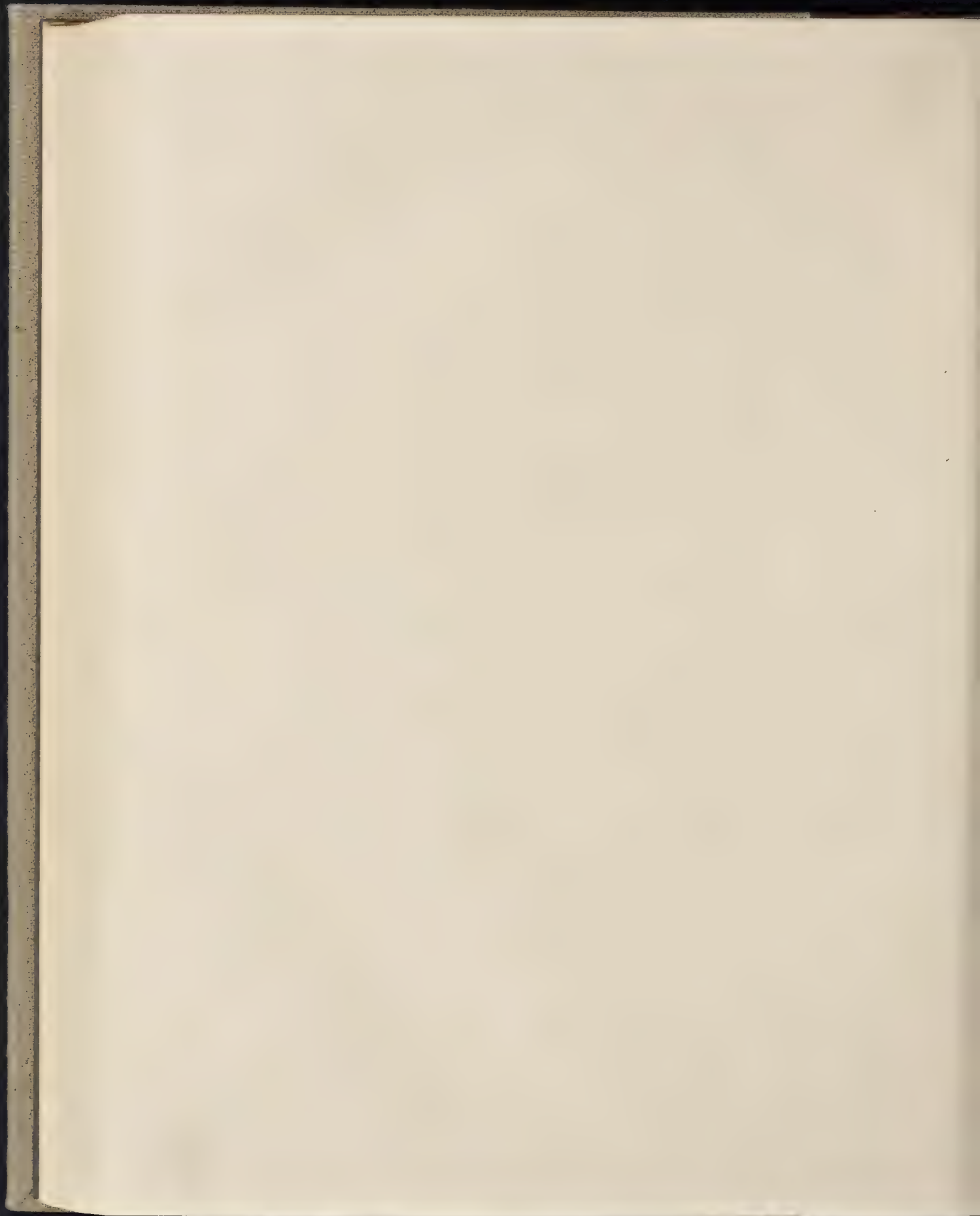






THE LANCER AND THE WOUNDED

By the same artist as the preceding



WORKMEN'S INTERNATIONAL EXHIBITION.

THE opening of the Workmen's International Exhibition, by H.R.H. the Prince of Wales, took place too late in the month to allow of any detailed account being given in our present number. We hope to revert in our next to a subject of so much interest to Industrial Art. One or two points deserve, however, immediate attention. It is highly desirable that the workmen throughout the country should fully understand, before it is too late, how this effort is regarded by foreign powers, and how desirable it is that the English producers should not hesitate to avail themselves of the extended time allowed for sending in articles for display. We believe that, on application to the executive committee, *bond-fide* exhibits of value may even yet be received. Three foreign sovereigns have sent ships of war to convey their workmen to London, and to do honour to the exhibition: England must respond to these marks of confidence.

A main and distinguishing feature of this exhibition is the distinct copyright, so to speak, which it offers to every exhibiting workman. Each man affixes his name to his own work. In some instances design and execution are by the same hand. In others, as in the brilliant electrotype plate sent from Birmingham, cards are printed which detail the several distinct operations which are required for the perfection of the article, and the name of the workman who executed each step in the process is annexed. Thus originality, vigour, or grace in design, and care, boldness, or finish in execution, can at once be appreciated and referred to the proper authorship. This is a great advantage to the workman, in all cases where combined effort is necessary to produce excellence. It has been long understood abroad, and the introduction of the system into this country is calculated to do more than almost anything else to raise the standard of industrial craft.

It will be observed that a similar step is proposed for the International Exhibition of 1871, referred to in another column. Without inquiring too curiously from which source the original idea emanated, we look with pleasure on its double development.

In the several visits that we have paid to the unopened building we have been struck with the large proportion of the space which is occupied by Italy. Her marble (Carrara and Serra vezza), alabaster, and serpentine; her coral and tortoise-shell, her *camei* in lava and in shell, her wood mosaics and wood carving, her cabinet work, her majolica, her gems, her gold and silver filigree—all are well represented, and systematically grouped.

Holland appears rather (in the first instance) as an educating than as a producing country. We remark with some satisfaction that exhibits, illustrating as they do the systematic means of education provided for the children of artificers, are such as to make us feel not altogether ashamed of the productions of our own schools for Art and Science.

Of English exhibitors we shall have occasion to speak hereafter. The great want of the exhibition, which we hope to see remedied, is that of a clear, precise, and regular system of label and of index. Something of a handbook, or general guide to the exhibition, is almost impera-

tively necessary. The catalogue should keep both these objects in view—the label being, as at South Kensington, a copy of the entry in the catalogue.

We are at a loss to imagine under what title the collection of paintings that disfigure the walls of the gallery has been admitted under the roof of the Agricultural Hall. It is well known that—more active a century ago than at present, but never wholly extinct—a villainous industry has been long exercised in the fabrication of *soi-disant* old pictures. We could fancy that all the unsold products of that industry have been collected at Islington. At times the workman has been very bold. One piece of canvas is enclosed in both an inner and an outer frame, and recommended by a label inscribed with no less a name than that of Raffaele. At times, confusion may arise between the apparent age of the gloomy production before one, and other circumstances which indicate a recent origin; as in a copy of 'The Bacchus and Ariadne of Titian,' which, though very old in its dirt, looks as if it had been made after the woeful cleaning of that famous picture. We desire to guard ourselves, in the absence of a catalogue, by admitting that we may not have examined every picture in the collection. But we endeavoured to look at all, and cannot recall one that deserves anything but instant cremation.

It is not fair to the English workman, to whom the subject is new, to let him see these things under the false idea that they are works of Art. It is not fair to the English nation that foreign workmen, many of whom know a picture when they see one, should be left under the impression that such is the English notion of good painting. We trust that the catalogue will contain a clear disclaimer of any god-fathership of these atrocious daubs on the part of the executive committee.

We must not fail to record that her Majesty, while unable to preside at the formal opening of the exhibition, evinced her gracious interest in its welfare by paying a private visit on the 11th inst.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

PICTURES IN THE ROYAL ACADEMY.

SIR,—Mr. S. A. Hart, R.A., exhibits in the Royal Academy this year a fine picture (No. 135), representing 'The Proposal of the Jews to Ferdinand and Isabella (in order to secure their residence in Spain) to Defray the Expenses of the Moorish War, rejected through the Intolerance of Torquemada.' The Inquisitor-general has burst into the apartment where the sovereigns were giving audience and reminds them that Judas sold his Master for 30 pieces of silver, and they will sell him for 30,000, the amount the Jews proposed to give. According to the quotation given in the catalogue from Prescott's "Lives of Ferdinand and Isabella" (ii. c. 17), the frantic priest threw down a crucifix, of course, to remind them of the Lord they were selling. Will it be credited that Mr. Hart has depicted a *cross* instead of a *crucifix*, thus failing to show the point of the quotation he gives? Mr. Pettie's picture, 'A Sally' (180), in the same room, also exhibits a strange oversight. A party of soldiers are leaving a castle by a small door for a night attack. One man is enjoining silence by placing his finger on his lips, but the lights are so arranged that (as the enemy are near enough to hear) they must inevitably be observed by the stream of light through the already half-opened door.

JOHN PIGGOT, Jun.

ITALIAN MARBLE FOR ENGLISH SCULPTORS.

OUR remarks as to the purity of the Carrara statuary marble procured by Mr. Jackson for his statue of Lord Palmerston, have induced several correspondents to address us on the subject of the extreme difficulty experienced by English sculptors in obtaining the blocks of this material which they require from time to time. One gentleman tells us he has waited for ten months for a very moderately-sized block, ordered from the agents in this country. From another source we hear of orders which are not executed at all. It is unnecessary to say that the interests of the art of sculpture demand a free and ready access to the marble required by the sculptor.

On the other hand, it is stated by a gentleman well known as commanding the chief supply, in this country, of the marble in question, that it is solely a question of price. English artists, we are told (and we were unable to refrain from replying, that times are much altered if such be the case), will not pay the same price that foreign artists offer for the material, and thus, necessarily, they come off second best. Thirty shillings a cubic foot was stated by our informant to be the English notion of a proper price; while twice that sum, or £3 a cubic foot, can be readily obtained for the marble in question.

We think there must be some error in this view of the case. It seems strange, that purchasers from among what used to be—till America took precedence of us in this respect—the most free-handed people of Europe, should make the persistent mistake of expecting to obtain a valuable Art-material at half its ordinary price. Our experience of Italian life would have led us to look for the very reverse; and unity in Italy must have strangely altered the people since 1861 if Italian sculptors have ceased to drive very economical bargains. Five or ten shillings a foot over the market-price would be grudged by few of us to secure a prompt, accurate, and reliable supply—and to talk of a wider difference seems to us to be wild.

Further, we can cite instances in which marble has been bought at Carrara itself, and also at Rome, by English sculptors or their representatives, on terms perfectly satisfactory to them, as well as, it may be presumed, to the vendors. One large and very perfect block we have seen which was bought at 40s. per foot. In another case five or six blocks were selected from the large store that encumbers the *Marmorata* at Rome. They were reshipped, were brought to this country, were landed, and conveyed to the studio of a well-known artist, costing less, when delivered there, notwithstanding all these extra sources of expense, than was asked for similar marble on the wharf in London.

The exhibition in this country of a large quantity, comparatively speaking, of Italian sculpture at this moment gives point to the inquiry. At the Agricultural Hall, at Islington, together with works in the exquisite alabasters wrought at Florence—the agate alabaster, the Bardillo alabaster, and the statuary alabaster—are works of Cavaliere Pandriano, and other Italian sculptors, dazzling for the purity of their marble. Carrara, it must be confessed, holds at present a monopoly. The re-discovered quarries of Pentelicos yield marble of a coarser grain. Russia promises a supply, but it is yet in the future. Still it is not the part of true wisdom to kill the goose that lays the golden egg.

There is no purchaser better entitled to liberal treatment in the sale of marble than the sculptor, who often pays a heavy sum for a block which, in working, he finds comparatively, if not altogether, useless.

The facts we have stated as to what artists can do, and have done, for themselves in Italy, should lead either to a distinct and fair arrangement with the Carrara marble-merchants in this country, or to the establishment of a foreign agency of our own, that shall secure to the English sculptor the advantage which he has the right to enjoy, of a fair and open market.

ON THE
ADAPTABILITY OF OUR
NATIVE PLANTS TO PURPOSES OF
ORNAMENTAL ART.

BY EDWARD HULME, F.L.S.

PART V.

In studying the application of natural vegetable forms to the various requirements of ornamental Art, such for instance as the employment of bold, vigorous plants to stone or wood-carving, and the more graceful and delicate growths to such fabrics as muslin and lace, we speedily find that in some cases we are unable to treat the whole of the plant we have selected for our purpose, owing to the limitations placed upon us by the requirements of the work, the exigencies of manufacture, or the nature of the materials in which our design is to be embodied. In some cases, the flowers are too small in detail, or in the general mass, to accord well from the ornamentist's point of view with the foliage of the plant; the white bryonia (*Bryonia dioica*) for instance, though excellently adapted for muslins, could not in its flowering stage be satisfactorily treated for stone-work on this account, though the foliage by itself is admirably suited for such purpose; in other instances we find the case reversed, the flower being large and beautiful in form, and the leaves unsuited, either from their insignificant size or want of beauty, to the purpose of the ornamentist; thus, while the leaves of the stoncrop (*Sedum acre*) are, from their minuteness, scarcely available for the purposes of design, the stellate flower is exceedingly beautiful in form, and admirably adapted for diapering and many other uses, when isolated from the rest of the plant. Where both leaf and flower are from their beauty and relative scale equally adapted for Art-treatment, we are still, when circumstances require it, quite justified in employing either the one or the other by itself; where a monochrome arrangement is necessary, the leaves alone may for example be used; where a central radiate form, the flower may be introduced. The rosette or patera, so freely introduced both in ancient and mediæval Art, is an example of this use of isolated floral forms. As illustrations of the variety of beautiful forms thus capable of treatment, we have in the present paper introduced plans of the flowers of the common mallow, musk mallow, borage, and others. In the case of the tormentil, the back view of the flower is selected, on account of the especial beauty of the calyx. The whole of these flowers, not only from the beauty of their blossoms, but also of their foliage and mode of growth, are admirably adapted for ornamental purposes, the musk mallow, arrowhead, and avens, being especially good. Our first, second, seventh, and eighth illustrations are examples of the use of our native plants for the surface treatment more especially adapted for earthenware or china; in each case the pattern is a repeating one, one sixth of the entire circle being shown, and the design being so arranged that if five other and identically similar pieces were placed together, the result would be a continued circular band of ornament. We proceed now, as in our past papers, to give after this brief introduction a more detailed account of each plant.

The HERB-ROBERT (*Geranium Robertianum*) is one of the numerous family of cranesbills, so called from a supposed resemblance between the form of the fruit and the bill of that bird, a resemblance also indicated in the generic name *geranium*, derived from the Greek *geranos*, a crane. The herb-Robert is one of the most abundantly distributed plants of the genus, being met with throughout the whole of Britain, and in many other parts of the world, growing upon all kinds of soils, and flourishing equally well upon hedge-banks, waste ground, and upon old walls. Owing to the foliage turning a brilliant crimson in autumn, the plant becomes very striking and conspicuous as the year advances, a peculiarity which will greatly

aid its identification by those of our readers who are not acquainted with it. The flowers are of a delicate pink colour, though they may occasionally be met with of a pure white; this variety grows abundantly near Nutfield, in Surrey, for instance. The whole of the cranes-

bill family will well repay the attention and study of the ornamentist, the dovesfoot cranesbill (*G. molle*), and the blue meadow cranesbill (*G. pratense*), being especially suited to the requirements of the designer. The latter is a very striking plant, and when once seen cannot well



HERB-ROBERT.

be mistaken, each flower being almost two inches in diameter, of a deep purple blue, and veined with lines of reddish purple: the leaves also are very deeply cut, and of a highly ornamental character.

The YELLOW-HORNED POPPY (*Glaucium lu-*

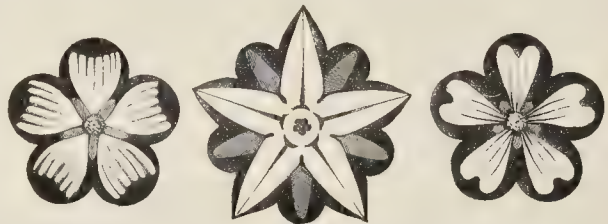
teum) will no doubt have attracted the attention of many from the peculiarity of its habit, growing and flourishing as it does by the seashore, where little else appears to thrive, and by the delicate green of its foliage, the brilliant yellow of its blossom, and its spreading growth,



YELLOW-HORNED POPPY.

covering large expanses of the shingly beach with a very striking and beautiful carpet. The pods, a highly ornamental feature, may occasionally be found almost a foot in length, and, together with the form of leaf and locality of

growth, effectually distinguish it from the yellow Welsh poppy (*Meconopsis Cambrica*). The scarlet-horned and the violet-horned poppies, allied species, are both exceedingly rare in England: the latter, from its finely-cut leaves



MUSK MALLOW.

BORAGE.

COMMON MALLOW.

and size of flowers, is well adapted to Art purposes.

The MUSK MALLOW (*Malva moschata*), and the COMMON MALLOW (*M. sylvestris*), the subjects of our third and fifth illustrations, are both

common plants, the musk mallow being frequently met with, and more especially on gravelly soils, while the common mallow, though rare in Scotland, is abundant throughout England on all kinds of soil. The flower of the com-



SOREL.

mon mallow is of a pale purplish tint, with the veins of a darker purple: a very rare variety has been met with, having the flowers of a pure blue. The leaves are round in general outline, but deeply lobed into five or seven divisions, and in olden time, before the introduction of

many of our present vegetables into England, were a common article of diet. This, together with the musk mallow, and the marsh mallow (*Althæa officinalis*), possesses considerable medicinal repute, the whole plant being mucilaginous and demulcent in character. The roots of

the *Althæa*, boiled in water, will yield one half their weight of a glutinous matter, of great value from its emollient qualities; the leaves and fruit will also yield it, but in a lesser degree. The virtues of the family have long been recognised. Pliny held that whosoever should take a

little of the extract, should throughout that day be free from all fear of disease. Discorides considered it a sure antidote in cases of poisoning; while Hippocrates taught that its soothing action especially fitted it as a vulnerary. The flowers of the musk mallow are very large, and



SOLAR.

of a pure and delicate pink, the leaves very deeply divided, a feature distinguishing it from all the other British species of mallow. Its English name is suggested by the slight musky smell of the foliage if pressed in the hand. The *Mal-*

vacea; are chiefly tropical plants, about 600 species are known, almost all possessing the mucilaginous character of our British species; many yielding, in addition, a valuable fibre, and some American and Asiatic species producing

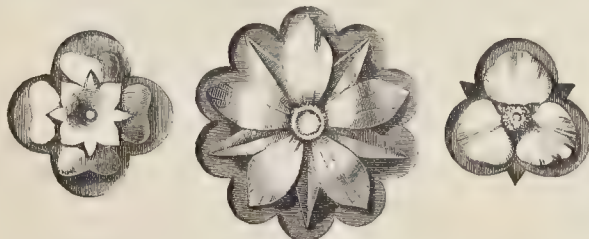


IVY-LEAVED SPEEDWELL.

the well-known cotton, a filamentous substance enveloping the seeds. The holyhook of our gardens also belongs to this family. The generic name, *Malsa*, is derived from a Greek word, signifying to soften, in allusion to the

soothing effect of the greater number of the genus, while the English name has clearly descended from the Anglo-Saxon *malu*.

The BORAGE (*Borago officinalis*), though widely distributed, is by no means a common



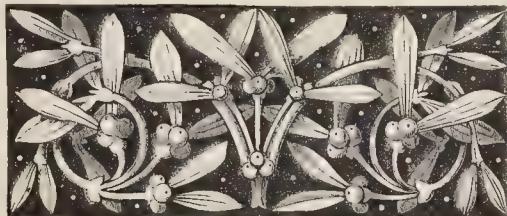
TORMENTIL.

AVENS.

ARROWHEAD.

plant; and though mentioned by several old writers, must be considered but a doubtful native. The generic name has been corrupted from two Latin words, *cor* the heart, and *ago* I act; from a belief as old as the time of Pliny,

in its exhilarating effects, hence the old saying, *Ego borago gaudia semper ago*, "I borage give always courage." The borage, like the comfrey and forget-me-not already referred to in another paper, belongs to the order *Boragi-*



MISTLETOE.

naceæ, and in common with most of the species of that order, is marked by the gyrate or scorpion arrangement of its flowers, the stem being coiled round like the mainspring of a watch. It may be met with occasionally in the ornament

of the past—its large and striking-looking stellate flowers, and the general growth of the plant, being admirably adapted to the purposes of design. As an example, we may instance the M.S. hours of Henry VII., in the British

Museum, where the borage is introduced on a golden ground on one of the pages.

SORREL (*Rumex acetosa*) has been selected as the basis of our sixth and seventh illustrations in the present paper. Though from its inconspicuous character the sorrel may very readily be passed over, it will, we think, be found to repay the attention of the ornamentist, since the lightness and grace of its growth, its brilliant colour, and the rich form of the leaf, are all characteristics that should render it valuable to those engaged in decorative Art. The leaves have a pleasant acid flavour and are occasionally employed in salads. The English name is derived from the Anglo-Saxon *sur*, sour. The present plant must not, from similarity of name, be confused with the wood-sorrel (*Oxalis acetosella*), as the two plants are very different in appearance, the wood-sorrel having large white flowers, and a beautiful trefoil character of leaf.

The eighth illustration is derived from the IVY-LEAVED SPEEDWELL (*Veronica hederifolia*), a plant of frequent occurrence, but which, from its weak trailing habit and small size, may very easily be overlooked. It may generally be met with on hedge-banks, and flowers freely from March to August with a delicate pale blue bi-symmetrical blossom.

The TORMENTIL (*Tormentilla tormentilla*) has already, to some extent, been referred to in a preceding paper when speaking of an allied species, the cinquefoil. The flowers, though typically composed of four petals, are frequently to be found with the petals five in number, the calyx in that case being cleft into ten segments, instead of the normal arrangement shown in our figure. We are not acquainted with any example of the use of the tormentil in ornament, but the wood-strawberry (*Fragaria vesca*), an allied genus of the same natural order, has the same form of calyx, the segments being alternately large and small and twice as numerous as the petals; and this beautiful ornamental feature is very carefully shown in a sixteenth-century M.S. at the British Museum, where the plant is introduced in one of the borders.

The AVENS (*Geum urbanum*), belonging to the same natural order, *rosaceæ*, as the tormentil and wood-strawberry, possesses also the same peculiarity of flower, the petals being five in number, while the calyx is composed of five large segments, alternating with five others of a much smaller size. The root is very astringent in its nature, and of sufficient value to be included in the *Materia Medica*. The avens may be generally found growing in hedges and woods, flowering during June and July, and attaining to a height of from one to two feet. The leaves are very ornamental in character, and will, equally with the flowers, prove of valuable service to the designer.

The ARROWHEAD (*Sagittaria sagittifolia*), one of our most beautiful aquatic plants, must be so well known to our readers that any lengthened description of it will be superfluous. Its generic, specific, and English names all alike point out its leading characteristic, the beautiful arrowheaded shape of its leaves;—*sagitta*, Lat., an arrow. The calyx and corolla are each composed of three parts, the petals being a brilliant white, with a pale pink irregular blotch at their bases. The forms of the flowers, fruit, and leaves are all equally adapted for decorative purposes, though it does not appear to have received in the past the attention which its merits might very fairly claim, the only instances of its application in ornamental Art with which we are acquainted being in a running band of ornament round a tomb, fourteenth century, in the cloisters, Burgos. The flowers are incorrectly represented as having four petals, but the general effect is very good.

The MISTLETOE—Anglo-Saxon, *mistle* (*Viscum album*)—is so well known that it would appear strange that so familiar a plant has been but little employed in mediæval Art, did we not remember that its pagan associations had placed it under a ban. The only example of its use that has come under our observation is in one of the spandrels of a tomb in Bristol Cathedral.

MR. MORGAN'S STUDIES FROM
THE HOLY LAND.

SCULPTURE and Painting have this immeasurable advantage over their sister Art of Architecture, that their most elaborate productions are always capable of reference to the standard of Nature herself. Accordingly the greatest triumphs of the sculptor and of the painter have been attained in those memorable eras when, breaking away from the fetters of conventional rule, the artists of Athens and of Rome held converse with that which was visibly beautiful, and reproduced the noblest human forms, idealised only by the power of uncommunicable genius. Such was the reform inaugurated by Phidias, by Polykletus, by Praxiteles, and by the Greek masters of the era of Pericles. Such was that effected by Perugino, by Raphael, by Leonardo da Vinci, and by the great artists of Leonine Rome.

Under our own eyes—however small be the amount of general attention excited by the fact—a reform of a similar nature is now being attempted, with respect to the artistic illustration of the early history of the Christian faith. Roman and Italian artists have copied the forms which they gave to virgin, to apostle, and to One born of a virgin, from the graceful and noble women and men of a land where beauty is indigenous. As the Madonnas of Raphael were but portraits of Italian women, however refined and glorified by the imagination of the divine painter, so were his saints, and prophets, and martyrs, clad in the apparel, and placed amid the scenery, of Italy. Thus have we come, throughout western Europe, to regard sacred scenes through an Italian rendering, and to depict on canvas Christ and his attendants as Romans rather than as Jews.

This want of truth in representation has been detected by that fuller knowledge which every day is adding to the resources of the artist. In our own country, and in France, such men as Bida, Herbert, Holman Hunt, Dobson, and Goodall, are bringing the East before our eyes—the East of to-day, indistinguishable as it is from the East of 2,000 years since. We have a word to say of the labours of an artist who is attempting, with no feeble power, another stride in the same direction.

Mr. J. Morgan, already known as a *genre* painter of considerable merit, has recently spent eight months in Palestine, urged by the desire to study on the spot the scenery, the dress, the physiognomy, and the incidental details of the unchanging Oriental life. We have been favoured with a view of his numerous sketches, his powerful and characteristic studies, and his as yet unfinished compositions. Of the studies, we can speak in no hesitating language. Rapidly painted, in a single sitting, they are marked by a rich *impasto*, a decision of touch, and a brilliancy of life, that render them extremely valuable works. The Jew of Palestine, Mr. Morgan shows us—as Mr. Holman Hunt and Mr. Dobson have also shown us—is altogether unlike the Jew of Europe. Heavy eyelid and pendulous lip disappear, and we can understand how it is that the ancient lines of Judah, and of Levi were famed for unrivalled personal beauty—even down to the time of the murder by Herod the Great of the last Asamonean prince, and of his sister, the wife of the tyrant.

In passing from the brilliant studies of Mr. Morgan to his more serious labours we have to speak with more hesitation. We believe that he is on the road to attain excellence of a very high order; we acknowledge that he has, in some respects, already attained it. There are, however, other points which we wish him to reconsider, to study, to reconstruct.

These points are chiefly two. Mr. Morgan, in his love of the real, has adopted a handsome Jewish youth as the model for his representation of our Lord. In this we are quite sure that he will shock the taste of the country—we are almost sure that the shock will be deservedly felt. There is some authority, slight and doubtful though we admit it to be, for the truth of the traditional representation of the Divine features. Right or wrong, we have no

doubt that a departure from this course will be as unwelcome and as unaccepted as would be a retranslation of the Bible itself into the colloquial English of the day. We think Mr. Morgan must adhere to the tradition of his Art in this respect, even if he denies the pictorial gifts of St. Luke as a portrait-painter.

The other point is less important, but still is important. Of the two forms of head-dress now worn, and long since worn in Palestine, the turban is the smartest, and by far the least pictorial. The head-dress ordinarily worn by the Arab sheiks is effective, either in painting or in sculpture—flowing, deep-shaded, and antique. Now admitting, as all familiar with the sun of the Mediterranean countries must do, the absurdity of representing the sacred Person of Christ bare-headed, after the example of the Roman painters, we yet claim that the innovation (for which the pictures we have named before have paved the way) shall be consistent with grandeur of style, although at the same time natural and truthful.

One finished study, together with an unfinished full-size painting, by Mr. Morgan, represents Christ and the woman of Samaria at the well. No one who looks at the picture can doubt what story it intends to tell. The arid scenery, the well with its narrow aperture pierced in a large stone, the leathern bucket, the figure and face of the woman (we must allow a painter's licence for her youth), the pose, the dress, the hands and feet of the Teacher, are all admirable. But the face is that of the youthful Mohammed; or, still more likely, that of a youthful conqueror like Timour (had he not been a Tartar). It has an expression of something like cunning; which was, no doubt, in the features of the model, but which could not have been in the physiognomy of the Son of Mary. The brilliant yellow and crimson turban is a secondary flaw; but it is, in our judgment, a flaw. With a grander, graver head, and a more majestic head-dress, this picture would strike any one with admiration: the figures are all that can be desired.

A group of the three travellers on the journey to Emmaus, though not telling the story after our version of its occurrence, has much power and truth. No less close to Oriental habit is a group on the Mount of Olives, where the Master, pausing in his walk after the constant Eastern mode, spreads his hands as he calls on the disciples attending him to "Consider the lilies how they grow." The eager attention of the women is well portrayed; and the light on the horizon gives a magical effect to the scene. Over the bleak hill lies the village of Bethany; and beyond, the range of distant mountains looks down on the profound depression of the basin of the Dead Sea.

Of another design of Mr. Morgan, yet in the state of study and of sketch, we entertain the highest expectations. We have reached the limit of our space; but, with permission, we shall revert to this subject in a future number.

THE PALACE WITHOUT AN
ARCHITECT.

In a few pregnant and well-measured words the select committee of the House of Lords have intimated their sense of the attempt made to filch Mr. Barry's well-considered designs, and to mess and tinker them in the misappropriation. The comparison of the plans appended to the general reports of the committee of the Houses of Lords and of Commons, leaves no doubt that what is now called the "First Commissioner's plan" is only a bungling reproduction of that of Mr. Barry.

"In the plans prepared by Mr. Barry," say their lordships, "very superior accommodation in space and height would be obtained." The committee desire to repeat the remark made by them in their former report, "that while they are very sensible of the importance of observing reasonable economy in all public expenditure, they feel that in making any permanent provision for the accommodation of the Houses

of Parliament, it is desirable that all should be done in the best manner, and that some additional outlay by which greater convenience will be obtained, will be money well laid out."

As a quiet comment on the presumption of the First Commissioner, their lordships express the "hope that a competent architect may be appointed to prepare the plans." They remark that as alteration must be made, "care should be taken that it is done in a manner consistent with architectural effect. They are confident that the House would be unwilling that, for want of a proper design, the building should be in any way disfigured in carrying out their proposals." In a word, the peers, who have a permanent and hereditary interest in the architectural beauty, no less than in the convenience, of the Palace of the Legislature, broadly hint their disapproval of the substitution of official tinkering for the proper and customary discharge of the duties of an architect.

True to his nature to the last, the Chief Commissioner has added to his former laurels the glory of snubbing the House of Lords. In reply to a question by Mr. Beresford Hope, the officially right honourable person replied that the works of alteration of the palace would be carried out by engineer officers—and better executed than had been the case hitherto. Will the peers endure this?

Curiously enough, on almost the same day that witnessed this last *brusquerie*, one of the cheap daily worshippers of the administration published a report of proceedings relative to the representation of Tower Hamlets if the present member should "accept, a foreign appointment." May he speedily accept—and may it be very foreign!

OBITUARY.

JEAN CHARLES THEVENIN.

WE owe a tribute, however tardy, to the memory of this eminent engraver, whose burin has, ere now, enriched our pages. With deep regret we record that M. Thevenin closed, in the past year, a career of honourable maturity by a death at once most melancholy and most mysterious. It was his habit to pass his winters in Rome, where, indeed, he had been born, and had also married. There one morning, and at a very early hour, his remains were found by a friar, beneath the walls of the church of St. Paul (*extra muros*), which was then undergoing repairs. It was obvious that from the projecting roof-scaffolding he had either fallen or sprang. The tragic fact has never been elucidated.

M. Thevenin was of a family distinguished by artistic power. His grandfather stood high among the architects of his time: his father was a distinguished painter, a member of the Institute and Director of the French Academy at Rome. In the son nature richly continued the line. He gave unequivocal evidence of possessing, in a high degree, the faculties of sculptor, painter, engraver, and musician. He took, however, to engraving as his special practice, wherein he enjoyed the great advantage of providing his own working copies of the masterpieces which he undertook. His more remarkable works were—a portrait of Gerard Dow, from an original in Florence; Ary Scheffer's portrait of Rossini; Raphael's Virgin at the Cross, the original at Munich; Scheffer's Beggar Child, for which he was honoured with a gold medal; Guido's Cenci; the portrait of Queen Marie Christina of Savoy; St. Luke after Raffaele; the Children of Charles I., from the original in the Turin Museum, and for which he was honoured with the Cross of S. Maurice and Lazarus; Suzannah at the Bath, after Correggio; and Hamon's Skein-Winders, for which see our April No. for 1868.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY EXHIBITION OF 1870 is now closed; it is understood to be largely productive of income to the Royal Academy: we shall probably be, ere long, in position to report as to the general results.

THE ROYAL ACADEMY.—Two Associates were elected members on the 30th June, when Richard Ansdell, Esq., and Henry Tanworth Wells, Esq., were promoted to full honours; the other Associates who went to the ballot being Mr. Frost, Mr. Leslie, and Mr. Dobson. These elections are satisfactory; Mr. Ansdell has been "waiting" for about fifteen years, and was entitled to the distinction any time during that long period: his pictures this year are his best. Mr. Wells is a portrait-painter, or rather a painter of portrait-pictures; and has established his right to the position he now holds. Yet that system cannot be healthy which compels men of unquestionable ability to remain "out in the cold," until a dead hand opens the door and gives admission. The "Forty" must be filled up; but only death makes room for a successor. It seems an idle task to urge on the Royal Academy the justice, wisdom, and policy of not postponing help until it is no longer needed. But there are at least a score of cases such as that of Mr. Ansdell—a reputation having been made, perhaps a property accumulated, before the Royal Academy admits that which the public has to the full acknowledged.

INTERNATIONAL EXHIBITION OF 1871.—The Royal Academy has named the following gentlemen to act as judges for admitting works of Art to this Exhibition:—Mr. Elmore for Painting, Mr. Calder Marshall for Sculpture, and Mr. E. M. Barry for Architecture. The Society of Painters in Water Colours has named Mr. Alfred W. Hunt, and the Society of British Artists Mr. Clint. Other nominations have to be made.

BRITISH GALLERY, PAUL MALL.—Among the modern pictures of the English, French, and Belgian schools which are exhibited at 57 and 58, Paul Mall, will be found several well-known favourites. We may mention as familiar to our readers—Mr. Nicol's 'Both Puzzled'; Mr. Cope's 'Othello and Desdemona'; and Mr. Wyllie Wynfield's 'Rich Widow.' 'The Embarkation of George IV. at Kingstown,' by Turner, is a picture that attracted much attention in its time. 'Amy Robsart and Varney,' by E. C. Barnes, is happy in expression as well as in costume, her new-found dignity sitting on the young countess as gracefully as her quaint ruff. 'At the Carnival,' by R. Hillingford, is a truthful bit of Italian life. The look, half bravado and half doubt, with which Policciello regards the insistent priest, is admirably given, as is the all but vanquished hesitation of the buxom woman who lends her ear to the gallant in a pink domino. 'Corinna,' by J. Coomans, is gracefully drawn, and tenderly coloured, though the face is not that of a poetess. An early picture by MacIse, 'The Three Witches,' shows through how much labour that great artist must have passed to attain his later excellence. Perhaps the most interesting painting in the gallery is 'The Tribe of Benjamin seizing the Daughters of Shiloh,' the picture for which Millais obtained the gold medal of the Royal Academy. While it may be thought that the idea was suggested by Rubens' 'Rape of the Sabines,' there is a freshness and a power in the frolic violence of the young Hebrew giants which is in keeping with one of the most idyllic passages in sacred story. One of the Hebrew maidens looks as if she feared that she was *not* pursued:—the life and glow and original treatment of the incident are such as to bespeak the genius of a great artist. Of the numerous styles successively adopted by Mr. Millais, none suited his pencil better than that here employed. There are in all about 230 pictures in the gallery.

THE CONVERSAZIONE AT THE ROYAL ACADEMY.—The evening was a great success; there were present, perhaps, 1,200 ladies and gentlemen; among them, a large proportion of artists, for every exhibitor received an invitation. The rooms were brilliantly lit, the pictures were seen to great advantage, and the *Conversazione* seems to have given entire satisfaction to all who had the good fortune to be present.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—The annual *Conversazione* of the Institute of British Architects was illustrated on its late recurrence by an abundant display of the treasures both of Nature and of Art. Mr. Mortlock furnished a number of the majolica vases which are now so successfully manufactured by Messrs. Minton and Co., which were filled with shrubs, flowering plants, and out flowers. Messrs. Copeland supplied statuettes and centre-pieces of Parian. The opal, enamelled, and coloured glass of the Murano Company was also well represented, as well as the celebrated glass mosaic for which Messrs. Salviati are famous. Permanent photographs, and specimens of the autotype process, were displayed by Messrs. Edwards and Kidd, the proprietors of a photo-mechanical process. The band of the Coldstream Guards enlivened the meeting. It is intended to open the ensuing session on the first Monday in November.

THE HONORARY DEGREE OF D.C.L. was conferred respectively, on Sir F. Grant, P.R.A.; Sir E. Landseer, R.A.; and Mr. Boxall, R.A.; at the last Oxford "Commemoration."

SIR C. L. EASTLAKE'S PICTURE OF NAPOLEON I.—In the *Times* newspaper was published somewhat recently a letter from Lord Clinton, in reply to a remark made in the *Quarterly Review*, respecting the "strange disappearance of this canvas," and stating that the picture is in his possession. It may interest his lordship, and the writer of the article in the *Quarterly*, to know that this portrait was engraved in the *Art-Journal* for September, 1848; the artist, then Mr. Eastlake, having lent it to us for that purpose.

THE ALBERT GOLD MEDAL of the Society of Arts has been given to M. de Lesseps, the distinguished French engineer, "for his services to arts, manufactures, and commerce, in the making of the Suez Canal." It was formally presented at a recent meeting of the Society at which the Prince of Wales presided.

SOCIETY OF PAINTERS IN WATER-COLOURS.—Messrs. W. C. T. Dobson, A.R.A., and W. Deane, have been elected associate members of this society. The latter artist has migrated from the Institute of Water-Colour Painters.

THE ROYAL ACADEMY, according to *The Architect*, has resolved to institute a system of practical teaching in Architectural Art, under the name of the Architectural School, which will consequently be, for the future, one of the regular departments of instruction. The Academy has fixed upon Mr. Richard Phené Spiers, architect, as

master: this gentleman is young, but he has already obtained a very high professional reputation, and is one of the "gold medallists" of the Academy.

THE DERBY CABINET, a picture painted by Mr. H. Gales from a design by Mr. John Gilbert, may be seen at Messrs. Graves' Gallery, in Pall Mall. It represents the Conservative ministers sitting in consultation upon the question of the Abyssinian expedition. The late Earl of Derby stands at the head of the table in the act of addressing his coadjutors, and Mr. Disraeli also occupies a prominent standing position. The picture throughout is very carefully painted, and each member of the cabinet is easily recognised: the general arrangement of the group, which we suppose to be the part performed by Mr. Gilbert in the work, is excellent. We do not, however, quite understand this "partnership concern," and question if any of the "originals" sat for their portraits.

ST. PAUL'S.—The Grocers' Company has accepted our challenge. We are glad to learn that this public-spirited guild have offered to subscribe £2,000 towards the completion of the cathedral, provided the total sum of £150,000 is raised. We are assured that the condition will be fulfilled.

MR. DURHAM has just completed a life-size group, in marble, of the four daughters of Mr. W. H. Smith, the member for Westminster. In portrait-sculpture of children, the chief art of the sculptor—in addition to the accuracy of the likeness, of which Mr. Durham's name is a guarantee—is displayed in the arrangement of the group, which, in this case, is at once natural, graceful, and original. Mr. Durham has also just completed, in the clay, a very life-like group of two boys going to the water for a dip. A little fellow is perched on the shoulders of his elder companion, and the comic terror with which he opens his mouth is very charmingly rendered. A pair of figures, Hero and Leander, are also worthy of the chisel of an artist who has known so well how to please, that he has been commissioned to repeat his 'Go to Sleep' more than a dozen times.

A SCREEN, of very considerable dimensions, has been lately exhibited at the gallery of Mr. Façon Watson, 201, Piccadilly, the artist engaged to decorate it by the Earl of Durham, to whom it belongs. It shows twenty-four views of scenery in the grounds and park of Lambton Castle, the seat of his lordship: twelve of these pictures are rather large, the others comparatively small; they are all painted in water-colours, but with a force scarcely, if at all, to be distinguished from oils, and with the utmost attention to detail in tree, shrub, and herb: photography could scarcely produce more naturalistic exactitude. The subjects have been selected with due regard to their picturesque character, and treated with as much variety as the character of the scenery admits. The screen is sufficiently large to allow of ample space between the pictures, so that each is seen to advantage, while the entire collection, viewed from a short distance, is highly pleasing.

EMBELLISHMENT OF WESTMINSTER.—The greatest ornament of the metropolis since the death of Sir Christopher Wren, and a work which was the suggestion of that great architect, has been opened by the Prince of Wales, and the public can now, towards the close of the London season, drive from Westminster to Blackfriars over the Embankment. Some time next year the gardens may be open to the people. The usual heed

of public convenience, and aptness for selecting appropriate time for public works, that characterises our metropolitan action, appears to be unabated. On the opening of Parliament, Fleet Street was punctually "taken up," with a view, no doubt, of preventing the deliberations of the House from being troubled by too easy communication with the City. As we write, the block is transferred to Holborn. The Metropolitan Railway has been found guilty of causing "counts out," by taking members too readily away from the House: no such misdemeanour can be charged against the Board of Works.

WOLSEY CHAPEL, WINDSOR.—Considerable advance has been made in the decoration of this chapel by Baron Triqueti. Our readers are not unacquainted, from specimens of the *intarsia* to be seen at South Kensington, as well as from the earlier and not very successful attempts at University College, of the general style of marble inlay work, to the development of which such ample scope has been given by the Royal Commission for the Wolsey Chapel. The decoration consists of two portions: the *quasi*-mosaics themselves; and the pierced, inlaid, and embossed marble-frames in which they are set. We defer giving a more detailed account of the individual works, or presenting our readers with any appreciation of the artistic possibilities of the method, or actual merit of the work, to a future occasion. A series of scriptural sketches has been selected for representation—the general idea being significantly to illustrate the great acts, or signal virtues, of the pious princes of pre-Christian times. Thus the example of Jehoshaphat in ensuring the education of the people has been, not inappropriately, cited. The obverse and reverse of the Roman imperial coins of the date of the Incarnation are represented in medallions. Representations of the shekel of the sanctuary (not a few of which have been recovered by the labours of the Palestine Exploration Society), would be not unworthy companions. Medallions in white marble, in low relief, of the royal children, are introduced above each picture. The decorative importance of the work now in hand at Windsor is of the highest order.

THE TURNER COLLECTION.—The venerable Lord St. Leonards has come forward, not so much in the character of a lover of Art, as in that of a sound and authoritative expounder of the law, to denounce the dangerous character of Mr. Ayrton's proposal to repudiate the terms on which the nation holds the invaluable bequests of a son of whom she is justly proud. Turner made a will, with several codicils, under which the Royal Academy took a large sum of money, and the nation received the paintings in question. A suit took place between the Academy and the next of kin, which was amicably settled, the kinsfolk taking the residue of Turner's property; and the Academy and the Government then dealing with their share of the bequest as if it were subject to none of the trusts created by the will. Lord St. Leonards was stimulated by his love of justice and his admiration of the pictures, to collect copies of the will, the codicils, and the proceedings in Chancery; and, after a careful study, satisfied himself that the Government and the Academy were bound to carry out Turner's directions, by furnishing gold medals as prizes, applying interest in aid of poor artists, and providing a separate gallery for the pictures. The Academy, on this, fulfilled their duty. The Government shirked

theirs, until alarmed by the prospect of losing the pictures in consequence, when they referred the subject to the satisfactory tribunal of a select committee of the House of Lords. The result was the removal of the pictures to the place in the National Gallery which they now occupy. A proposal afresh to violate the trusts of the will of the patriotic artist thus betrays as great ignorance of the actual history of the bequest, as it does indifference to national faith and public honour.

A RARE BIBLE.—A copy of Macklin's splendid edition of the Bible was recently sold by auction in London for £165. It contained about 11,000 engravings and drawings—including the original illustrations—of every school and style, and extended to sixty-three large folio volumes. The collection was formed by the late Mr. John Grey Bell, of Manchester.

THE ABJURATION OF GALILEO.—We have been favoured with a view of a picture of no ordinary pretension by an Italian artist, Signor Squarcina, which is now in an *atelier*, at No. 5, Cromwell Place. When we say that this painting covers a canvas of some twenty-three feet in length, and contains upwards of twenty life-size portraits, beside a large group of excited Dominican monks, and that it has occupied the artist for ten years, it will be seen that it is an attempt at historical painting on a large scale. Nor can it be denied that it is a fine picture. The subject is the abjuration of Galileo, who kneels in the centre of the scene, before a wooden altar. His hand is placed on an open copy of the Old Testament, and one of the commissioners of the Inquisition, with an expression of fiendish malignity, directs attention to the tenth chapter of the Book of Joshua, at which the book is open. The chief commissary of the Inquisition is seated, as are five Dominican "advisers of the holy office." The other figures, including seven cardinals, are standing. Behind Galileo kneels a Dominican monk, about to consume the heretical writings. The play of expression in the faces, the downcast look of the friends of the astronomer, the pallid, hunted look of the great pioneer of truth himself, the fury of the accusers, the disputing of the rabble of monks, the pondering air of some of the nobler cardinals—are all admirably rendered. To English eyes, the expression in some instances may appear extravagant; but it is only the vivid, habitual extravagance of Italian life. We hear the picture has been purchased for the South Kensington Museum.

KENSINGTON-ROAD IMPROVEMENT.—The Government has been unable to face the unpopularity in which the simple fact of advocacy by the First Commissioner of Public Works involved a measure to which both the Administration and the House were pledged. The Kensington Road Improvement Bill, having served, by its gratuitous introduction, only as the opportunity for a "demonstration" against the irrepressible member for the Tower Hamlets, has been dropped for the season. The site for the Albert Memorial, and that for the Royal Albert Hall, were selected with the intention that the slight alteration which would at once improve one main entrance to London, and render architectural treatment of the locality possible, should be carried out. Mr. Cowper Temple, when First Commissioner of Works, submitted to Her Majesty advice to that effect. Lord Derby's administration matured a plan, which was approved by the local board concerned. Mr. Ayrton's unnecessary ap-

plication to the House of Commons as to the improvement of a royal park, took the form of a bill, which was read a second time; and the resolution to discharge that order was neither more nor less than a covert intimation to the Government to discharge Mr. Ayrton. As it is, we have lost a year, but we have kept our First Commissioner. We wish his superior colleagues joy of their bargain.

THE GRAPHIC.—This weekly illustrated paper makes great and entirely satisfactory progress. It is exceedingly well done: the paper is good, so is the printing, and the wood-engravings are of much excellence; it would be difficult, if not impossible, to obtain better; moreover, the work is carefully and judiciously edited, and contains articles of considerable ability, week after week. We gave the *Graphic* but a cold welcome when it first appeared; our expectations of its success were not sanguine. In common justice, therefore, we are bound to bear testimony to its value, now that it has been on trial during six months. Hence our opinion is worth much more to-day than it would have been yesterday.

THE LADIES' EXHIBITION.—The secretary has received from the council of the Royal Academy a sum of £50, in aid of the school associated with the society. It is no doubt part of the proceeds of the exhibition of old masters, and it is understood that large grants have been made to the several "Art-charities." We hear nothing further of the project to found and establish an institution for the orphans of artists.

THE STATUE OF MR. PEABODY, by the Royal Exchange, at length assumes a respectable appearance. It is now fixed on an appropriate pedestal, and is surrounded with iron railings gilded at the top.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—The Department of Science and Art has published the second and concluding volume of this comprehensive and valuable work; for although it is open to revision, and there is no doubt that much will be added to it ere it can be said to be finally completed, yet, in its present form, it is a most important contribution to encyclopedic literature, showing a vast amount of labour and research on the part of all engaged in its compilation. We would suggest for the consideration of these gentlemen, whether it would not be worth while to include in future editions which may be published, the series of papers upon Art, especially if illustrated, which have appeared in magazines and other periodicals; assuming, of course, that they are something more than of mere temporary value. We could point out, for example, some published in our own Journal:—Fairholt's "Ancient Ships," and his "Ancient Brooches and Fastenings;" Boutell's "Royal Armory of England;" Tenniswood's "Memorials of Flaxman;" Mrs. Bury Palliser's "Historic Devices and Badges;" Cutts's "Knights of the Middle Ages;" with such papers as the biographical sketches of "Belgian Painters" and of "British Artists," "The Great Masters of Art," and "Rome and her Works of Art;" all of which are profusely illustrated. The two volumes published may be had of Messrs. Chapman and Hall, and at the office of *Notes and Queries*.

COMPLETION OF ST. PAUL'S.—We have received a "private proof" of the appeal issued by the committee of the St. Paul's Completion Fund in pursuance of the object mentioned in our last number. The Dean and Chapter have the courage to announce that the full execution of the

design which they propose, as far as possible, to follow, will cost as much as £250,000. They state that before the fire a sum of £100,000 was raised by donations for Inigo Jones's restoration. After the fire of 1666, part of the coal-tax was allotted to the rebuilding of the cathedral; but more than £126,000 was raised by special contribution. Nearly half a million sterling has been subscribed within the past few years, for the restoration of nine of our cathedrals, together with that of St. Patrick's, Dublin; and after the confiscation of a net receipt of about £90,000 a year, subject to a prospective increase, which the ecclesiastical commissioners now enjoy from the decanal, prebendal, and capitular estates of St. Paul's, the fabric certainly has a right to expect a full measure of national support. The prospect of so large an outlay adds additional force to our suggestion that the completion of the stained-glass windows should precede any other attempt at internal decoration.

MINIATURES AT THE ROYAL ACADEMY.—Does the Royal Academy consider miniature-painting to be unworthy of attention? Is that branch of Art in which we have some of the most precious and durable mementoes of the features, the dress, and the general aspect of our remote ancestors to be altogether superseded by the unflattering distortions of photography? Complaints are made that miniatures have this year had a very narrow escape of absolute exclusion from Burlington House. It is said the Academy objects to give more space to them in future. This exclusion will be of great prejudice to a branch of Art now reviving to some extent—and which ought to be encouraged.

'BRIGHTON IN 1869.'—Mr. Reuben Brookes has now on view, at the St. James's Gallery, No. 17, Regent Street (to which we refer in another column), a picture by Mr. J. Webb, which he is arranging to have engraved. The subject is 'Brighton in 1869.' The treatment of the scene is bold and original. The spectator finds himself placed about half-way along the pier, looking seaward. The long line of handsome buildings that face the sea stretches athwart the view. Close by is the vivid life of the town and of the season—merry girls and gay dresses, and all the fresh sparkle of sea-side enjoyment. The water, very naturally painted, sets the scene in an appropriate frame.

'THE MARRIAGE OF THE PRINCE AND PRINCESS OF WALES.'—It will be in memory that this auspicious event was commemorated by Mr. Frith, R.A., in a very admirable picture, which Mr. Simmons is engraving, and which some day or other Mr. Graves (who bought the picture, plate, and subscription list, from Mr. Flatou, the original owner of them all) will publish: the theme is too obsolete to excite any interest now; but, fortunately for the proprietor, a large number of subscribers were obtained at the time, and probably the publication will not result in a heavy loss. The subject has been in court: a tobaccoconist in the Strand, who is also a picture-dealer (one of the "legion"), sued the widow of Mr. Flatou, on the ground that by a special contract Flatou was to give to the tobaccoconist 200 guineas' worth of proofs in exchange for two pictures, the pictures being subsequently sold at Christie's for £49. He establishes his claim—and in course of time the "200 guineas' worth" of proofs will be handed over to the tobaccoconist, who will, no doubt, show them in his windows, and sell them "at

what they will bring;" and that, if we augur rightly, will be very little.

A SWEDISH SCHOOL-ROOM.—We are informed that M. Fahehjelrn, the Swedish Commissioner for the forthcoming series of annual International Exhibitions, has applied for permission to exhibit a full-sized model of a school-room, just as it exists in the country parishes in Sweden, with all the books, maps, apparatus, forms, desks, &c., in order to give a complete idea of the Swedish system of elementary instruction. Her Majesty's Commissioners will, there can be no doubt, gladly place a sufficient space at the disposal of the Swedish Commissioner for so interesting an exhibit. It is to be hoped that encouragement will be given to other countries to follow this excellent example. An easy comparison of international appliances for educational purposes would be most useful to visitors to the Exhibition, and would be beneficial and stimulating to the countries exhibiting.

NATIONAL PORTRAIT GALLERY.—The Directors of the National Portrait Gallery have added to their collection a full-size, three-quarter length, portrait of Louis François Roubiliac, by Adrien Carpentier. This beautiful picture, which is in very perfect preservation, was sold at Messrs. Christie's, on the 30th of April, to Mrs. Noseda, of Wellington Street, from whom the purchase was made for the gallery, at the price of 100 guineas. The picture is signed and dated 1762. From the catalogue of the Society of Artists, which was the precursor of our present Royal Academy, in 1761, it appears that a half-length of Roubiliac, by Carpentier, was exhibited in that year. It is, therefore, open to inquiry whether the present portrait be a replica. The subject was engraved, in mezzotint, by D. Martin, in 1765; and the engraving is inscribed to Robert Alexander, Esq., at Edinburgh, from an original picture in his possession. The present picture was one of a collection of fine paintings at Tong Castle, near Shifnal, the property of Colonel Durant. There exists another life-size portrait of Roubiliac, in wet crayons, in the possession of the great-grandson, and representative of that sculptor, which has never been out of the family. It was taken some years before the Carpentier portrait, and is attributed to Cotes. The artist is represented as modelling the head of a Medusa. In Carpentier's picture he is engaged on the model of the Shakspeare, the marble statue of which was left to the British Museum by Mrs. Garrick. The rough clay sketch of this figure is now at South Kensington. Mademoiselle Roubiliac, the sculptor's only daughter (she married Roger Thomas, Esq., of Southgate), was always extremely careful not to allow the glass to be removed under any pretext, and the portrait is, in consequence, in very perfect preservation. Together with this portrait are the autograph marble bust of the sculptor, a very fine and characteristic work, and a half-length life-size oil-portrait by Vispré, of Madame Roubiliac, née Nicole Celeste, Mademoiselle de Reigner.

BOOK-ILLUSTRATION IN PARIS.—The veteran M. Guizot is making his appearance as a collaborateur in an illustrated book—a history of France for children. It will be published by Messrs. Hachette, in half-franc numbers. The illustrations are by M. Nieuville, and from the specimens given in the prospectus, show how profoundly the impulse given by M. Doré has affected pictorial Art in France.

REVIEWS.

A CRITICAL ACCOUNT OF THE DRAWINGS BY MICHEL ANGELO AND RAFFAELLE IN THE UNIVERSITY GALLERIES, OXFORD. By J. C. ROBINSON, F.S.A. Published at the Clarendon Press, Oxford; and MACMILLAN & Co., London.

WHERE, as in the present instance, the readers of a book must, from its very nature, be more than usually restricted to the few, it requires no little enthusiasm of the subject on the part of the author to induce him to sit down to the task of writing. Mr. Robinson appears to have had some misgivings as to whether his labours would be appreciated, feeling, as he says, "on his guard lest his own special predilection should lead him to over-estimate the importance of such works of Art" as the drawings of Michel Angelo and Raffaele at Oxford. His original idea appears to have been little beyond supplying a kind of catalogue raisonné of these works, but the temptation to enlarge was too strong for resistance, and the result is a full and comprehensive description of the drawings, combined with careful and laborious research and comparison to determine their value and authenticity; and so, his projected "Catalogue" gradually assumed the dimensions of a somewhat voluminous critical work; and we do not for a moment doubt the wisdom which guided the author to this determination.

A sufficiently brief, yet well-digested chapter on the various collections of ancient drawings formed in this country and elsewhere, of which the Oxford series forms a portion, prefaces Mr. Robinson's commentaries on the latter. Those assumed to be by Michel Angelo—for some are noted as "assigned to" him—are eighty-seven in number; and, with a similar reservation, one hundred and eighty are given to Raffaele. In addition to these, mention is made of four drawings by the former, and five by the latter, with a few copies, in the Guise collection at Christ Church, Oxford. The whole of these works are ably described and criticised; their history, so far as it seemed possible to ascertain it, is given; the exact size of each drawing and the materials in which it was executed are supplied; and reference is made to the collections to which they formerly belonged: a large number of them, as many of our readers know, were in the possession of the late Sir Thomas Lawrence. On these and kindred matters, Mr. Robinson is entitled to speak with some authority, as one who has long given them close attention, and also as being himself a collector.

He has added, as a kind of supplement to the catalogue, a series of engravings, on a reduced scale, of the water-marks or devices adopted by the manufacturers of the paper on which many of these appear: they are both curious and interesting.

THE RURAL LIFE OF SHAKESPEARE, as Illustrated by his Works. By C. ROACH SMITH, Author of "Collectanea Antiqua," "Roman London," &c., &c. Published by J. RUSSELL SMITH.

The writings of our great dramatist offer abundant evidence of his intimate acquaintance with country-life, as they do also of his knowledge of many other subjects that come within the range of human science. On such evidence Mr. Roach Smith is of opinion that, in his early days, he dwelt mostly in the neighbourhood of Stratford-upon-Avon, "in and among the scenes which were so deeply impressed upon his memory as to afford a constant and copious source of poetical theory;" and yet further, the author of this pamphlet, who, as we need scarcely say, is known to be an ardent student and admirer of Shakspeare,—we adopt his own orthography of the name instead of that we usually employ,—feels he cannot be far wrong in believing him to have passed much of his youth in gardens and farm-houses. "The impress on his writings is that of one born to the country and living in it. There are such abundant expressions, allusions, and similes so essentially rural, that they could hardly have been used by any writer not of country growth;

and can, indeed, be fully understood only by those who have been partially brought up in the country itself."

Without entering upon the question whether or no a similar argument would not apply with equal force to other subjects in which the poet has shown himself to be almost as well informed,—considering the comparatively limited extent of all abstruse scientific knowledge in his days,—we leave Mr. Smith to make such extracts from the immortal dramas and miscellaneous poems as support his views; and this he does with no small judgment and acumen, pleasantly dilating, as he passes along, upon the different passages brought forward in evidence. We have read his brief pages with much interest, and feel assured that other readers will be equally gratified with them.

CHRISTIAN GRACES: FAITH, HOPE, CHARITY. Engraved by FRANCIS HOLL, from the picture by G. E. HICKS. Published by FORES.

It is very seldom we have a task so pleasant as that which now falls to us—to review a large print admirably engraved from a most touching and beautiful picture, the work of an accomplished and justly-popular artist. Our publishers seem content to supply photographs or chromolithographs, excellent in their way, but not to be compared in worth and interest with works such as this and the two that follow it in our notice. There is no engraver in this, the mixed, style, equal to Mr. Holl: he has had a subject he liked, and he has done it justice. We have here a print that will grace any drawing-room; valuable not alone for its merit, but for its rarity.

Three beautiful maidens represent Faith, Hope, and Charity. The scene is at night, for the heavens are star-lit; there are no accessories; the figures stand out from the background—all light. In each of the countenances is expressed the sentiment desired to be conveyed: there is no mistaking one for another, faith, hope, charity—"the trusting, the protecting, the aspiring;" they are not angels—merely fair women—

"Not too pure nor good
For human Nature's daily food."

But they are types of what angels may be, and what good women will be, "these three!"

IL PENSIERO SO AND L'ALLEGRO. Engraved by FRANCIS HOLL, from pictures by G. E. HICKS. Published by FORES.

Much that we have said of the fine print Faith, Hope, and Charity, would apply to these—fair companions. A hundred artists have painted them since Milton lived and wrote; wooing "divinest Melancholy," yet meaning to "live with Mirth." Better themes were never supplied to Art. Mr. Hicks has fancied his models: it would be hard to find in Nature any "productions" so thoroughly perfect; the sisters are "beautiful exceedingly." The painter pictures two very lovely girls. He has not elevated them to the seventh heaven—they are earth-born, though "types of womanhood" that all will love to look upon. We thank the painter for thus cheering us: it is, indeed, a joy to see copies of what may be, and no doubt is, so very beautiful.

THE SILVER BELLS. An Allegory. Illustrated by ARTHUR HOPKINS. Published by JAMES PARKER & Co., Oxford and London.

The publication of this charming allegory has, with much tenderness, been suggested by a bereavement, alluded to in the dedication:—"To my little daughter, in memory of her brother, for whom, with her, it was written—this tale of a brother and sister is lovingly inscribed." The outline of "The Silver Bells" records the pilgrimage of two children, sent on their way to the Celestial City by loving parents, who, after many prayers and much teaching, commit their way unto the Lord, and send them forth in full faith that they will be guided aright, and, despite the snares and pitfalls in their way, arrive at the fair and ever-

lasting City, where all, "with one accord, join in one great hymn of praise to Him that sitteth on the throne and to the Lamb for ever and ever."

It is only natural to suppose that an allegory of this description was suggested by the "Pilgrim's Progress" of John Bunyan; but the construction and arrangement, though based on the same principle, are essentially different.

The volume has a decided religious tendency; yet, happily, the youngest reader will never find it dull or tedious: it is so skilfully constructed, the incidents are so various, and spring so naturally out of the difficulties and trials of the little wanderers, that it even interested us, old critics though we are, from the first page to the last; and whether the recipient of "The Silver Bells" be grave or gay, the volume will be closed with a grateful feeling towards its author, and the anxious inquiry "When will those bells ring again?"

The illustrations—wood-engravings of great excellence—are drawn by Arthur Hopkins.

THE BOOK OF NATURE AND THE BOOK OF MAN. By CHARLES O. GROOM NAPIER (of Murchiston), F.G.S., F.A.S.L., Author of "The Food, Use, and Beauty of Birds," &c., &c. With a Preface by the late Lord Brougham. Illustrated with Photographs and Numerous Woodcuts. Published by J. C. HOTTEN.

A book that opens with this introductory passage from the pen of Henry, Lord Brougham—"It has been my great pleasure to read this work, which I think will not want any commendation from me to render it a favourite"—must seem to carry with it its own appeal to public notice. A little further on his lordship remarks, "Those who are not prepared to go with the author in all things cannot fail to be impressed with his eloquent treatment of the subject." The latter clause of this paragraph it may be presumed none will be disposed to dispute; it is to the opinions expressed by Mr. Napier, and to the deductions derived from his theories, when he deals with the subjects of the Creation and the Noachian deluge, that he must look for objectors. These pages, however, occupy but a very insignificant portion, in number, of the volume; and we shall not attempt to touch upon them.

The "argument" of Mr. Napier's "book" is to exhibit man accepted as the type of creation—the microcosm—the great pivot on which all forms of life turn. And he works out his subject by showing how the geographical features of a country, and its vegetation, and animals, harmonise with its human inhabitants; after which the author draws an analogy between the great classes of organisms and the structure and habits of man. In the later chapters he shows the analogy between the chemical composition of substances and man's constitution; the analogy with the chemical elements and those in human society; and between geologic and human history.

Lord Brougham calls the subject "intricate;" but adds "it is simple and readily intelligible;" and it is so. Eminently scientific, the author's views and descriptions of the natural world are displayed in language which, by its very force and its earnestness, cannot but charm the reader. The two chapters on the "Poetry of Bird-Life" are especially so; and so also is the chapter on "Teachings through the Study of Reptiles." There is throughout the whole of these pages a novelty, or originality, of treatment most attractive.

BEFORE THE CONQUEST; or, English Worthies of the old English Period. By W. H. D. ADAMS. Published by NIMMO, Edinburgh.

Mr. Adams has made a name as a skilful and judicious compiler: he does not pretend to originality; but he carefully gathers facts, and presents them in an inviting dress to the young reader. His books are interesting and instructive: though sometimes they require more light to counterbalance shade, and his

recitals are now and then over-heavy. He has found a good theme: the lives of Alfred, Dunstan, and Harold, are full of romantic incident. History, so far back, is not outraged when it derives aid from fiction; or rather the two are so blended as to be inseparable. Mr. Adams has carefully studied his subject, resorted to the best authorities, dressed the facts well, permitted scope to fancy, and brought heroes before us with so much force and effect as to give them an air of reality.

LIFE IN LONDON: TOM AND JERRY. By PIERCE EGAN. Published by J. C. HOTTEN.

Where can be the use of reprinting this book? Nearly fifty years ago it attained large popularity; but it was not wholesome popularity. It described the rambles and "sprees" of a pair of scamps and their associates, male and female; and pictured "the town" as it was then, and is, to some extent, now—vicious and degrading. The characters portrayed, certainly with a masterly skill that was born of experience, are consequently just those that honourable men and pure women should avoid. No doubt the "walks" towards midnight in the Haymarket and Leicester Square are to-day as suggestive of evil as the "strolls" of infancy were yesterday; but we cannot wish them to be delineated and described; and can little thank an author who glories in depicting such scenes and places, and is proud at his bad eminence among them. Tom and Jerry, and Logic, and Kate and Sue are models to scare and not invite; and although George Cruikshank has illustrated their adventures, it would be wiser to sink them in the gutter of which alone they are worthy.

We cannot now remember how many nights a play founded on this book was performed at the Adelphi, and a score of other theatres, nor how many editions the volume passed through. Let Pierce Egan be forgotten: there is no pleasure, and we hope there will be no profit, in recalling these evil teachings from the oblivion to which they have been justly condemned.

EVERY-DAY OBJECTS; OR, PICTURESQUE OBJECTS OF NATURAL HISTORY. Edited and enlarged by W. DAVENPORT ADAMS. Published by NIMMO, Edinburgh.

A pleasant and a useful book, charmingly illustrated by good engravings on wood. The author describes what may be seen in the heavens and on the earth during the seasons of winter, spring, summer, and autumn. The topics are so treated as to be easy of comprehension, although somewhat too abstruse for the very young mind. Some idea of the work may be conveyed by quoting the titles of a few of the chapters:—"The Sun's place in Creation," "Utility of Snow," "Twilight Phenomena." Small things as well as great are treated.

SEA-SIDE WALKS OF A NATURALIST WITH HIS CHILDREN. By the REV. W. HOUGHTON, M.A., F.L.S., Author of "Country Walks of a Naturalist," &c. Illustrated with Eight Coloured Plates and numerous Wood-Engravings. Published by GROOMBRIDGE AND SONS.

An opportune little book at this season of the year, when thousands, whether old or young, are finding their way to the sea-shore. And the time spent there need not be passed idly and unprofitably, even by the weary or the sickly; much less by those who enjoy health and can endure some amount of fatigue. There is always much in the marine world to interest and instruct; its natural history takes in a wide range of subject, which an intelligent and inquiring mind will find pleasure in examining with a view to information. It is to meet such a mind in the young that this book is offered to them; it is one in every way adapted to juvenile capacities, and with it in their hands, as they stroll on the shore or scale the cliff, they may gain wisdom from the productions met with in the walk, whether it be for amusement, or for amusement, health, and instruction combined.

THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1870.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

BY S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYN JEWITT, F.S.A.

KEDLESTON HALL.



in our series. At the time of its erection, it was considered to be one of the most perfect specimens of architectural taste in the kingdom; and it has, consequently, been visited by every tourist of note; these have, one and all, been lavish in their praises of its proportions and parts.

Before describing the Hall, or speaking of its history, we will, as usual, give a brief history of the family of its noble owner. The Curzons are said to be descended from Geraldine de Curzon, or Curzon, who came over with the Conqueror, and was of Breton origin. This Geraldine de Curzon was lord of the manor of Locking, in Berkshire, and held many other manors and lands by the grant of the king in that county and in Oxfordshire. He was a great benefactor to the Abbey of Abingdon. He had three sons, Stephen, Richard, and Geraldine, by the first of whom he was succeeded. This Stephen de Curzon, besides the estates in Oxon and Berks to which he had succeeded, had the manor of Fauld, in Staffordshire, granted to him by William de Ferrars, Earl of Derby. He had an only daughter, married to Nicholas Burton, of Fauld; and was succeeded by his brother, Richard de Curzon,

who, in the reign of Henry I. held four knight's fees in Kedleston, Croxhall, Twyford, and Edinghall, in the county of Derby. He was succeeded by his son Robert, who married Alice de Somerville, and was, in turn, succeeded by his eldest son, Richard, who married Petronel, daughter of Richard de Camville, Lord of Creek, by whom he had a son, Robert de Curzon, of Croxhall, "whose line terminated in an heir female, Mary, daughter and sole heiress of Sir George Curzon, who was married to Edward Sackville, Duke of Dorset. Of this family was Cardinal de Curzon, so famous about the time of King John." Thomas Curzon, grandson of Robert, was succeeded by another Thomas, whose son, Engeland Curzon (*temp.* Henry III.) left issue a son, Richard, who (25 Edward I.) held a fourth part of a knight's fee at Kedleston. His son, Ralph, was father of Richard de Curzon, who, 4 Edward III., held three parts of a knight's fee at Kedleston, and was succeeded by his son, Sir Roger de Curzon, of Kedleston, Knight, who was living *temp.* Richard I. His son, Sir John Curzon, who was one of the king's council, married Eleanor, daughter of Sir Robert Twyford, and was succeeded by his son, John, who married Margaret, daughter of Sir Nicholas Montgomery, by whom he had issue three sons, viz., Richard, who succeeded him; Walter, from whom descended the Curzons of Water Perry; and Henry, who was the great-grandfather of Sir Robert Curzon, created a baron of the German empire by

Maximilian in 1500, and a baron of England by Henry VIII., but died without issue. Richard Curzon, the eldest son (just named), was, in the 11th year of Henry VI., Captain of Sandgate Castle, Kent, and was succeeded by his son John Curzon, of Kedleston.

This gentleman, generally known as "John with the white head," was high sheriff of the counties of Nottingham and Derby in the 15th year of Henry VI., and escheator for the same four years later. He married Joan, daughter of Sir John Bagot, by whom he had issue one son, Richard, and four daughters, one of whom married John Ireton, of Ireton, in Derbyshire, and was great-great-grandmother of General Henry Ireton, the celebrated Parliamentary officer. Richard Curzon married Alice Willoughby, of Wollaton, of the family of Lord Middleton, and, dying in 1496, left issue by her two sons, John and Henry, and a daughter, Elizabeth, who was Prioress of King's Mead, Derby. This John de Curzon was high sheriff on three different occasions, and died in the 4th year of Henry VIII. He married Elizabeth, daughter of Stephen Eyre, of Hassop, and was succeeded by his only son and heir, Richard, who married Helen, daughter of German Pole, of Radbourne, by whom he had issue four sons and three daughters. The eldest son, John, dying without issue, was succeeded by his brother, Francis (aged 25, 2 Edward VI.), who married Eleanor, co-heiress of Thomas Vernon, of Stokesly, through whom a claim to the Barony



KEDLESTON FROM THE PARK.

of Powis was brought into the family. By this lady he had issue four sons (from one of whom the Curzons of Minley were descended) and two daughters. He was succeeded by his eldest son, John Curzon, who took to wife Millicent, daughter of Sir Ralph Sacheverel and widow of Sir Thomas Gell, of Hopton; he was succeeded by his eldest son, Sir John Curzon, created a baronet by Charles I. Sir John, who represented the county of Derby in Parliament, 15 and 16 of Charles I., married Patience, daughter of Sir Thomas Crewe, and sister of John, Lord Crewe, of Steere, by whom he had issue four sons—John, Francis, and Nathaniel, who all died without issue, and Nathaniel, who succeeded him—and three daughters—Patience, who died unmarried; Eleanor, who married Sir John Archer, one of the judges of the court of Common Pleas; and Jane, who married John Stanhope, son of Sir John Stanhope, of Elvaston, brother of Philip, Earl of Chesterfield.

Sir Nathaniel Curzon, Bart., succeeded his father in 1686. He married Sarah, daughter of William Penn, of Penn, in the county of Bucks, by whom he had issue five sons and four daughters, dying in 1718. His sons were Sir John, who succeeded him; Sir Nathaniel, who also succeeded to the title and estates; Francis, who was a Turkey merchant, and died at Aleppo unmarried; William, who represented Clitheroe in Parliament; and Charles, LL.D. Sir John Curzon, Bart., who represented the county of

Derby in Parliament during the whole of the reign of Queen Anne, died unmarried in 1727; when the baronetcy and estates passed to his brother, Sir Nathaniel Curzon, who also represented, till his death in 1758, the county of Derby in Parliament. He married Mary, daughter and co-heiress of Sir Ralph Assheton, Bart., of Middleton, county Lancaster, by whom he had issue three sons—John, who died in infancy; Nathaniel, first Baron Scarsdale; and Assheton, first Viscount Curzon, and father of the first Earl Howe. This Assheton Curzon, created Baron and Viscount Curzon of Penn, was member of Parliament for Clitheroe. He married, first, Esther, daughter of William Hammer, Esq., by whom he had issue the Hon. Penn Assheton Curzon; secondly Dorothy, sister of the first Earl of Grosvenor, by whom, with other issue, he had a son, Robert, who married the Baroness Zouche; and thirdly, Anna Margaretta Meredith, by whom he had no issue. The Hon. Penn Assheton Curzon, just alluded to, eldest son of Viscount Curzon, married Charlotte Sophia, Baroness Howe, by whom he had issue seven sons and three daughters, the eldest of whom was Richard William Penn Curzon-Howe, created Earl Howe, who married twice—first the Lady Harriet Georgiana Brudenell, daughter of the Earl of Cardigan, by whom, with others, he had issue the late Earl Howe; and, secondly, Ann Gore, maid of honour to Queen Adelaide,

by whom also he had issue. The earl died very recently, and was succeeded by his eldest son, George Augustus Frederick Louis Curzon-Howe, the present Earl Howe, Viscount Curzon, Baron Curzon of Penn, and Baron Howe, of Langar, born in 1821, and was M.P. for South Leicestershire from 1857 to the time of his accession to the peerage. His lordship married, in 1846, Harriet Mary, daughter of the late Henry Charles Sturt, Esq., M.P.

Sir Nathaniel Curzon died in 1758, and was succeeded by his eldest son, Nathaniel Curzon, who, in 1761, was raised to the peerage by the style and title of Baron Scarsdale, in the county of Derby—the title being derived from the hundred of Scarsdale in that county. His lordship had previously married the Lady Catherine Colyear, daughter of the Earl of Portmore, by whom he had issue five sons and one daughter. He died in 1804, and was succeeded in his title and estates by his eldest son, the Hon. Nathaniel Curzon, as second Lord Scarsdale. This nobleman married, first, the Hon. Sophia Susannah Noel, sister and co-heiress of Thomas, Viscount Wentworth, by whom (who died in 1782) he had issue the Hon. Nathaniel, who succeeded him; and the Hon. Sophia Caroline, who married Robert Viscount Tamworth, son of the Earl of Ferrers. Lord Scarsdale married, secondly, a Roman Catholic lady, Felicité Anne de Wattines, of Tournay, in Belgium, by whom (who died in 1850) he had, with other issue, the Hon. and Rev. Alfred Curzon; the Hon. Francis James Curzon, barrister-at-law; the Hon. Mary Elizabeth, married to John Beaumont, Esq., of Barrow; the Hon. Caroline Esther, married to William Drury Holden, Esq., of Locko Park.

The Hon. Nathaniel Curzon succeeded his father as third Lord Scarsdale in 1837, but died unmarried in 1856, when the title and estates passed to his nephew, the Rev. Alfred Nathaniel Holden Curzon, second son of the Hon. and Rev. Alfred Curzon, already mentioned.

The Hon. and Rev. Alfred Curzon, eldest son, by his second marriage, of the second Lord Scarsdale, was born in 1801, and married in 1825 Sophia, daughter of Robert Holden, Esq., of Nuttall Temple, by whom he had issue two sons, George Nathaniel Curzon, Esq., who was accidentally killed by being thrown from his horse; and the Rev. Alfred Nathaniel Holden Curzon, the present Lord Scarsdale; and two daughters—Sophia Felicité and Mary, the elder being married to W. H. de Rhodes, Esq., of Barlborough Hall, and the younger to Lord Arthur Edwin Hill-Trevor, son of the Marquis of Downshire. He died in January, 1850.

The present peer succeeded his uncle in the title and estates, as fourth Baron Scarsdale, in 1856. His lordship, born in 1831, was educated at Rugby and at Merton College, Oxford, where he graduated B.A. in 1852, and M.A. in 1855. In 1856 he became Rector of Kedleston, and in the same year married Blanche, second daughter of Joseph Pocklington Senhouse, Esq., of Nether Hall, Cumberland, by whom he has issue the Hon. George Nathaniel, heir-apparent, born 1859; the Hon. Alfred Nathaniel, born 1860; the Hon. Francis Nathaniel, born 1865; the Hon. Asheton Nathaniel, born 1867; the Hon. Sophia Caroline, born 1867; the Hon. Blanche Felicia, born 1861; the Hon. Eveline Mary, born 1864; and the Hon. Elinor Florence, born 1869. His lordship is patron of five livings, and is a magistrate for the county of Derby.

The arms of Lord Scarsdale are *argent*, on a bend, *sable*, three popinjays, or, collared, *gules*. Crest, a popinjay rising, wings displayed and inverted, or, collared, *gules*. Supporters, dexter, a female figure representing Prudence, habited *argent*, mantled *azure*, holding in her sinister hand a javelin, entwined with a remora, proper; sinister, a female figure representing Liberty, habited *argent*, mantled *purpure*, holding in both hands a cornucopia, resting against her shoulder, proper.

The title of "Scarsdale" had previously been held by the family of Leake, but had become extinct. The first who held the title was Sir Francis Leake, Bart., who was in 1624 created Lord Deincourt; and in 1645, Earl

of Scarsdale. The last Earl of Scarsdale was the fourth earl, Nicholas Leake, who died, the last of his family, in 1736.

The old hall of Kedleston, the ancient residence of the Curzon family for many generations, stood nearly on the site occupied by the present magnificent mansion. It was a fine quadrangular brick building of three stories in height, the entrance being under an advanced balustraded portico of three arches. Adjoining the house were training paddocks and all the

appliances for the stud which was kept up. Of this house, fortunately, a painting is preserved in the present mansion. Not so of the still older house, of which no representation appears to be remaining. It must, however, judging from the records of the armorial bearings which decorated its stained-glass windows when the survey was made in 1667, have been a building possessed of many noticeable features. In the north window of the hall of 1677 we find recorded some of the bearings of the most



KEDLESTON: NORTH FRONT.

distinguished families of the time, which seem to throw a strong light on the connexions of the Curzon family. Among the arms either alone or quartered or impaled were, it seems, in the north window of the hall, Curzon, Twyford, Arden, Bek or Beke, Gresley, Wasteneys, Chandos of Radborne, Talbot, Farnival, and Montgomery of Cuhley. In the south windows those of Curzon and Bagot; in another window those of Curzon, Vernon, Ludlow, Poole or Pole, and the device of the house of Lancaster;

at the upper end of the hall, Curzon and Pole with Pole's quarterings, Curzon alone, Curzon and Vernon with Vernon's quarterings, and Curzon and Sacheverell with Sacheverell's quarterings. About the room the following coats were irregularly dispersed, viz., Sacheverell, Vernon, Pole, Bagot, Montgomery, Ireton, Minors, Curzon, Twyford, and Brailsford; and on the inside of the large chimney of the Buttery were Touchet, Lord Audley of Marston, Erm, a chevron and lion rampant, but the colours gone,



KEDLESTON: SOUTH, OR GARDEN FRONT.

and Latimer or Greville (a cross fleury), and Frecheville. On the outside of the same chimney, a saltier without colour; Montgomery as before; a border of horse-shoes, probably Ferrers; Griffith of Whichnor, &c. These were presumed to be about the date of Henry IV., and the door was supposed at that time to be at least 300 years old.

The old hall and the venerable church are said to have stood about the centre of the then village of Kedleston, and a corn-mill was near.

The whole of the village, every house and every vestige of habitation, the "small inn for the accommodation of those who came to drink of a medicinal well, which has the virtues of the Harrogate water," the corn-mill, and the old hall itself, were removed by the first Lord Scarsdale to make room for the present mansion, which he erected in 1765; the church alone remained. The village was removed to a charming spot a short distance off; the corn-mill was taken away; the stream which turned its wheel was

converted into the magnificent lake that forms so fine a feature in the present park; the turnpike-road was removed to a distance of more than half a mile; and the "small inn" was replaced by the present capacious Kedleston Inn, some three quarters of a mile away from its original site.

The present edifice was built from the designs of Robert Adams, one of the architect-brothers of the Adelphi, and is considered to be his masterpiece. It consists of a noble central pile with two advanced wings or pavilions, with which it is connected by two curved corridors. The principal or north front has a grand central portico, the entablature and pediment of which are supported by six magnificent columns, 30 feet high, and 3 feet in diameter; some of these are composed of one single stone their entire length. They are designed from those at the Pantheon, at Rome. The entrance in the portico is approached by a double, or reflected, flight of stone steps, which again are marvellous for the size of the stones—they are 10 feet in length, and each stone forms two steps. The pediment is surmounted by figures of Venus, Bacchus, and Ceres, and the sculptured *bas-reliefs* (by Collins) represent vintage, pasturage, harvest, ploughing, and bear-hunting—while within the porticoes are statues of a bacchante, two of the muses, and a vestal. The arcade, leading to Cresser's Hall, and the corridors are designed from the amphitheatre. The grand entrance is in the centre of the portico, and opens at once into the—

GREAT HALL. This noble room, one of the finest classical apartments existing, in the purity of its style, the beauty of its details, and the perfection of its proportions, is about 67 feet in length by 42 in width, and 40 feet in height. The vaulted ceiling rises to the full height of the house, and is supported on twenty fluted Corinthian columns 25 feet in height, and 2 feet 6 inches in diameter. These columns, which are "the glory of Kedleston," are of native alabaster from Red Hill, in Leicestershire. The hall is decorated with paintings and sculpture—the whole being classical, and in perfect keeping with the design of the building itself. From the hall the dining-room is entered on the right, the music-room on the left, and the saloon at the south end. Our account of the principal rooms must necessarily be very brief. It is enough to say that they are all fitted and finished in the most exquisite taste, and in the most sumptuous manner, and are hung, or rather decorated—for the greater part of the pictures are let into the walls, as a part of the original design—with one of the best collections of paintings any house can boast. The following notes on some of the rooms will be sufficient to direct the visitor's attention to their characteristics.

The Music-Room, a remarkably elegant apartment, contains many notable pictures, especially an 'Old Man's Head,' by Rembrandt, Giordano's 'Triumph of Bacchus,' and Leonardo da Vinci's 'Holy Family.' The chimney-piece contains a beautiful bas-relief by Spang.

The Drawing-Room is a gorgeous apartment, hung with blue damask. It is 44 feet in length and 28 in width and height, and has a beautiful coved ceiling. The door-cases are finished with Corinthian columns of Derbyshire alabaster, and the chimney-piece of Italian marble is supported by two exquisitely-sculptured whole-length female figures. The furniture, especially the couches, is of the most gorgeous character—the carved and gilt figures and foliage being in the very highest and purest style of Art. The paintings in this room include splendid examples of Annibale Carracci, Paul Veronese, Teniers, Cuypp, Mompert, Andrea del Sarto, Domenichino, Raphael, Swanevelt, Guido Reni, Benedetto Luti, Claudio Lorraine, Tintoretto, Parmigiano, and others of the old masters.

The Library—a noble room fitted with mahogany bookcases, a Doric entablature, and mosaic ceiling—contains among its pictures Vandike's 'Shakspeare,' and examples of Giordano, Carlo Loti, Rembrandt, Drost, Michael Angelo, Salvator Rosa, Poussin, and others.

The Saloon is a grand circular apartment, 42 feet in diameter, and 63 feet high to the rose in the dome. It is considered, and truly, to be one of the most beautiful rooms of its kind in Europe. "Its decorations are interesting from the classic taste displayed in designing them, and the elegance with which they are executed." "It is divided into four recesses, or alcoves, having fire-places representing altars.

with sphinxes, &c., adorned with classical figures in *bas-relief*, and as many doors; the whole painted and ornamented with white and gold. Over the doors are paintings of ruins, by Hamilton, and above the recesses are delineations in *chiaroscuro* by Rebecca: the subjects from English history. The pillars, of scagliola marble, are by Bartoli. The dome is white and gold, finished in octagonal compart-



KEDLESTON: THE GREAT HALL.

ments with roses. The candle branches are of peculiar elegance, and beneath them is a charming series of exquisite ceramic bas-reliefs of cupids, &c." The saloon opens on its respective sides into the Great Hall, the Library, the Ante-chamber, and the south, or garden front of the Hall. From the ante-chamber is reached—

The PRINCIPAL DRAWING-ROOM, which contains, among others, life-size portraits of the first Lord and Lady Scarsdale, by Hone; the second Lord Scarsdale, by Reinagle, and his first wife, by Hone; Charles I., by Vandyke; Prince Rupert's daughter, by Kneller; Prince Henry, by Jansen; and Prior, by Kneller. The STATE BEDROOM is hung with blue



KEDLESTON: THE SALOON.

damask, and contains a remarkably fine assemblage of family portraits, landscapes, and other pictures.

The WARDROBE, which adjoins, is principally remarkable for a fine collection of ancient enamels after Albert Durer, representing the life of our Saviour; and for the many fine family portraits and other paintings which it contains. The DINING-ROOM is of faultless proportions,

and its fittings—all precisely as originally planned by the architect—are in the best and purest taste. The ceiling is magnificently painted in compartments by Zucchi. The centre, representing 'Love embracing Fortune,' the oblong squares, the four Seasons; and the small circles, Europe, Asia, Africa, and America. In front of the recessed sideboard is a magnificent cistern, or cooler, cut out of a solid block of

Sicilian jasper; and among the pictures are examples of Snyders, Zuccarelli, Ciro Ferri, Claude Lorraine, Jean Fyt, and others.

On the GREAT STAIRCASE are also many choice paintings, while in the family wing of the house—in "Lady Scarsdale's Boudoir," the "Ante-room," the "Breakfast-room," and the other apartments—the assemblage of works of Art is very extensive and valuable. In the CORRIDOR, too, are some good paintings, and many articles of *vertu*; while in the chimney-piece is an extremely fine plaque of Wedgwood's jasper-ware.

The opposite wing is occupied by the kitchen—a noble apartment with a gallery at one end, supported on Doric columns, and having over its fire-place the admirable motto, "Waste not, want not"—and the other domestic offices.

CENSAK'S HALL is the basement story beneath the portico, and is decorated with busts of the Caesars, and medallions of Homer, Hesiod, Horace, and Tully; and in the TETRASTYLE HALL, the staircases, and other parts of the building, are numerous works of Art of one kind or other.

The entrance to the noble park of Kedleston is by a lodge, designed by Adams from the Arch of Octavia. From it the drive to the house is about a mile in length, amidst the finest forest trees, beneath which hundreds of deer browse in every direction. Nearing the house, the drive is carried over the magnificent lake on a bridge of purely classical design, enriched by statuary; and from it one of the finest views of the mansion and its surroundings is obtained. Near to the drive is a charmingly picturesque fountain, whose waters are constantly flowing through a lion's mouth.

In the park are the medicinal springs, known as "Kedleston Baths," over which a plain, but picturesque, building was erected many years ago. The waters are the best of the sulphureous springs of Derbyshire, and approach closely, on analysis, to those of Harrogate. They were formerly in much repute, and years ago it was quite a trade for the poor people of Derby to fetch these waters to the town, where they were sold at a penny per quart, and were drunk in place of malt liquor by many of the inhabitants. Kedleston, in the latter part of last century, was indeed a very favourite resort with the Derby people, as is evidenced by the following curious advertisement of the year 1776:—"Kedleston Fly. Twice a day during the Summer Season. Will set out on Monday next, the 20th inst., from John Campion's, the Bell Inn, in Sadler-gate, Derby; each person to pay One Shilling and Sixpence. * * * A good Ordinary is provided each day at Kedleston Inn. If desired, the coach may be had from nine in the morning till two in the afternoon." At Quarn, about a mile distant, is another medicinal spring—this time of chalybeate waters—which were, and yet are, with those of Kedleston, much esteemed.

Of the fine old oaks in Kedleston Park, it is enough to say they are among the largest and most picturesque in the kingdom: the King and Queen Oak, among others, being pre-eminent in girth and stature.

And now for a word or two on the Church, which is one of the most charming old buildings in the country. Long may it be kept from the hands of the "restorer!" The edifice is cruciform, consisting of a nave, chancel, north and south transepts, and central tower—the south transept being the mortuary chapel of the Curzons. The south doorway of the nave is early Norman, with beak-head mouldings, and a sculptured tympanum; and the "priest's-door" in the chancel is equally interesting, although of later date.

In the chancel is a remarkably fine monument to Sir Nathaniel Curzon, Bart., who died in 1758, aged 84, designed by Robert Adam, the architect of Kedleston, and executed by Michael Rysbrack in 1763; and another monument erected in 1737 to Sir Nathaniel Curzon, and Dame Sarah his wife, daughter of William Penn, Esq. There is also a fine, but partially mutilated, brass to an early Curzon, and an incised slab to William Curzon, 1644. The east window of stained glass, "In Memory of George Nathaniel Curzon, born Oct. 1826;

died June 17, 1855," is of beautiful design. In the floor of the chancel, on removing two massive circular pieces of wood mounted with rings, about a foot below the surface, each within a deeply cut quatrefoil, are the heads of a knight in armour and of a lady in veil and whimple. There is no inscription con-

nected with these extremely curious and unusual monuments, but they most probably represent a knight and lady of the Curzon family.

In the Curzon chapel, south transept, are fine old monuments, some of which are shown in our engraving. One of these is a knight



KEDLESTON CHURCH.

and lady on an altar tomb, the knight in plate armour with collar of SS, and the other the monument of a knight, also in collar of SS. Besides these, are monuments and tablets to Sir John Curzon, and Patience Crewe, his wife, 1604; Sir John Curzon, 1727; Nathaniel,

second Lord Scarsdale, 1837, and his lady, 1850; and many others to different members of the family; besides a fine canopy of a "founder's tomb."

The church closely adjoins the Hall, from which there is an entrance into the churchyard.



KEDLESTON CHURCH, INTERIOR.

At the east end of the church is a quaintly curious sundial, bearing, above the dial itself, the words *Wee shall*, and thus reading—

WE SHALL

DIAL

(the latter word of course not being there, but implied by the dial itself; the meaning is, "We shall die all," or "We shall all die.")

Not far from Kedleston are the picturesque

ruins of Mackworth Castle, the ancient stronghold of the De Mackworths, and in its neighbourhood are Quarndon, with its medicinal springs; Markeaton Hall, the seat of the Mundys; Ireton, famous as the place from whence the two great parliamentary officers, General Ireton and Colonel Sanders, sprung; Mugginton, anciently the seat of the Kniveton, and many other places of note.

SILVER IN GREAT BRITAIN.*

We have no authentic account of any mining operations in Cardiganshire previously to the reign of Henry VII. That monarch created Jasper, Duke of Bedford, and others, commissioners and governors of all his mines royal in England and Wales. Sir William Taylor was made Comptroller of this commission, which was bound to pay to the king "the fifteenth part of pure gold and silver, and to the lord of the soil the eleventh part as it grows." The commission had the special privilege of digging and searching for any of these metals, except under the houses and castles of the king and his subjects. But little attention was paid to the mines of Cardiganshire till the reign of Elizabeth. Experienced miners were brought over from Germany. One of these, Daniel Houghsetter and family settled, in the county. A "Society of Mines Royal" was established, William, Earl of Pembroke, being governor. The company consisted of twenty-four shares divided into half and quarter parts. Under this corporation, according to Mr. Hunt, the mines at Cwm-symlog and the Darren Hills, including Cwm-erfin, Goginan, Talybont, Cwm-ystrwyth, &c., were worked for some years.† The company do not appear to have found their operation very profitable, for, at the end of the sixteenth century, they let them to Sir Hugh Middleton (sixth son of Richard Middleton, governor of Denbigh Castle) for £400 per annum. He carefully drained the mines, and realised a large fortune by his speculation. A clear profit of £2,000 a month is stated to have been derived from Cwm-symlog and the neighbouring mines. It is recorded that, in 1604, 3,000 ozs. of Welsh bullion were minted at one time at the Tower. Sir Hugh's fortune was expended upon a noble work, in bringing the New River from Ware to London. Sir John Pettus, in "Fodine Regales," 1670, remarks that "great wits and purses seldom know how to give bounds to their designments, and by undertaking too many things fail in all."‡ After 1647 the mines were worked by Mr. Bushell, secretary to Sir Francis Bacon. This gentleman afterwards purchased them from Lady Middleton. He expended a large sum of money, and with good result. Charles I., in 1637, allowed him to establish a mint at Aberystwyth for the coinage of half-crowns, shillings, sixpences, and pennies. The monies were stamped with the ostrich feather on both sides. In the time of Charles I. the lead mines of Cardiganshire yielded 80 ozs. of silver to the ton, and part of the king's army was paid with this silver, which was minted at Shrewsbury. The Goginan mines appear to have been the most profit-

able. Mr. Waller, in his account of the Cardiganshire mines, says, it is stated that Bushell clothed King Charles's whole army from part of his profit in this work. The mines were abandoned after the siege of Aberystwyth Castle. They were worked in 1658 when Ray visited the place. He describes the process of melting and refining the silver at the mills at Talabont. In 1670 they were worked, but not profitably. Prince Rupert and others organised another company in that year, but this did not turn out well. In 1690 some rich mines were discovered on the Gogerthan estate, belonging to Sir Carberry Pryse. He obtained an act of Parliament, 5 William and Mary (as the old company had laid claim to the mine), which empowered all the subjects of the crown to work their own mines, allowing the king a part of the ore at a certain price. So-called royal mines could not be claimed as before. After Sir Carberry's death, Sir Humphrey Mackworth purchased the right for £15,000. In 1698 the "Mine Adventurer's" company was started, and regularly formed in 1700, but the quantity raised did not satisfy the shareholders. Little seems to have been done in the eighteenth century. In 1815 the amount of silver produced from the lead mines of Colonel Beaumont in Northumberland and Durham was not less than £4,000 per annum. The average proportion of silver per ton of the lead mines in the north of England is only about 12 ozs. Some years ago a vein of silver ore was wrought with considerable profit in the parish of Alva, county of Stirling. The metalliferous minerals in this case were, says Professor Pepper, native silver, silver glance, sulphide of silver, with ores of copper and cobalt. The vein-stones were calcareous spar; and silver to the amount of £50,000 sterling was extracted.

Mr. H. L. Pattinson at Newcastle-on-Tyne, in 1829, invented a very ingenious process for obtaining silver by the reduction of lead ores. It is based on the principle that pure or nearly pure lead crystallises sooner than an alloy of that metal containing silver. Lead containing one ounce of silver to the ton may, by this process, be profitably worked. The old method would not pay unless the lead contained 9 to 11 ozs. of silver to the ton. Since the use of Pattinson's process the produce of silver in the United Kingdom has doubled.†

Ruding, in his "Annals of the Coinage," says the Anglo-Saxon penny, as well as the Anglo-Norman, was of silver, in the proportion of 11 ozs. of fine silver and 18 dwts. of alloy. The earliest accounts of this standard of fineness which can be found, even in the reign of Edward I., always speak of it by the title of the Old Standard of England. Up to 1302 the penny was the largest silver coin in England. The Act 7 and 8 William III. (1693) regulates the proportion of 11 ozs. 2 dwts. of fine silver and 18 dwts. of alloy. Edward VI. debased the coinage to 3 ozs. of fine silver and 9 ozs. of alloy.‡

* The North Wales Chronicle reported in December, 1899, that a silver-mine had been discovered at Mantle, Carnarvonshire.

† In 1851, the total amount of silver from British lead was 674,456 ozs., worth £168,614; 1854, 562,559 ozs.; in 1875, 724,841 ozs.

‡ In 1300 the privilege of assay was granted to the Goldsmiths' Company, and persons were then prohibited from selling any articles which did not come up to the standard. The company marked the plate examined with the leopard's head crowned. Mr. Timbs, in his "Curiosities of London," 191, says of the initials—

—A *Duty mark*, is the head of the sovereign showing the duty is paid. *Date mark*, is a letter of the alphabet, which varies every year: thus the Goldsmiths' Company have used, from 1716 to 1755 Roman capital

We omitted in our former paper to mention the rich discovery of antique silver vessels, in 1868, near Hildesheim, in Germany. About sixty vessels of various kinds, partly gilt and decorated with reliefs of a beautiful character, of a metal-value alone of 3,000 thalers, were found. These probably constituted the *argenteum viatorium*, or travelling silver-service, of an official sent to the provinces in the Augustan period.

Perhaps it will not be out of place to close this paper with a few notes on silver plate in England during the mediæval period. Meat was brought to table generally on *spits*, which were of silver among princes and nobles. Henry III. had a spit of gold. Edward I. had six silver forks and one of gold, but these were very rare. Persons in difficulties then, as now, pawned their plate to the Jews. Spoons must have been common, for in the inventory of the effects of Benedict, a Jew of Bristol (*temp.* Edward I.)—who was hanged for clipping—140 silver spoons are mentioned, valued at £70 7s. 9d. The gold and silversmiths of the Middle Ages worked rather than dealt in the precious metals, the raw material being entrusted to them by their employers. At the coronation of Edward I., a "mass of silver weighing 32s. 6d." was purchased and delivered to Edward (of Westminster), the goldsmith, "to make little bells thereof, which were hung to the canopy which was carried above the king's head" (*Rot. Pip.*, 5 Edward I.).

In the fourteenth century the display of plate was often extensive. Existing specimens show the exquisite taste often exhibited in the mediæval period on such articles. The author of a song, written *temp.* Edward II., says it would have been better for the nobles to have eaten out of wooden vessels, and to have paid for their provisions with silver, than to eat off silver, and pay for their provisions with wooden tallies. The huge salt-cellar, usually of silver, was a conspicuous object on the table. Edmund, Earl of March, in 1380, left to his son and daughter each a silver salt-cellar, in the shape of a dog. Another appendage of the dining-table of the fourteenth century was the ship (*nef*), used to contain spices and sweetmeats; forks, spoons, and napkins were also placed in this. It was placed on the banquet-table before the seigneur. Little enamelled shields hung over the sides, charged with the armorial bearings of the owner. Piers Gaveston, in 1313, had a ship of silver on four wheels, enamelled on the sides. In the inventory of the royal jewels, 8 Edward III., we have "a ship of silver with four wheels, and dragons gilt at both ends." Ewers and basins of gold and silver were brought in by attendants for the company to wash their hands. Richard, Earl of Arundel, in 1392, left to his wife a pair of silver basins of this kind ("Testamenta Vetusta," i. 131). A list of basins and ewers belonging to Edward II. is given in Palgrave's "Kalendars and Inventories,"

letters; 1756 to 1775 small Roman letters; 1776 to 1795 old English letters; 1796 to 1815 Roman capital letters, from A to Z, omitting J; 1816 to 1835 small Roman letters, A to Z, omitting J; from 1836 small old English letters. There are two qualities of gold and silver; the inferior is mostly in use; the quality marks for silver are Britannia or the head of the reigning monarch; for gold, the lion passant, 22 or 18, which denotes that fine gold is 24-carat, 18 only 75 per cent. gold. The date mark from May 30, 1870, to June 30, 1871, is "S."

The company are allowed 2½ per cent., and the fees for stamping are paid into the inland Revenue office. Mr. Timbs says from 1850 to 1863 the company assayed and marked 85 22-carat gold watch-cases, 316,547 18-carat, 498 15-carat, 1,550 12-carat, 448 9-carat, making a total of 318,923 cases, weighing 467,250 ozs. The silver watch-cases assayed at the same time numbered 1,139,704, the total weight being 2,302,192 ozs.

* Continued from p. 249.

† See a paper by Mr. Robert Hunt on the lead mines in Cardiganshire (*Geological Memoirs*, ii. 635.)

‡ By this great work all the north of London is supplied with fine pure water. It was commenced April 20, 1608, and the water was conducted with great skill a distance of thirty-eight miles. When Sir Hugh had expended his own fortune, he applied to James I., and that monarch agreed to advance money, on condition of half the total expenditure, on condition of half the shares being made over to him. The work was finished in September, 1613, at a cost of £500,000. It was at this time Middleton was knighted. In 1622 he was created a baronet, and among the motives for conferring this honour stated in the patent, the profitable working of a rich silver-mine is mentioned. The king remitted him the usual fine (£1,685) for this honour. Charles I. granted him all King James's shares for an annual rent of £500, but nevertheless he died poor. The original nominal value of the shares was £7,000, but in reality almost nothing; but very recently shares have been selling at upwards of £20,000. Sir Hugh was a member of the Goldsmiths' Company, and there is a portrait of him in the hall. His family for a short time became pensioners to the company.

iii. 129. In the reign of Edward II., Piers Gaveston possessed three silver forks for eating pears (Rymer, "Foedera," 392); and John, Duke of Brittany, in 1306, used one of silver to pick up "soppys." Sir William Vavassour, knight of Haselwood, Yorkshire, 1311, bequeathed to his wife "twenty-four silver dishes, with as many saucers, and eight silver cups and one silver gilt goblet." John, Lord Nevill of Raby, bequeathed thirty-six silver dishes, and forty-eight silver salt-collars, twenty silver mugs, thirty silver saucers, &c. In 1380 Charles V. had more than four hundred plates and porringers of silver, as many of silver gilt, forty-eight *grands plats* of gold, with thirty-six gold fruit-plates, and seventy-two gold porringers. The gold spoons and forks used with these were set with precious stones.

The *dressoir*, or cupboard, was, besides the tables and benches, the most important article of furniture in the mediæval hall. On it the plate was displayed. We are glad to find this fashion has been revived.* In the sixteenth century, Mr. Wright says, the *dressoir* was made of great importance, much attention being paid to the display of plate upon it. It was made a point of etiquette, how many steps or gradations on which the rows of plate were raised one above another were allowed. Thus a prince of royal blood might have five steps, nobles of high rank four, and so on. The *dressoir* of Isabelle de Bourbon, wife of Charles le Téméraire, on the occasion of the birth of Marie de Bourgogne, was of four stages, richly furnished with gold and silver vessels. Three jewelled *drageoirs*, or sweetmeats. It was generally in the form of a large covered cup, and was offered to every guest at a mediæval house when he arrived, and again when he left. For fear of poison, a person tasted it before offering it to a guest. Then we have the *hanap*, or cup, large enough for several persons to drink from at once. *Aiguïères*, or water-vases, often made of fantastic forms, also decorated the *dressoir*. Particulars respecting mediæval plate will be found in Lord Lonsborough's "Miscellaneous Graphica," and also in the descriptive catalogue of that nobleman's collection, admirably illustrated by Mr. Fairholt. Laborde has published the inventory of the plate of Louis, Duc d'Anjou, drawn up between the years 1360 and 1368. It comprises 717 items: many specimens are *chefs-d'œuvre* of mediæval art.

M. Viollet le Duc, the great French archæologist, commenced some years ago a "Dictionnaire Raisonné du Mobilier Français de l'époque Carlovingienne à la Renaissance." The parts issued contain a vast amount of information on mediæval plate, and particularly set forth the importance of the *dressoir*, and how it was furnished. M. le Duc says it was not in use before the fourteenth century, when the House of Burgundy inaugurated this parade of riches. At a later period exquisite specimens of the potter's art appeared among the gold and silver vessels of the *dressoir*; and the Oiron ware, or faience Henry II., dishes of Lucca della Robbia or Bernard Palissy, and Venetian glass, vied with the productions of the silversmith.

JOHN PIGGOT, Jun., F.S.A.

* In the *Salon des Arts*, Paris Exhibition, p. 69 will be found an engraving of a beautiful *dressoir* made by Messrs. H. and J. B. de la Roche, of London, which is well relieved by gilding, and hand-wrought brass metal-work. It has a carved and decorated throughout from designs by Mr. B. J. Tubert.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF EDWARD SALT, ESQ., FERNIEHURST, YORKSHIRE.

THE DEFENCE OF LATHOM HOUSE, 1644.

G. D. Leslie, A.R.A., Painter. J. Godfrey, Engraver.

THE subject of Mr. Leslie's picture is one of the most gallant incidents in the records of the great Civil War. Lathom House, in Lancashire, was the residence of the Earl of Derby, a devoted royalist. During his absence in the Isle of Man, whither he had gone to protect his hereditary estates there from a projected attack of the Parliamentarians, the forces of the latter, under Fairfax, laid siege to Lathom House, which he had left in charge of his countess. Fairfax expected to capture it by a *coup-de-main*, but he found the noble lady fully prepared and determined to defend her home to the last; and seeing the state of affairs, sent to demand a conference with her. When they met, the parliamentary leader made overtures, such as he thought would induce her to surrender. To these she replied, "I am here under a double trust—of faith to my lord, and of allegiance to my king; give me a month to consider my answer." Fairfax refused. "Then I hope, sir," rejoined the countess, "that you will excuse me if I preserve my honour and obedience, though it be to my ruin." A fortnight passed before the general commenced operations; at the expiration of this term he sent in military form to demand immediate surrender. The countess answered that "she had not forgotten what she owed to the church of England, to her prince, and to her lord; and that till she had lost her honour or her life, she would defend the place." After spending three months without making any impression on the place, the besiegers approached the moat by which the castle was surrounded, and planted a powerful battery, among which was a mortar of unusual dimensions. A shot thrown one day from this fell into an apartment where the countess and her young family were dining. "The heroine rose from the table, ascertained that no one was injured, and instantly ordered her brave garrison to sally forth: this they did, spiking or throwing into the moat all the enemy's guns except the huge mortar, which they dragged in triumph, "a prisoner," into the fortress.

Fairfax, accustomed to success, got irritated at his failures, and gave up his command to Colonel Rigby, an inveterate private, as well as public, enemy of the Earl of Derby. Rigby sent an insulting demand for instant surrender to the countess. "Trumpeter," was her answer to it, "tell that insolent rebel Rigby, that if he presumes to send another summons within these walls, I will have his messenger hung up at the gates." The heroic lady and her garrison were by this time, however, driven almost to the last extremity; when, happily, they perceived the standard of Prince Rupert, who had come to their relief. Rigby, not waiting for an encounter with this renowned royalist commander, instantly raised the siege, and retreated to Stockport.

We have dwelt upon the interesting history associated with Mr. Leslie's picture rather than on the work itself: it is a bold and spirited composition, in which is conspicuously seen the heroine of the narrative aiding to fix the royalist colours to the flag-staff of the castle-keep.

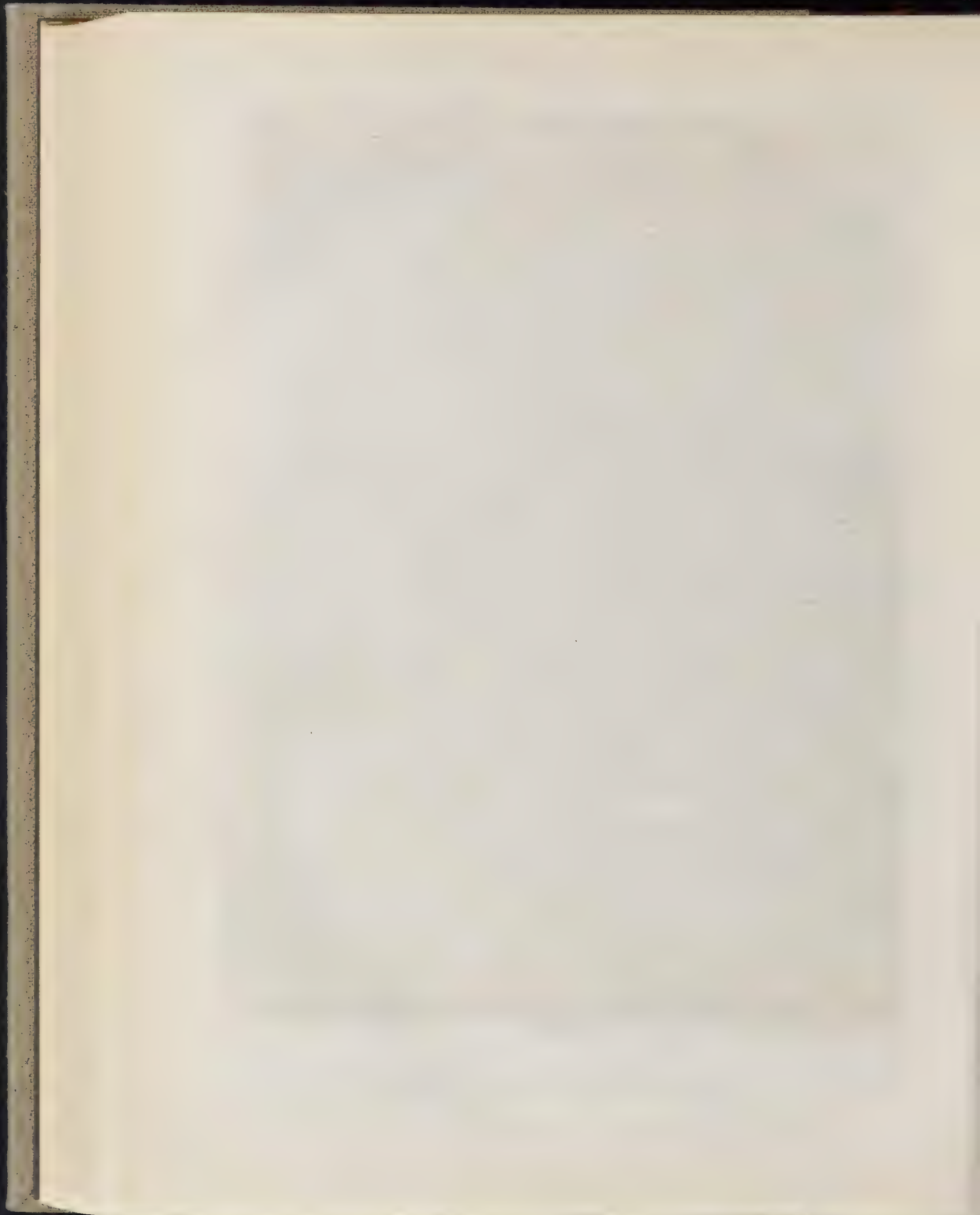
THE WORKMEN'S INTERNATIONAL EXHIBITION.

We heartily wish a more full publicity had attracted to the Agricultural Hall at Islington the attendance the object deserved. We speak not only of the attendance of visitors, but of English exhibitors. The daily admissions, we are told, are about 900 before 7 P.M., but after that hour, when the entrance-fee is reduced from 6d. to 2d., the Hall is crowded. But while there is very much to attract the attention of the visitor, and while Italy, alone, supplies the elements of a not contemptible gallery of beautiful Art-productions, there is a curious caprice displayed in the presence, no less than in the absence, of countries, and cities, and districts, that ought to be worthily represented in such a competition. Thus, for example, where, after the fashion of the exhibition of 1851, the word France floats on a red banner, we find nothing but a trophy of coffee-pots.

The catalogue is confessedly incomplete; a second edition being in course of preparation. It contains eighteen classes. These are—(1.) Inventions; (2.) Workshop competition; (3.) Machinery; (4.) Decorative Art; (5.) Furniture; (6.) Ornamental Metal-work; (7.) Glass and China; (8.) Building Appliances; (9.) Fancy-work; (10.) Articles for Personal and Domestic use; (11.) Cutlery and Arms; (12.) Scientific Apparatus; (13.) Watches; (14.) Saddlery and Miscellaneous Leather-work; (15.) Textile Fabrics; Nos. 16 and 17 are wanting in the catalogue; (18.) Food, Raw Materials, and Miscellaneous. In addition to these classes we have "Fine-Art Department." No. 1, Oil and Water-colour Paintings, and Pen-and-ink Drawings. No. 2, Mechanical and Architectural Drawings, Illuminations, Ornamental Penmanship, Photographs, Designs, &c., &c. No. 3, Designs, &c. No. 4, Paintings lent. The catalogue fills sixty-nine closely-printed pages, and, it will be seen, the range opened to contributors is extreme and varied.

It is evident that the exhibits comprised in the larger number of these classes can only claim notice in our pages on the ground of some very special importance which they may possess as to our manufacturing industry. By far the largest class is that of machinery, which comprises 560 articles, including machines for locomotion, arms, sewing machines, steam engines, marine engines, and tools. Among these numerous objects we can only remark the very ingenious and workmanlike breech-loading guns and rifles made by William Soper, Friar Street, Reading. Of course we must not be understood to express opinion as to the actual service-qualities of these engines of death, without trial. But in the requisite qualifications of a soldier's weapon, so far as exterior form goes, they contrast very favourably with the delicately finished Snider, which a bullet would sadly put out of order, while in point of workmanship they make both the needle-gun and chassepot appear barbarous weapons. We also notice some specimens of locks for sportsmen's guns, by "Thomas Eyan, birding-gun-lock flier," which are admirable for their finish and accuracy. The flat surfaces appeared to have been finished, not by the file, but by the scraper, on Mr. Whitworth's plan. There is also a very convenient and elegant carriage, a modification of the brougham, called the Isca, made by Standfield and Crosse, of Exeter.







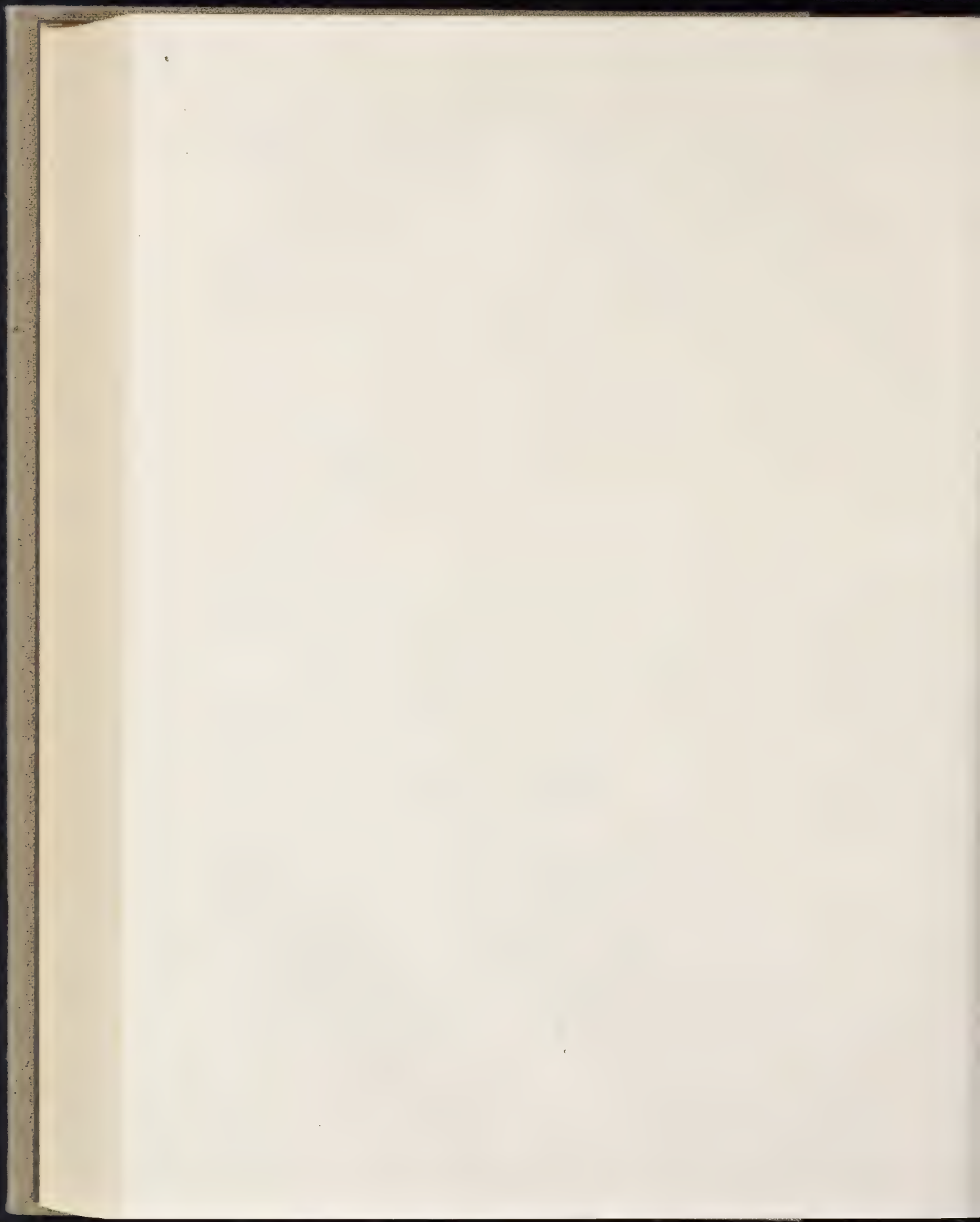
THE ENGRAVER'S MARK

THE ENGRAVER'S MARK

THE ENGRAVER'S MARK

THE ENGRAVER'S MARK

THE ENGRAVER'S MARK



Among the inventions is one which, if the accounts given of it prove at all reliable, is destined to exert a most important and beneficial influence on all branches of our manufactures in iron. This is a new method of purifying iron, specimens of which are exhibited by Sir Antonio Brady—one of the guarantors and of the council of exhibitors, whose name is well known from his long official connection with the Admiralty. Specimens of the raw pig-iron employed, and of the wonderfully ductile metal produced by Sir Antonio's process, will be observed with the utmost interest. The iron, when hammered cold, is bent round at 180°—that is, flat on itself—without a crack; the Admiralty test only requiring iron to be bent cold to an angle of 33° without damage. Phosphorus, which makes iron "cold short," and sulphur, which makes it "red short" (respectively meaning brittle when cold and when hot), are both eliminated by this valuable process.

Decorative Art is a class more within our own especial province. Very many of the articles exhibited under this head are chiefly important as showing the extreme need of the spread of a sound artistic education among those in whom the love of Art is strong enough to bear some fruit in the default of any encouragement whatever. There is a good and workman-like carved wainscot Gothic pulpit and lectern by Joseph Thomas Wilson, executed, we were given to understand, in the course of the present year, in which the introduction of walnut wood for the columns gives a particularly happy finish to the carving. A number of specimens of carving exhibited by Messrs. Blews and Sons, of Birmingham, are very interesting as having been executed by a workman and his wife—Thomas and Anne Dawson. They are remarkably clean and well cut, especially in the case of some old English lettering. It is difficult to tell where to draw the line between this class and the next—Furniture. Under one or other head will rank the most beautiful objects in the exhibition, namely, the cabinets, caskets, and tables of Florentine workmanship, in ebony, ormolu, and marble, enriched with mosaic. There is a large ebony cabinet, very delicately carved in this most refractory of woods, enriched with inlays of mosaic, incrustations of lapis lazuli, and statuettes of gilt bronze, to which the Queen returned for a second inspection on her Majesty's visit to the exhibition. We trust that the spirited exhibitor, Signor A. Civita of Florence, will obtain the £1,000 which he asks for this rare *capo di lavoro*. The marble tables from the same city, inlaid with fruit, flowers, and arabesques in naturally coloured stones, are admirable specimens of Italian Art. One oblong slab, for which £400 is the price, struck us as especially beautiful; the varied flowers being admirably counterfeited in hue no less than in form, and a sea-shell being represented with the exact tint of the natural shading, though inlaid in a single piece of stone.

With these costly and durable Florentine mosaics may be contrasted the rich black-wood carved furniture from Bombay, wonderful for patient delicacy of execution and also for the comparatively low prices affixed. There are a round table, a couch, a *fauteuil*, a *prie-dieu*, a desk, and a small round table (erroneously called a teapoy). *en suite*, that would adorn the most luxurious room, and yet not be out of place in a comparatively quiet apartment.

The price of the table, the largest article, with a deep pierced border round the top, is only 250 rupees. These articles are exhibited by the government of Bombay, with many specimens of the carved and inlaid caskets and other objects for which the industry of that province is so deservedly renowned. Among the objects in the Bombay cases will be especially remarked a *plateau* boldly carved and perforated in soapstone, a sword-hilt damasked and inlaid with gold, specimens of the rich textile fabrics of the country, and twenty-seven native drawings from Cutch, which, in spite of the usual oriental ignorance of perspective, give clear and intelligible representations of the different classes and occupations of the natives.

Losing, as every visitor will do, the sequence of the classes, we next come upon a small case full of articles ingeniously carved from Irish bog-oak—many of them set in native gold, and lighted up with Irish diamonds. The owl is a favourite subject for illustration in bog-oak. Here we have a large owl, whose head removes to disclose an inkstand; and sets of little owls, with diamond eyes, of various degrees of miniature, for pins, brooches, and earrings. Necklaces and rosaries, with representations of the famous old Irish cross of Kells, are appropriately executed in this material. We must not omit to mention a neighbouring and competing case of ornaments in Scarborough jet, in some of which the tokens have attained great richness of elaboration. There ought to have been exhibited in company with the jet and the bog-oak, some of those Algerine chaplets and necklaces, formed from compressed rose-leaves, which closely resemble the fossil products in appearance, but having an aromatic fragrance peculiarly their own, that are to be found, with many other interesting specimens of Moorish Art, *au Sultan*, at 96, Regent Street.

The specimens of Irish industry leads naturally to the collection of objects exhibited by the Society for Promoting the Employment of Women. Different products of feminine industry are brought forward by this association, of which by far the most beautiful are the specimens of Irish lace,—a manufacture commenced by two or three patriotic Irish ladies after the terrible famine. For work of the sort—more approaching Cluny lace, of late so fashionable, than the finer products of Belgium and of Devon—the case of articles exhibited is as perfect as one can conceive human workmanship to be. It is every way to be desired that a manufacture which combines elegance, richness, and strength, at a very moderate price, should be widely patronised. It only requires to be known to be admired and demanded. If the time has passed when no gentlewoman could be considered dressed without some lace on her garment, we trust that no patriotic Irish lady will consider herself fitly attired without a specimen of this graceful product of the Emerald Island.

There are some vases, *plateaux*, plates, and other articles, exhibited by Messrs. Minton, the work of women in their employment; of whom, together with the girl apprentices, the firm employs no fewer than 500. The simple operation of lining, colouring, or gilding a line round the edge of a plate, is executed by female hands; a revolving motion being given to the table on which the plate is placed. Forty "liners" will turn out 250 dozen plates in a day. The other decorations—flowers, fruit, animal-groups—are laid on the

"biscuit" by the application of engravings, and then coloured by hand. It is very much to be desired that the production of free-hand drawing, for enamelled china, should replace the everlasting sameness of coloured engravings. Thus a pair of *plateaux* are exhibited, each of which bears precisely the same group of fighting stags. One would have been charming, but the duplicate makes it objectionable. The moment that Art is visibly turned into manufacture it loses its principal charm.

Another branch of feminine industry is the engraving of glass, of which some well-cut specimens are exhibited by the same firm. Here the workmanship is good, but the want of knowledge of design is painful: a number of straight lines, branching from one another at irregular angles, replace the graceful undulations of the arabesque, which might have been executed with no more mechanical labour, and with infinite advantage to the beauty of the article. The glass engraved is very pure and delicate.

Second only to the Italian department in magnitude and variety is the large group of objects of Art contributed by Denmark. First among these we cite the examples given of the decoration of the Chapel Royal at Frederiksberg. A drawing is given of the comfortable and richly ornamented apartment which is called the royal pew, and there are specimens of the marquetry, or inlaid wood-work, with which the walls are covered. The most original feature, however, in the decoration consists in the ivory drops and rosettes intended to ornament the ceiling. Regarding the treatment as that of an essentially wood-style, carried to its utmost pitch of boldness and finish by the substitution of the more precious material, this graceful work may be studied with great advantage by the decorative artist. Denmark has always been celebrated for the production of good furniture. In the rich forests of the north the workmen have always found the best wood of all kinds ready to their hand, and nature has given them the skill to turn it to advantage. The name of Denmark is unfortunately absent from the official Catalogue, although the Danish exhibits form so distinct and brilliant a class. But the information required, which will no doubt be included in the new edition of the catalogue, may be obtained at the Danish gallery, No. 142, New Bond Street, where the productions of this gallant and artistic country, in *terra-cotta*, china, porcelain, and biscuit, electroplate, jewellery, pictures and statuary, furniture, pianos, and miscellaneous Art-objects, may be examined with advantage.

The Danish *terra-cotta* is formed from a very pure and delicate clay, of a light cane colour, containing a large proportion of siliceous, and so fine in texture that the surface of the finished work is soft to the touch like silk. Among the vases of all shapes and sizes, tazzas, flower-pots, ewers, and graceful ornaments for the toilet-table or the mantelpiece, the harvest-weather which attended the opening of the exhibition renders a note of the water-colours especially appropriate. Formed of unglazed porous clay, they effect the cooling of the water by admitting of constant evaporation from the surface, and are at once luxurious and ornamental.

The Danish exhibits of jewellery are of the highest order of merit. The gold of which they are made, though of only fourteen-carat standard, has a colour superior to the sixteen-carat gold of the English goldsmiths. The designs are for the most part

taken from the ancient Norse patterns preserved in the Archaeological Museum at Copenhagen. The originals of many of them are in iron, in which the delicate tracery that covers some of the pieces are in a manner hidden, but in gold not a line is lost. One of the favourite articles is the shield-brooch, representing an ancient buckler, hung about with weapons or trophies. Some of the ornamental work is a sort of *appliqué* filigree, which recalls the revival of the art of the ancient Italian goldsmiths. Other patterns are essentially Norse. There is a brooch, intended for fastening a plaid or military cloak, with a sort of pendant or bracket below, which for boldness and delicacy of work combined, as well as for striking originality, it would not be easy to parallel. The necklaces in some instances approach the form of the ancient Celtic torque, but the contrivances for fastening these ornaments, as well as the bracelets, are very ingenious. It would seem as if the ancient Danish workers had not only a special traditional Art-training of their own, but a kind of instinctive perception of the laws of harmony in design.

We regret to have to speak again on the subject of what is very erroneously called the Fine Art Department. In all lean exhibitions a certain latitude is naturally allowed to the owner of the painting as to its description. Care, however, should be taken not to forget what is due to the public in this respect. There are cases in which authorship may be doubtful, and in which family tradition, or information from private sources, may justify the proprietor in claiming an origin for his picture which criticism may not be able to admit, or, with absolute certitude, to deny. Such was the case with a few of the pictures exhibited in the last Winter Exhibition of the Royal Academy. In such cases, however, it is customary for the exhibiting authorities to explain, on the face of the catalogue, that they give no sanction to the assumed titles.

But in cases where, as in the present one, no possible doubt can exist, it is a great impropriety on the part of those responsible for an official catalogue to allow daubs of unusual atrocity to be labelled with the greatest names in Art, pure and simple. Nor can this be set down as mere inadvertence on the part of those who furnished the information, although we are sure that it is nothing else on the part of the council. For in repeated instances the words "engraved" or "engraving exhibited" are inserted after such names as Claude, Rembrandt, Rubens, Vandyck, Correggio, Raphael, and Titian. In the case of the latter great master, the presence of two of these Wardour Street "originals" is accounted for by calling one of them a "study for the above"! There is no one who has got so far as to know the very alphabet of painting who can be unaware of the utterly groundless character of these attributions of the names of great painters to copies of the poorest kind. But the numbers who, we are happy to find, crowd the building when the doors are opened for the low charge of 2d. may well be confused and misled if they are told, as they are told, on the authority of the council, that productions such as it is needless to characterise are the works of the most famous artists the world has known. Such a display is eminently calculated to counterbalance the advantage which, in the respect of Art-education, may be derived from the study of such beautiful forms as are sent from Italy and from Denmark.

ART IN CONTINENTAL STATES.

AIX-LA-CHAPELLE.—The thriving industry of Germany had prepared a very different textile exhibition for the dog-days of 1870 than that which consists in *tentes d'abri*. Aix-la-Chapelle, a city richer than almost any other in its marvels of weaving, of embroidery, and of needle-work, had been wisely selected as the site of the exhibition, at a moment when war was altogether unexpected. The *Sainte Chapelle* of this famous Carolingian capital contains specimens of textile Art, of Byzantine, Sicilian, Arabic, and Hispano-Mauresque origin, displaying the genius of the Middle Ages in all its vigour and purity. The chapter of the cathedral had come to the decision of exhibiting to the public all these valued *chefs-d'œuvre*; and the government had placed at the disposal of the exhibitors the halls of the new Polytechnic School of Aix-la-Chapelle. To these treasures, hitherto inaccessible to the public, the neighbouring towns of Borcette and Cornelimünster, the Monastery of Wemem and the collegiate bodies of Tongres, of Maestricht, and of Liege, promised to add a large supply of rare and precious tissues, of Italian, Flemish, French, and Spanish middle age origin. To complete the picture, the Rhenish towns were to be represented by numerous specimens of modern industry, formed on the patterns of antique Art. The events of the last few weeks have put aside all these peaceful arrangements, and who can tell when the time will come to make another attempt to re-organise the undertaking with any prospect of success and safety?

ANTWERP purposes to erect a monument to the memory of the late Baron Leys, and invites designs for the purpose; the competition is limited to the artists of the country.

BRUSSELS.—M. Simonau, a distinguished Belgian water-colour painter and lithographer, died here in the month of July, at the age of sixty years. He was one of the founders of the Brussels Society of Water-Colour Painters; but is, perhaps, more universally known as the author of a work on the "Gothic Monuments of Europe," drawn and lithographed by himself.

DRESDEN.—The intended exhibition of the works of Holbein, which was to be opened in Dresden about this time, will not take place, in consequence of the unhappy war now raging on the Continent.

MADRID.—A correspondence between Philip II. and Titian is reported to have just come to light at Madrid, and is said to be of considerable interest. It has not, however, as yet, been given to the public. When it makes its appearance we shall introduce it to the notice of our readers.

MUNICH.—Herr Brugger, a sculptor of considerable reputation in this city, died here somewhat recently. He exhibited in the Munich International Exhibition of 1869, 'Penelope,' and a group 'Daedalus and Icarus.'

PARIS.—A project has been started for the formation of a gallery of pictures and other works of Art, the proceeds arising out of the sale of which shall be applied to the patriotic fund for carrying on the war with Prussia. Artists of every kind are invited to contribute towards the object.

Last month witnessed one of the most remarkable and laudable proceedings that have as yet distinguished ministerial management of the Fine Arts in France. The *Palais de l'Industrie* has been reopened with an exhibition of works in painting, sculpture, bronze, &c. These are, indeed, a surprise to the Parisian public, which, however, takes a very satisfactory turn, when it is found to contain a collection of works, chiefly from the late great exhibition and further of express command, which the Fine Arts minister has purchased with the civil list fund. The paintings are 130 in number, the marbles seventeen, bronzes sixteen, plaster casts nineteen, and stone sculptures three. For the most part, these works have already been subjected to critical notice. Several of them are of unequivocal worth, and several of but little distinguishable merit. M. Fleury's 'Taking of Corinth,' which obtained the grand medal of the year, figures

here in the place of honour. The feeling with which one comes to judge such a collection must be modified—or, indeed wholly restrained—for want of necessary information. Thus, the minister may be led, merely by an expediency, to encourage artists who rather have given promise of something good to come, than those who have already produced a masterpiece. Then, again, no information whatever is given regarding the prices with which artists have been here remunerated. Still it must be admitted that, in this instance, a good beginning has been made, and there is evidence of a very considerable outlay of funds to cheer the sensitive artist. Next year may find the experiment, thus made happily, undergoing a serious expansion.

The excellence of Japanese paper for taking proofs of etchings and engravings is now so well known, that M. Cadart, of Paris, has made arrangements for the sale of paper of various sorts, sent direct from Japan.

The new process of *auto gravure*, known by the name of Amand Durand, claims to reproduce the engravings of the ancient masters with more exactitude than any preceding method. A series of these reproductions is about to be issued, the first number of which, contains *fac-simile* reproductions of works by Marc Antonio, Rembrandt, Claude, Ruysdael, Martin Schongauer, Albert Dürer, and Van Dyck.

Certain French amateurs comment on the fact that the acquisitions of the English National Gallery, for the year 1869, have been made at a cost a little more than double the sum expended for the twenty-four sections of the Louvre. It is further remarked, with much significance, that in England the purchases are announced to the public, together with the price. In France *il en est tout autrement*. They do not seem to manage this matter better in France.

ROME.—A colossal statue of St. Peter, by the sculptor Filippo Juacarin, is to be erected on the Mons Janiculum, as a memorial of the late Ecumenical Council.

SAXE WEIMAR.—We learn from our French contemporary, the *Chronique*, that among the amusements prepared for the Emperor of Russia during his late sojourn at the *Château de Belvédère* at Weimar, was one of special interest. It consisted of a series of *tableaux vivants*, of which the subjects were taken from the works of living artists. The Germans, it appears, have attained an accomplished facility in this species of entertainment. Count Wedel, the grand duke's chamberlain, was assisted, on this occasion, by the court-painter, *par excellence*, and by the *élite* of the school of Weimar. The former, M. Preller, gave, in living representation, two of his admired frescoes. M. Charles Verlat organised, with admirable effect, a charming composition—a trilogy of children, named 'The Apple of Discord.' M. Parvells gave palpitating life to three of his finest paintings, viz., 'Count de Buren a Prisoner at Antwerp,' 'Philip de Hainault gathering together Poor Children,' and 'Luther singing the Noël before the Widow Cotta at Eisenach.' M. Thumain chose for his exhibition his 'Walachian Woman,' and 'The Bridal Adieux'—a scene in Italian life in the Middle Ages. These embodiments were all, and admirably, effected by the artists of the Court Theatre. At the close of the evening, the professors of the school of painting and their director were presented to the Emperor, and to the King of Saxony, who was also the grand duke's guest.

WÜRTEMBERG.—The Kepler Memorial at Weildstadt, in this province, was inaugurated in the month of June. The statue of Kepler, ten feet in height, is of bronze, standing on a pedestal, the four corners of which are adorned with statues, five feet high, of Mastling, Copernicus, Tycho Brahe, and Byrg. In the centre of the pedestal is the word "Kepler," and on each side are bas-reliefs, representing incidents of his life. The design was supplied by Kreling, director of the Nuremberg School of Fine Arts; the sculptors of the statues and bas-reliefs are Lenz and Hörvli, of the same famous old city, which appears to have lost none of its old Art-reputation.

PICTURE GALLERIES OF ITALY.—PART XVI. BOLOGNA.



FRANCIA.



1st the early painters of the Bolognese school Francesco Raibolini, usually called FRANCIA (1450—1518-19), ranks as the most eminent. He was born in Bologna, where his father carried on the business of a carpenter; the son, however, was taught the goldsmith's art; hence he is represented in the characteristic portrait on this page holding a gold vase in his hands and wearing a gold chain round his neck. It would seem that for a long period he practised the art of the goldsmith and that of the painter simultaneously, for he often signed his pictures *Aurifex*; and the word *Pictor* was known to be sometimes engraved on his goldsmith's work. He was also famous as a *niello*-engraver. "While still working at his trade," says Vasari, "Francesco applied himself to design, in which he took much pleasure, and the desire for greater things being awakened within him, he made extraordinary progress therein, as may still be seen in his native city of Bologna, from the many works he there executed in silver, and more particularly from certain specimens of *niello*, which are most excellent." In this branch of Art Francesco often grouped twenty well-proportioned and beautiful figures together, within a space only two inches high, and but little more in length: he also produced many works in silver enamelled, but these were destroyed at the time of the ruin and exile of the Bentivoglio; and to say all in a word, he executed everything that is most beautiful, and which can be performed in that Art, more perfectly than any other master had ever done. But that in which Francesco delighted above all else, and in which he was indeed excellent, was cutting dies for medals; in this he was highly distinguished, and his works are most admirable." Vasari also says that Francia, during the greater part of his life, was director of the mint at Bologna; all the dies for the coins in circulation at the time when the Bentivoglio family ruled there were prepared by him, as were those struck for Pope Julius II.,

after their departure, and during the whole of that pontiff's subsequent lifetime.

The mention of the name of Bentivoglio naturally transfers our thoughts, in connection with Francia, from goldsmith's work, engraving, and die-sinking to the Art of painting. During the fifteenth and sixteenth centuries this family held, at intervals of time, great power in the commonwealth of Bologna. Giovanni Bentivoglio, who governed the republic in the latter half of the former century, was, like his more illustrious predecessor, Lorenzo de' Medici, a great patron of the arts and of letters; he adorned Bologna with fine edifices, and made collections of sculptures, paintings, manuscripts, &c. Desirous of furnishing his palace in a princely manner, he invited artists from neighbouring states to aid in the work, and likewise employed those of special merit whom he found at home. Francia had commended himself to notice by a picture executed in 1491 for the Church of Sta. Maria della Misericordia: the subject is a Madonna seated, and surrounded by the saints Augustin, Francis, Proclus, Monica, John the Baptist, and Sebastian: the picture is now in the Academy of Bologna. Bentivoglio was so satisfied with it that he commissioned the artist to paint an altar-piece for his chapel in S. Giacomo Maggiore. This work, which is still in its place, is regarded as one of Francia's most perfect pictures: it represents the Virgin enthroned, with four saints and four angels. Kugler, comparing it with the Misericordia picture, says, "It is not less excellent," to which opinion is added, as a note, "And far more interesting: first, as free (1854) from all touch of Bolognese Art as practised in the nineteenth century; secondly, as containing portraits of the donor's family in which the exact and difficult mean between naturalism and spiritual ideality has been attained with consummate skill. No picture, perhaps, gives evidence of study more affectionate and amorous than Francia has here lavished on the two angel-children of the Bentivoglio, as they sit side by side on the steps of the Virgin's throne, crowned with roses, and a beauty rare even in the nurseries of England."

Besides the Misericordia picture, transferred, as we have just stated, from the church of that name, the Academy of Bologna contains five other examples of this highly esteemed painter: the most important of these is 'THE ANNUNCIATION,' introduced as an engraving on a subsequent page. The composition shows all

* Two of these are preserved in the rooms of the secretary to the Bolognese Academy of the Fine Arts; they have been engraved by Vallardi of Milan, in the *Manuale di Calzografia*.—MRS. FOSTER'S Notes to Vasari.

the grace and tenderness of expression that characterise the works of Francia in common with so many of the early Italian artists. The Virgin stands with closed hands, listening with modest surprise and joy to the message brought to her by the angel Gabriel, who is poised on a cloud above her bearing a lily-branch in his hand. On the right is John the Baptist, wearing a garment of rough material next to his person, and a flowing girdle on which is seen inscribed portions of the text, "Behold the Lamb of God which taketh away the sins of the world." The other figure is intended for St. Jerome. The quiet beauty of the Virgin's head can scarcely escape notice.

Another Bolognese painter represented in the gallery of the Academy is Prospero Fontana (1512—1597). He is more favourably known as a portrait-painter than for historical works; while some Italian biographers have attributed to his incorrect and negligent style the decadence of the school of Bologna till it was reformed by the Carracci; Fontana was the first master under whom Lodovico Carracci studied. His best works are to be found in the churches of his native city: for example, in the Poggi chapel in the Church of S. Giacomo Maggiore is an altar-piece representing the Baptism of Christ, finished, however, by Tiboldi—the roof of this chapel also exhibits paintings by him;

in the Church of Sta Lucia is a 'Crucifixion,' in that of Santissima Salvatore, 'The Wise Men offering their Gifts.' In the Academy is 'THE ENTOMBMENT,' a composition of very considerable merit as regards general arrangement, the drawing, and the feeling thrown into the subject. With somewhat more than a painter's licence to introduce improbabilities he has put into the foreground of the picture, as if he did not quite know how else to deal with it, the emblems of the Last Supper, which occupy no small space, the pincers, hammer, and nails used in the crucifixion, and the superscription which Pilate placed over the head of the Saviour. The light and shade in this picture is most skilfully and effectively distributed, as our engraving testifies. This artist passed several years in Rome, where he found ample employment as a portrait-painter: his daughter, Lavinia Fontana, achieved great distinction in this branch of Art.

By the side of the engraving after Fontana's picture we have placed one from a celebrated painting by Agostino Carracci (1558—1601), a member of the family whose names are so closely associated with the high reputation of the Bolognese school. Agostino is, perhaps, less known than his relatives, Lodovico and Annibale, but only because his works are rarer. In the school founded by them he was the most active teacher,

P. FONTANA. I



THE ENTOMBMENT.

AUG. CARACCI. I



COMMUNION OF ST. JEROME.

being a great theorist in all matters of Art, and, moreover, an accomplished, well-educated man. He studied engraving under the Dutchman Cornelius de Cort, and executed a large number of plates from his own designs and those of other painters. Many of these prints are very valuable, the correctness of the design being equalled only by the beauty of his execution; had he paid greater attention to general effect, his plates would have nearly reached perfection. At Rome, Agostino painted 'The Triumph of Galatea,' and 'Cephalus and Aurora,' in the Farnese palace; and he was employed by the Duke of Parma to decorate the great saloon of the Certosa in that city. He died in Parma soon after the completion of the work.

His principal pictures in Bologna are 'The Nativity,' in the Church of St. Bartolomeo di Reno, said to have been painted when the artist had only reached the age of twenty-seven; the Virgin is here represented suckling the infant Jesus. The great hall of the Palazzo Fava contains the series of frescoes painted by him in conjunction with his brother Annibale, under the direction of their cousin Lodovico, after the return of the two former from Rome. The series extends to eighteen pictures, representing Jason and the Argonautic expedition. In the

Palazzo Zumpieri, over the chimney-piece of one of the saloons, is a painting by him of 'Ceres in search of Proserpine.' But his *chef-d'œuvre* is seen in the engraving to which we have alluded, 'THE COMMUNION OF ST. JEROME'; this Kugler considers "the most important picture in the gallery of the Academy: it was painted for the Carthusian church in Bologna, was carried by the French to Paris, and hung in the Louvre, and when restored to its own country was placed where it now rests. The composition, like that of all the great works of the time, has the appearance of contrivance; but the picture has great truth of character, and contains much that is good in detail." It was from this picture that Domenichino is supposed to have borrowed the idea of his celebrated painting of the same subject in the Vatican of Rome. Agostino's works of every kind show much delicacy of treatment.

The next illustration we introduce is from a painting by Francesco Maria Mazzola, or Mazzuoli, commonly known as Parmigiano (1504—1540), from Parma, the city of his birth: a portrait of him appears in our volume of last year (p. 345). Vasari brings him before his readers in a quaint manner. After remarking that "his manner has been followed and imitated by a large number of painters, seeing that he has contributed to Art a grace so

attractive that his works must ever be held in esteem, and himself honoured by all who love the study of design," he continues,— "Would to God only that Francesco had confined himself to the pursuit of painting, and had not lost his time in running after such whimsies as the congelation of mercury, in the hope of rendering himself richer than he had already been made by the gifts of nature and heaven; for, in that case, he would have been without an equal, and must have stood alone in the art of painting; whereas, by labouring in the search of that which he could never find, he wasted his time, and wronged and neglected his Art, while he did injury to himself at the same time, both as regarded his life and fame."

Though Vasari does not state under whom Parmigiano studied, it may be assumed that his first lessons were taught him by his two uncles, both of them painters of some reputation, under whose guardianship he was left on the death of his father, when the boy was only a few years old. The same biographer says that his relatives "did not fail to promote his studies, and, with the utmost solicitude, at once selected for him the best masters." Who these were is quite uncertain, but that the boy must have made good use of his time, and well cultivated his natural endowments, is evident from the fact, that at the age of sixteen

he painted a large picture of the 'Baptism of Christ,' which was placed in the monastery of the Barefooted Friars in Parma; long afterwards it adorned the valuable collection of the noble family of San Vitale of Parma. In the earlier part of his career Parmigiano seems to have adopted the style of Correggio: surrounded as he was in Parma by the great works of this master, they could scarcely fail to influence him to a great extent; and his fellow-countrymen were not indisposed to place him on a level with Correggio, whom they could not claim as one of their citizens. Hayley, the friend and biographer of Cowper, thus refers to him in his *Essay on Painting*, published in 1778, and dedicated to George Romney the painter:—

"Soft as Catullus, sweet Correggio played
With all the magic charms of light and shade;
Though Parma claim it for her rival son,
The praise of sweetest grace thy pencil won."

At about the age of twenty a desire to see the works of Raffaele and Michel Angelo induced Parmigiano to visit Rome: he went there accompanied by one of his uncles, and taking with him some specimens of his Art. The artist and his works obtained an introduction to Pope Clement VII., for whom he painted a picture of the Circumcision, which was placed in the

F. MAZZOLA.



THE VIRGIN AND INFANT JESUS.

ELISA SIRANI.



ST. ANTHONY OF PADUA.

Vatican. We can find no record of the present existence of this work; and even Vasari, writing only ten years after the death of the painter, namely, in 1550, had lost sight of it, but "believed that it afterwards came into the possession of the Emperor"—Charles V., of Germany.

During his stay in Rome, Parmigiano produced several pictures of a high character, in which may be seen some results of his study of the works of Raffaele and Michel Angelo. One of these, 'The Vision of St. Jerome,' painted for the Church of San Salvatore del Lauro, is now in our National Gallery: it is not considered one of the best specimens of the master, though several parts of it are very fine; especially the young St. John, and the foreshortened figure of St. Jerome, who lies asleep in the foreground. On his return to Parma, one of the pictures he painted was that engraved on this page, 'THE VIRGIN AND INFANT JESUS,' for the Convent of Santa Margareta, but now in the Academy of Bologna: the child leans forward in the lap of his mother, as desirous of embracing Sta. Margareta, who kneels before him; St. Jerome stands on one side of the central group, and St. Augustine on the other; behind the whole is an angel bearing a cross. The colour of this picture is fine, and in some measure redeems the composition from its conventional arrangement: it

has always borne the reputation of being one of Parmigiano's best easel-works, and was among those which the French carried away to Paris at the end of the last century.

Parmigiano died at the early age of thirty-six. Though abundantly employed, he proceeded in so dilatory a way with his commissions that, as Vasari humorously writes, "all perceived him to have no good-will to the work; and this was occasioned by the fact that he had already commenced the study of matters connected with alchemy, which caused him altogether to neglect his painting, since he believed that he should make himself rich much more rapidly by the congelation of mercury than by his Art. No longer did he now employ his hours with those exquisite inventions which he had formerly realised with his pencils and colours, but wasted all his days in the burning of coals and wood, the handling of bottles and other trumpery, varied by the distillation of his own brains on absurdities, over which he would spend much more money in a day than he could make in a week by his labours at the Steccata"—some frescoes he had engaged to paint on the ceiling of the Church of Sta. Maria della Steccata. His neglect of the work, for which he had already been paid, either wholly or in part, compelled the brethren of the Steccata to institute a law-suit against him, to avoid the consequences of

which he took flight from Parma, and found refuge in Casal Maggiore. He appears afterwards to have painted some pictures, but "still having his thoughts filled with that alchemy, as happens to all those who have once given themselves to running after its phantoms; and having changed from the delicate, amiable, and elegant person that he was, to a bearded, long-haired, neglected, and almost savage or wild man, became at length strange and melancholy, thus constantly falling from bad to worse. In this condition he was attacked by a malignant fever, which caused him in a very few days to pass to a better life; and so it was that Francesco found an end to the troubles of this world, which had never been known to him but as a place

full of cares and pains." It is only right to add that some deny Parmigiano indulged in his visionary dreams to the extent related by Vasari; but that he died early and in circumstances such as a painter of his reputation would scarcely have been subjected to, had he been wise and prudent, is not disputed.

The second engraving on the preceding page is from a picture in the Academy of Bologna, by Elisabetta Sirani (1638—1665). This lady was the daughter of Giovanni Andrea Sirani, one of Guido's scholars, and was herself one of his most successful imitators. Though her Art-career only lasted ten years, her industry was so great that she is said to have painted more than one hundred and sixty pictures and portraits, a large number of



THE ANNUNCIATION.
(F.anca.)

which are still to be found in her native city, Bologna. Her 'St. Anthony of Padua,' or, as it is sometimes called, 'The Infant Jesus appearing to St. Anthony,' is an elegant composition of a somewhat florid character, showing much of the graceful style of Guido: the angel on the right of the composition is peculiarly notable, but the action of the child Jesus is far from agreeable, as he presents his foot for the saint to kiss: a strange artistic conceit. The death of the painter was said to have occurred from poison, assumed to have been purposely given to her by her maid; but there never was any reliable evidence, but rather the contrary, to prove either statement. She had the honour of being buried in Guido's tomb in the Church of San Domenico, in Bologna.

Speaking of Sirani reminds us that we paid but scanty justice to Guido when referring to him last year in the notice of the pictures in the Bolognese Academy (p. 348); nor have we space for comment even now. Nowhere, however, is this refined painter seen in greater force than in this institution, though he is admirably represented in Rome. Some of his best works in the former collection were enumerated in the preceding paper, but there is one of which no mention has been made, 'Samson slaying the Philistines,' described by a critic as "a most superb picture." Another of Guido's celebrated pictures is 'The Madonna' in a glory of angels, with the patron-saints of Bologna.

JAMES DAFFORNE.

THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYN JEVITT, F.S.A., &c., &c.

THE YORK MUSEUM.

THE York Museum is, from the beauty and peculiarity of its situation, as well as from its richness in examples of ancient Art, one of the most interesting and attractive in the provinces. Its great characteristic is the large and matchless assemblage of relics of the Romano-British period, found in the neighbourhood, and consisting of many illustrations of Roman life which are otherwise unknown.

York—the *Eboracum* or *Eboracum* of the Romans, and one of the most important of their cities—may, indeed, not inaptly, be itself said to be one grand museum, containing from gate to gate, from tower to tower, and from wall to wall, such an assemblage of fine old buildings and other relics of every age from Roman times downward as certainly no other town can boast.

Eboracum occupied the banks of the river Ure, or Urrus—now called the Ouse; it was and is a navigable stream. Within its walls, which were of great extent, "stood the imperial palace, and, no doubt, other magnificent edifices, and both within and without were temples to most of the Roman gods, as well as to the Eastern deities, Serapis and Mithras. Outside the walls, the city was surrounded with extensive and well-built suburbs." From this great and important city, where at all events three legions were located, roads branched off in various directions, both to the coast and to other towns and stations in the interior of the country. Of these, the grand old military way leading by Derwent and Delgovitia to *Prætorium* on the coast, was the principal, while others, including the great north road, placed it in direct communication with the entire country. No wonder, then, as I have said, that in York, materials for the formation of a noble museum of Roman Art should, as at Chester and other places, be both abundant and at hand. For the formation of the Museum the public is indebted to the Yorkshire Philosophical Society, to whose untiring energy is to be traced the preservation of so much that is curious and valuable.

The Philosophical Society was founded in the year 1823. In that year the discovery of the remains in the Kirkdale Cave suggested to some gentlemen of York, of whom the Rev. W. V. Harcourt is now the sole survivor, the idea of forming a museum for their preservation. Hence the Philosophical Society arose—antiquities being joined with geological specimens in its museum. It was kept for some years in a house hired for the purpose; but in 1829 was removed to the beautiful site of the Abbey of St. Mary, where a handsome and commodious building had been raised by means of a subscription in the city and county. The crown granted for the purpose in 1827 a perpetual lease, at a nominal rent, of part of the former close of the abbey, including the nave of the abbey church; and afterwards, in 1836, by the munificent legacy of £10,000 by the late Dr. Beckwith, the society was enabled to purchase from the crown an important part of the remaining grounds of the abbey. The building of the society is of the Doric order, from designs of W. Wilkins, R.A. In the centre of the front is a pedimented portico opening into the entrance hall, to the right of which is the library, to the left the council-room, and at the opposite end the lecture-hall or theatre, while a staircase descends to the gallery of antiquities on the basement story. Other rooms, containing the geological, zoological, mineralogical, and other collections, are ranged in different parts of the building.

The ground on which the Museum stands occupies about one half of the ancient close of the Benedictine Abbey of St. Mary (one portion of the ruins of which is here shown) with a

small part of the moat of the old city wall, and of the enclosure within which the Hospital of St. Leonard formerly stood, and a portion of the ruins of which hospital will first be observed by the visitor on the right as he enters the grounds. His attention should, however, first of all, be directed to one of the most interesting existing pieces of masonry—being a part of the Roman fortifications of Eboracum. This fragment consists of a portion of the wall and a multangular tower at one of its angles, in a remarkably fine state of preservation. The masonry of the exterior, and of the whole breadth of the wall of the tower, consists of regular courses of small ashlar stones, with a string of large Roman tiles, five in depth, inserted between the nineteenth and twentieth courses of the stones from the foundation; the tiles at York usually bearing the impresses of *LEG VI VICT* (*legio vi victrix*) and *LEG IX HISP*

(*legio ix Hispana*). Turning to the right, and passing through a doorway in the present city wall joining the tower, the visitor will see another portion of the Roman wall proceeding in a north-easterly direction. This has been traced as far as the present city gate called Bootham bar, where the foundations, and some interesting fragments of the old Roman gate, were discovered. Between the angle-tower and the gate, remains of two wall-towers, and one entire small chamber, have been found buried with the wall in the modern rampart, but these were removed when the new entrance into the city through St. Leonard's Place was formed. The masonry of the interior of the tower is remarkably fresh and perfect, owing to its having been concealed during many ages by an accumulation of soil, which has in late years been removed. The tower has been divided by wall into two equal portions, and it was



RUINS OF ST. MARY'S ABBEY, YORK.

evidently three rooms in height. The diameter of the interior of the tower is about 33 feet; and it has ten angles, so that its figure would have been thirteen-sided if complete. This tower and portion of wall are the only remaining portions of the Roman buildings of York in existence above ground. In this tower are deposited some stone cists and coffins found in Roman burial-places in and around York, one of which contained, when found, the remains of a Roman lady embedded in plaster, on which are to be seen traces of her trinkets, &c. From the multangular tower the visitor will pass to the ruins of the Hospital of St. Leonard, whose foundation is ascribed to King Athelstan; who, returning from a successful expedition against the Scots, in the year 936, and finding in the cathedral church of York some poor religious persons devoting themselves to works

of charity and piety, granted them a piece of ground near the cathedral, on which they might erect a hospital; adding, for the support of it, one thrave of corn out of every carucate of land in the bishopric of York.

Leaving these he will next see the ambulatory and chapel of the old hospital, adjoining which is the ancient river-entrance to the edifice. On the bank was a staith, or wharf, appropriated to the hospital, called St. Leonard's landing.

Here are deposited part of a Roman well; two sarcophagi from Clifton; and a tree-coffin hollowed from a single oak tree, and containing, when discovered, several skeletons; it was found near Sunderlandwick, in the East Riding. In the room under the chapel will be seen the fine Roman tomb, composed of ten large slabs of gritstone, which was found in



ROMAN CIST, OR TOMB.

1848, not far from the entrance to the York and North Midland Railway Station through the rampart of the city wall. It contained the remains of a body, which had been placed in a coffin of wood and covered with lime. The coffin had entirely perished, with the exception of a few very small fragments; but the lime remained, showing a cast (exhibited in another room) of the body over which it had been poured. This highly interesting cist, along with its contents, illustrates a very remarkable feature in burial by inhumation in Roman times, and one apparently peculiar to the Yorkshire district. When the body was placed in the stone chest or sarcophagus, it was in full dress. It was laid on its back, at the bottom of the chest, and any relics which were intended to be buried with it were laid around. The chest, as is evident from this and other examples found at York, was then partly filled

with liquid lime or gypsum, the face alone not being covered with the liquid. When discovered somewhat recently, a perfect impression of the figure appeared in the bed of plaster or lime in which it was encased, and in some instances even the colour and texture of the dress are plainly distinguishable. In one of the engraved examples, which will be seen to partake closely of the character of the stone cists of the Celtic period, the sarcophagus was formed of ten rough slabs of gritstone, two on each side, one at each end, and four others laid as covering on the top. On removing the covering stones, a regularly-shaped mass of plaster presented itself, which had derived its form from a wooden coffin that had so nearly perished as to leave only small fragments behind. The wood was evidently cedar. On turning over this mass of lime an impression of the body of a man, which had been enveloped

in, or covered with, a coarse linen cloth, fragments of which still remained, was distinctly seen. In another instance the impression of the body of a woman who had been clothed in rich purple, with a small child laid upon her lap, was distinctly visible in the plaster. Other coffins are to be seen in the same room.

Returning to the multangular tower, the visitor will next pass on to the ruins of St. Mary's Abbey, whose mitred abbot sat in Parliament. These ruins will afford subject for several hours' careful study. From here the visitor will proceed to the museum itself, the Art and archaeological treasures of which are contained in what are called the "lower apartment of the hospital," the "upper room of the hospital," and the "hall" and "theatre" of the museum. They consist of Roman, Saxon, Norman, and Mediaeval relics, as well as Egyptian and Assyrian antiquities, arms, &c., &c.: and to some few of these I will now proceed to refer.

Of tessellated pavements there are some good examples, which ought to be noticed. Among these is a nearly perfect one, 14 feet 3 inches square, the general pattern being composed in the centre of a compartment bearing a Medusa's head; and four other compartments containing symbolical heads representing the four Seasons, the remainder of the design being filled in with interlaced and other patterns. Another, removed from Oulston, near Easingwold, 23 feet in length, had originally extended to 36 feet, and had evidently been the floor of a corridor in a Roman villa. "Its most remarkable peculiarity is the semicircular apses, originally raised between seven and eight inches above the level of the pavement, and containing the figure of a vase within a labyrinth border. The purpose of this elevated recess is not known; but it is

not improbable that it may have contained a statue, or the images of the household gods, as it appears to have stood near the entrance." Another is a portion of a pavement discovered, in 1854, at Dalton Parlours, near Collingham. "It is a part of the semicircular termination of an apartment in a Roman villa, occupied, it is probable, by an officer of the Sixth Legion, its stamp having been found on one of the tiles of the hypocaust. The head is that of a Medusa, or a Gorgon." There is also a portion of a pavement of geometrical design.

Of sculptured figures, animals, &c., some remarkable examples will be found, but by far the most interesting series of remains are the sepulchral tablets, tombs, &c.; and the altars, of which there are many preserved.

Some of the inscriptions are peculiarly simple and touching. For instance one reads thus:—

D. M. SIMPLICIAE . FLORENTINE
ANIMAE . INNOCENTISSIMAE
QVE . VIXIT . MENSES . DECEM
FELICIVS . SIMPLEX . PATER . FECIT
LEG . VI . V.

"To the gods of the shades. To Simplicia Florentina, a most innocent thing, who lived ten months. Her father, of the Sixth Legion, the victorious, made this." Another reads:—

D. M. AVR. STYPERO . CENT
LEG . VI . QVIVIXITANIS
XXXVIII . MIII . DXXX . AVRE
LIA . CENSORINA . COIVNX
MEMORIAM . POSSVIT.

"To the gods of the shades. To Aurelius Superus, a centurion of the Sixth Legion, who lived thirty-eight years, four months, and thirteen days. Aurelia Censorina, his wife, set



ROMAN TOMB.

up this memorial." Another, on a tomb found at the Mount, reads:—

D. M. EL. SEVERE . MONESTE . YEMINE . M.
CONIVG . CAEC . RUF . QVOND .
V . AN . XXVII . M . VIII . D . III . CAEC .
MYSCVS . LIB . EIVS . P.

another:—

L . DVCCIVS
L . VOLTFRVFFI
NVS . VIVN
SIGNIF . LEG . VIII
AN . XXIX
M . S . E .

"Lucius Duccius Rufinus, son of Lucius of the Volturnian tribe of Vienna, standard-bearer of the Ninth Legion, aged twenty-eight, is buried here." A fragment of another, and very important, inscription found at the Mount reads—

D. M. FLAVIAE . AVGVSTINAE
VIXIT . AN . XXXVIII . M . VII . D . XI . FILIVS
NVS . AVGVSTINVS . VXT . AN . I . D . III
AN . I . M . VIII . D . V . CAERESIVS
I . LEG . VI . VIC . CONIVG . CARI
ET . SIMI . F . G .

Recording that Caerius, a soldier of the Sixth Legion, victorious, raised that memorial to his wife, Flavia Augustina, who lived thirty-nine years, seven months, and eleven days; to his son, . . . nus Augustinus, who lived one year and three days; and to his daughter, who lived one year, nine months, and five days; providing

* Wellbeloved.

at the same time a memorial to himself. A part of the son's, and the whole of the daughter's, name is missing.

Another highly interesting inscription reads—

MEI AL . THEODORI
ANI . OMENT . VIXIT . ANN
XXXV . M . VI . EMI . THEO
DO . A . MATER . E . C

"Diis Manibus, Mei . . . al. Theodoriani Nomentani vixit annis xxxv, mensibus vi. Emi. Theodora mater efficiendum curavit;" being erected to the memory of Theodorianus of Nomentum (?), by his mother Theodora. The skull of Theodorianus, found in this tomb, is one of the finest on record, and has been carefully engraved, as have other York skulls, in the "Crania Britannica."

Among the altars, &c., will be noticed some of remarkably good character, and bearing important inscriptions. Of these is one bearing the sculptured figures of the Deae Matres—three females seated, with baskets or bowls of fruit on their laps, and emblematic, probably, of the plenty they were supposed to distribute to mankind. There is also another altar dedicated to the Deae Matres, but without the sculptured figures. Another altar has the inscription—

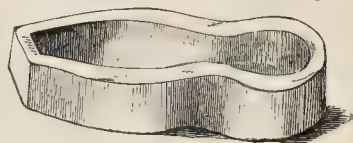
DEAE
FORTVNAE
SOSIA
IVNCINA
Q . ANTONII
ISAVRICI
LEG . AVG

From which it appears to have been dedicated

"to the goddess Fortune, by Sosia Juncina, the daughter of Quintus Antonius Isauricus, of the Legion Augusta," which came into Britain with Claudius. Another found in the rubble foundation, under one of the pillars of the church of St. Dionis, Walmgate, is inscribed—

DEO
ARCIACON
ET . M . AVGSI
MAT . VITALIS
ORD . V . S . L . M .

"To the god Arciacon and to the divinity of Augustus, Simatius Vitalis, one of the Ordovices, discharges his vow willingly, deservedly," by dedicating this altar. "The god Arciacon, whose name occurs in no other known inscription,



CLAY COFFIN.

tion, was probably one of those local deities to whom the Roman legions were so prone to pay religious reverence; especially if, in the attributes ascribed to them, they bore any resemblance to the gods of their own country. If the reading and interpretation of ord be right, Vitalis was a Briton; and Arciacon may have been a deity acknowledged by the Ordovices, who occupied the northern part of Wales." Another is a dedicatory tablet, found in Tanner Row, bearing the inscription—

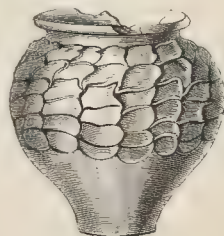
DEO SANCTO
SERAPI
TEMPLYM . ASO
LO . FECIT
CL . HIERONY
MIANVS . LEG
LEG . VI . VIC

Denoting that Claudius Hieronymianus, Legate of the Sixth Legion, victorious, had erected from the foundations, a temple to the holy God Serapis." Another bears the words—

DEO VITE
RINEO
ALA MIL
VSLM

The god in this case being a local deity. Another records the restoration of a temple dedicated to Hercules, and another to the deities of Augustus, and so on.

One important inscription is the following: It is a fragment of a large inscribed Roman tablet of gritstone, discovered in 1854, in digging a drain from Goodramgate to the river Ouse, "in King's Square (the old Curia Regis), at the depth of about 28 feet beneath the surface, near the supposed site of the Prætorian gate of the Roman station Eburacum.



CEREBARY URN.

The inscription is in six lines: the letter, beautifully cut, vary in height from 6 inches to 3½ inches; those of the first line measuring 6 inches, those of the second 6½ inches, those of the third 4½ inches, those of the fourth and fifth lines about 3½ inches, and those of the sixth line about 3¼ inches. In its perfect state

the inscription was probably as follows—the letters thought to have been lost being supplied in italic capitals:

IMP. CAESAR
DIVI NERVAE FIL. NERVA
TRAIANVS. AVG. GER. DAC
PONTIFEX. MAXIMVS. TR
POTESTATIS XIIIMP. VI. F. C
PER. LEG. VIII. III. SP

which may be thus rendered: 'The Emperor Caesar Nerva Trajan, son of the deified Nerva, Augustus, Germanicus, Dacicus, Chief Pontiff, invested the twelfth time with the Tribunitian Power, saluted Imperator the sixth time, caused this to be performed by the Ninth Legion (called) Hispanica.' What the work was which the Ninth Legion performed by the order of the emperor cannot be ascertained; but from the character of the tablet it may be inferred that it was of some magnitude and importance. This is one of the most ancient of Roman inscriptions in Britain; the circumstances in the history of Trajan mentioned in the tablet synchronising with the years 103, 109, of the Christian era. The fragment measures 3 feet 9 inches by 3 feet 4 inches, but probably was originally about 7½ by 3½ feet."

In ancient British and Roman pottery, the museum contains some good examples, among which are specimens of that peculiar ware covered with what is not inappropriately called a "frilled pattern," peculiar to this district, and supposed to have been made in the immediate neighbourhood of York. One of these not inelegant, but peculiar, cinerary urns is here shown. There are good specimens of Samian-ware bowls, cups, &c.; some characteristic examples of the Durobrivian or Castor ware; the pottery of the Upchurch marshes; and indeed of most of the usual varieties of Roman Ceramic Art. Among them will be noticed some infants' feeding bottles, which will serve as an apt illustration of the old saying, "there is nothing new under the sun." One of the larger vessels, when found, contained more than 200 Roman silver coins, of which five were consular pieces, eighteen denarii of the early emperors, and the rest ranging from Septimus Severus to M. Jul. Philippus; these coins, as well as the urn, are preserved in the museum.

Bricks, tiles, antifixes, drain tiles, &c.—many of the tiles bearing the impress of the Sixth or Ninth Legion,—are abundant, as are many other interesting relics. There are also some tile tombs (one of which is engraved), coffins of clay and of lead, &c., which will bear careful examination.

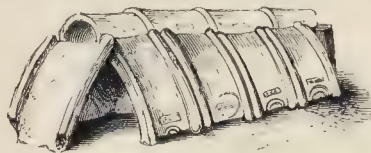
Of personal ornaments the more interesting are perhaps the jet armlets, necklaces, beads, &c.; fibulae, enamelled and of plain bronze, &c.; bronze armillae, gold rings, bracelets, and other ornaments. Bronze statuettes, busts, &c., are numerous, as are also implements of the toilet, &c., and rings, keys, and other appliances of the figure and the household.

The contents of barrows opened at Arras and Hesselskew, in the East Riding of Yorkshire, must be specially noted. Among these are the tire of wheels and other portions of two chariots, along with which were found skeletons of small horses, and remains of their harness fittings; and, from another barrow, beads, rings, fibulae, &c., belonging to female skeletons therein found.

Another highly-interesting feature of the collection are examples of Roman coin-moulds, found at Lingwell Gate, near Wakefield. Moulds of a similar kind have been discovered in other parts of England; and Mr. Artis found several of them, with the apparatus for casting coins, in the extensive potteries at Castor, where, no doubt, they had been made. In France also, especially near Lyons, they have been met with in great abundance. "They are formed of clay, hardened by fire to the consistency of brick. Each tablet, with the exception of those intended to be placed at the ends of the pile in the process of casting, has two impressions of a minted coin, taken when the clay was moist, the obverse being on one side, the reverse on the other; but the tablets placed at the ends of the pile have only one impression. A small notch is cut on the edge of each tablet, by which, when the piles were made, and

arranged either two or three together, the melted metal passed into the mould. It has been supposed that these moulds 'were used by the Roman armies, for the purpose of making money as wanted for paying the soldiers when they were at a distance from home,

and when there was a deficiency in the military chest.' But the most probable opinion is, that they were the tools of counterfeiters of the lawful currency." It is observable that all the moulds discovered at Lingwell Gate bear the obverses of the family of Severus. Our en-



ROMAN TOMB FORMED OF TILES.

graving shows the moulds and the mode of using them for casting coins. The moulds having been laid in piles side by side, were enclosed in a clay case with a hole at the top, into which the melted metal was poured, and, running down through the notches, filled the

will especially notice the fibulae, beads, and other ornaments; and among the remains of later times attention should be given to the encaustic tiles, many of which, especially the heraldic ones, are of great interest and beauty. Among the other tiles is one, same as at the Malvern, bearing the following curious verse:—

Thenke-mon-thi-liffe
mi-i-not-eb-endure
that thou-beat-thi-self
of that thou art-our
but that thou keptst
unto thy secur cure
an-eb-hit-abail the
hit-is-but-aventure

The collection of mediæval pottery is also highly interesting, and contains some remarkable and curious examples. Among the miscellaneous articles is the fine old mortar of St. Mary's Abbey, here engraved. It is of bell-metal, and weighs 76 pounds. It bears the inscription in the upper rim—

+ MORTARIU . SCI . JOHIS . EVANGEL . DE .
INFIRMARIA . BE . MARIE . EBOR .

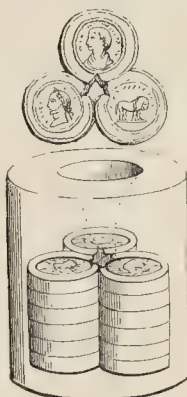
And in the lower rim—

+ FR . WILLS . DE . TOUTHROP . ME . FECIT .
A.D. MCCCVIII.*

There are also some good pilgrims' signs, and a large number of other objects.

The Egyptian collection is highly interesting, and contains many valuable examples of Art of an infinite variety of kinds.

The Yorkshire Philosophical Society, to which this splendid museum belongs, is maintained by annual subscriptions and by the sums paid by non-subscribers for admission to the grounds, which are beautifully and ornamentally laid out, and to the museum. Meetings are held monthly during a part of the



ROMAN COIN MOULDS.

moulds, and thus a number of "cast metal" coins were made at one time.

It must not be omitted to notice that in the museum is a goodly series of celts and other early implements of bronze, &c.

Of relics of Anglo-Saxon times the visitor



MORTAR OF THE INFIRMARY OF ST. MARY'S ABBEY.

year for reading of papers and for lectures, &c. The county of York has reason to be proud of its museum, and of the society to which it belongs, and also to the men—the late Rev. E. Wellbeloved, the historian of "Eboracum," and his equally talented son-in-law, the Rev.

J. Kenrick, F.S.A.—who have devoted so much attention to the antiquities of the locality.

* "Mortarium Sancti Johannis Evangeliste de Infirmaria Beate Maria Ebor. Frater Wilhelmus de Touthorpe me fecit Anno Domini mcccviii."

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPHANKS COLLECTION.

THE TWO DOGS.

Sir E. L. Lindseer, Painter. C. G. Lewis, Engraver.

THIS is a very early picture by our great animal-painter: it was painted in 1822, and is now, by the munificence of its former owner, in the possession of the nation. Yet though a comparative youthful performance, it shows not a few of the excellent qualities which in after years have given the artist the highest distinction; the dogs are animated and full of character; and the landscape, though we do not think Sir Edwin had then visited Scotland, exhibits with fidelity the scenery of the country. The picture illustrates Burns's poetical fable, bearing the same title, in which he describes two dogs conversing about men and manners: the animals are named respectively Caesar and Luath: the latter, a collie-dog, belonged to Burns, and was eventually killed by some person; Caesar, a Newfoundland, was merely the creature of the poet's imagination. The poem opens with a description of each, as they sit down to a discussion on their masters and their masters' homes:—

"'Twas in that place o' Scotland's isle
That bears the name o' auld King Coil,
Upon a bonnie day in June,
When wearing through the afternoon,
Two dogs that were na thrang at hame
Forthgither'd ance upon a time.

"The first I name, they ca'd him Caesar.
Was kept for his honour's pleasure;
His hie, 12- size his mouth, his lugs,
Show'd he was name o' Scotland's dogs
But whaupit (1) some place far abroad,
Where sailors gang to fish for cod.

"His looked, letter'd, braw brass collar
Show'd him the gentleman and scholar;
But though he was o' high degree,
The fient a pride—nae pride had he;
But wad hae spent an hour ca'rin'—
E'en wi' a tinkler-gapey's messin'. (2)
At kirk or market, mill or smidgie, (3)
Nae twik'd tyke, (4) though ere so dail he.
But he wad stan't, as glad to see him.

The tither was a ploughman's collie,
A rhyming, ranting, raving billie, (5)
Wh' for his funt an' comrade hui him.
And in his fu' ills hie'd Luath ca'd him.
After some dog in Highland sang, (6)
Was made lang syne. * * * *

"He was a gash (8) an' faithful tyke
As ever lap a sleugh (9) or dyke;
His honest, saucy, (10) haws'n't '11, lie
Ay put him friends in ilka place.
His breast was white, his touzie (12) back
Weel clad wi' coat o' glossy black;
His gaucie (13) tail, wi' upward curl,
Hung o'er his hurdies (14) wi' a swirl.

"Nae doubt but they were faim o' ither,
An' unco pack an' thick together;
Wi' social nose whyles snuff'd and snowkit, (15)
Whyles nice and mondewarts (16), they howkit.
Whyles scour'd awa in lang excursion,
An' worry'd ither in diversion;
Until wi' daffin (17) weary grown,
Upon a knowe (18) they sat them down,
And there began a lang digression
About the lords o' the creation."

(1) Whelped, or born. (2) A little dog.

(3) A smith's forge. (4) A little dog.

(5) Ragged. (6) A little dog.

(7) Fellow. Burns evidently alludes here to himself.

(8) Cuckoo's dog in (18th) 't'ing-d.

(9) Wise, sagacious, talkative.

(10) Ditch. (11) Jelly.

(12) Having a white stripe down the face.

(13) Sluggish. (14) Plump.

(14) Loin. (15) Scented.

(16) Moles. (17) Merriment.

(18) Knoll.

As may be supposed, the view taken by the animals of the "lords o' the creation" is not the most complimentary: their follies, their weaknesses, and their inconsistencies, are laid bare in language as polite as might be expected from such critics, and with a truth that few would be bold enough to deny.

OBITUARY.

JAMES BAKER PYNE.

THE death of this well-known landscape-painter occurred on the 29th of July; the event could scarcely surprise any of his friends, as for a very long time past he had been in a delicate state of health. Mr. Pyne was in his seventieth year.

An engraving from one of his pictures, introduced into our number for July last, afforded an opportunity for a short reference to him and his works. A somewhat lengthened notice of both appears in the volume of the Journal for 1836, where his name appears in the illustrated series of papers entitled "British Artists," and previously in 1840, when we gave a series of "Portraits of British Artists." A few general remarks are all, therefore, which it seems necessary to make in recording his death.

He was born in 1800, at Bristol, where he passed his early life; first in the office of a solicitor, and afterwards as an artist, practising painting, teaching, and repairing old pictures. In 1835 Mr. Pyne came to London, and in the following year exhibited both at the Royal Academy and the Society of British Artists: his works attracted the attention of the late Mr. Carpenter, of Bond Street, father of Mr. W. H. Carpenter, formerly Keeper of the Print-room in the British Museum. The elder Carpenter, like his son, was a man of taste and judgment in Art; he purchased one of Mr. Pyne's exhibited pictures, became his patron, and, in time, the possessor of some of the artist's best works. Mr. Rought, of Regent Street, the picture-dealer, was another gentleman of whom Mr. Pyne used to say, that he was "a friend of fine taste, integrity, and enterprise," to whom he was indebted for more than half the success he had met with since his residence in London.

Since the year 1841 he did not exhibit at the Royal Academy; his works were to be seen at the British Institution, and at the Society of British Artists, in Suffolk Street, of which he became a member, and subsequently was elected Vice-President, an office he filled during several years.

Almost from the outset of his career Mr. Pyne aimed at the representation of open expansive landscape, where distance demands light and atmosphere; and he more especially selected lake-scenery as that the best suited for the expression of his views: we scarcely ever remember to have seen a picture by him of any close subject—shady lanes, entrances to woods, deep glens, &c. He, however, painted some Venetian views, coast, river, and harbour scenes, both at home and abroad, the latter chiefly the result of a visit to Italy in 1846. In the following year he received a commission from Mr. Agnew, of Manchester, to paint a series of twenty-four pictures of the English lakes and their immediate vicinity: these were lithographed on a large scale, and published in a handsome folio volume.

In 1851 Mr. Pyne started a second time for the Continent, having received a commission from the same enterprising publisher to execute a series of sketches, commencing with the Rhine, and extending to the furthestmost part of Italy. After an absence of three years he returned with an immense number of drawings, which we had an opportunity of inspecting in his studio: some few of them were subsequently transferred to canvas, and exhibited in the Suffolk Street Gallery; but

we do not remember anything in the form of publication resulting from the tour.

As a rule, the paintings of this artist were not popular: like Turner's they were not generally intelligible. The eyes of most people cannot see sunlight in a picture, unless in contrast with strongly-marked effects of shadow; a wide expanse of landscape glowing under the rays of the sun, and affording the best opportunity for the painter to display his knowledge of, and his power to express, aerial perspective, is lost upon them; hence the prevalence of white and of delicate blues and reds in Pyne's paintings are not sufficiently understood and appreciated, and it frequently obtained for them the name of "chalky;" it must be admitted that sometimes he carried this quality to its most extreme limits, so as to make his canvases not agreeable to the eye; and of late, more especially, he occasionally added another quality equally to be deprecated—that of hardness. But he has left works behind him which, if their colours are found to be permanent, will be valued hereafter as among the best of our modern school of landscape-painting.

Mr. Pyne embodied his views of the theory of painting in some excellent papers which appeared in the pages of the *Art-Journal* several years ago under the respective titles of "Letters on Landscape," and "The Nomenclature of Pictorial Art."

ART IN SCOTLAND IRELAND, AND THE PROVINCES.

EDINBURGH.—The extension of the Museum of Science and Art, hitherto known as the Industrial Museum, has commenced. The new works will include the completion of the central hall, leaving only the extreme western wing to be erected at a future time. The estimated cost of the works now in progress is £30,000, and three years are allowed for their completion. They will be executed from plans prepared by Mr. Matheson, of the Board of Works, from the original design of the late Captain Fowke.—The statue of the late Sir D. Brewster was uncovered on the 1st of August, in the presence of a large assembly. It is the work of Mr. Brodie, R.S.A., and stands about 7 feet 6 inches in height. The material used by the sculptor is Sicilian marble. The statue is the result of a public subscription commenced two or three years ago, and was presented by the subscribers to the University of Edinburgh.

DUBLIN.—An equestrian statue in bronze of the late Field-Marshal Lord Gough is to be erected in Dublin. Government has voted the required quantity of gun-metal, and the commission for the execution of the work is entrusted to Mr. J. H. Foley, R.A.

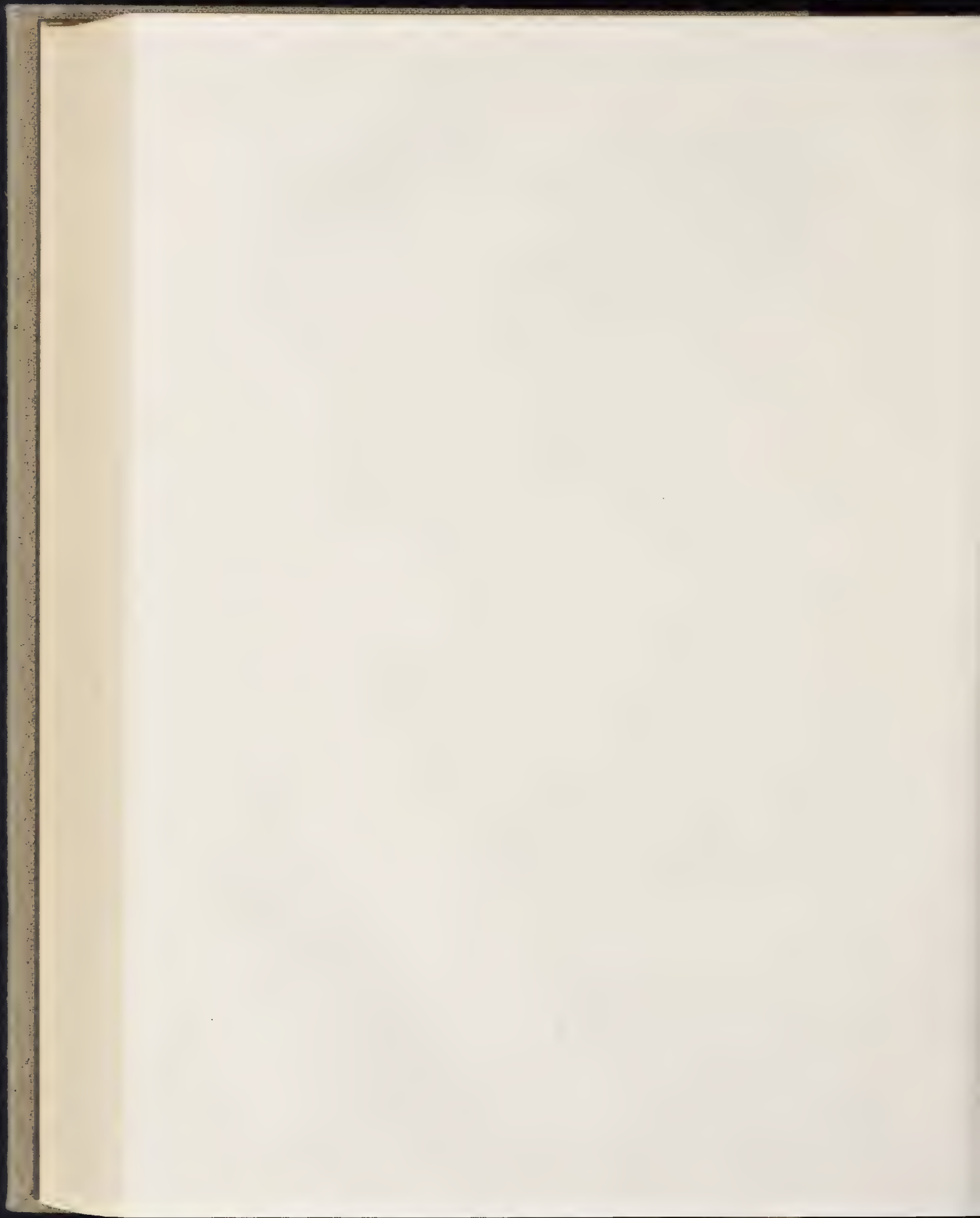
BIRMINGHAM.—The statue of Sir Rowland Hill, by Mr. Peter Hollins, of this town, and of which a model was in the Royal Academy Exhibition of 1868, is, by consent of the Birmingham Exchange Committee, to be placed in the bay of the Exchange Building until the new Post Office, its ultimate destination, is completed. The work is stated to be of marble, that will not bear exposure to the open air. On a bas-relief ornamenting the pedestal is the representation of a sick girl lying on a couch, receiving a letter from the hand of a postman.

BARNARD CASTLE.—A building has been commenced in this town for a museum of Art and Science: it will be erected at the expense of Mr. and Mrs. Bowes, and, when completed, will be handed over to the proper authorities.

CARLISLE.—Mr. Foley's fine and characteristic statue of the late Earl of Carlisle has been erected in its destined place, Bampton Moat, near this town. The figure—a standing one—is habited in the robes of the Garter.







THE BURLINGTON FINE ARTS CLUB.

We congratulate the Burlington Fine Arts Club on the result of the attention with which they have rewarded the remarks made by the *Art-Journal* on the subject of a catalogue, apropos of their Ceramic Exhibition in 1869. A clear, well-printed, legible catalogue of the valuable and interesting works which now cover their walls lies before us, and, although it involved the labour of manuscript copy, in each instance a distinctive label, as well as a number, is affixed to each frame. This is the right way to enable the visitor to see to advantage a very important collection.

The chief attraction of the rooms, to which we referred in our former brief notice, was the group of eighteen original drawings lent by her Majesty, the Queen. On their return to Windsor, they have been replaced by photographic copies of the size of the originals, contributed by order of her Majesty. In some instances these autotypes give a very accurate representation of the precious originals. Red chalk, of course, is represented only by black pigment, and pencil defies the copying power of the photographic process. But, as a whole, the value of the copies is very great.

Twenty-nine modern engravings of the works of Raphael have been lent to the exhibition by Messrs. Colnaghi and Co. They afford a valuable opportunity for the comparison of the work of some of the finest modern engravers. There is a fine impression of Raphael Morghen's engraving of the Transfiguration, now in the Gallery of the Vatican, a *chef-d'œuvre* of the engraver's art. With this may be compared the yet more admirable engraving, by F. Müller, of the Madonna di San Sisto, in the gallery at Dresden, that wonderful production which has mocked almost every attempt to reproduce it. Auguste Osenoyers comes very close to these two masterly engravers, in his reproductions of the Holy Family, called *La Belle Jardinière*, in the Louvre; of the Madonna di Foligno, in the Vatican; of the Madonna commonly called *Au Diadème*, in the Louvre; of 'La Virgen del Pez,' in the Gallery at Madrid; and of the 'St. Catherine,' in our National Gallery. Raphael Morghen's engravings of the 'Madonna del Granduca,' from the Pitti Gallery at Florence, bearing the motto 'Pulchra es et Decora, Mater te Virgo,' and of the 'Madonna del Cardellino,' in the Uffizi, at Florence, are also there. The national and personal character of the engravers, is reflected in the renderings they have respectively given of these famous works. Glancing at the majority of the collection, we find the ideal virgins of Raphael invested with a sort of meretricious prettiness by the French engravers, and with vacant triviality by the Italians. Raphael Morghen, weak as he is in drawing, reflects the surface beauty of the original, while the spiritual ideal of the painter seems to gleam from the work of Müller. We should like to see some of the masterpieces of Strangé, such as his Danaë, side by side with this valuable collection.

A portfolio of fac-similes of the engravings of Marco da Ravenna lies on the table of the club. It is remarkable for the low price at which very faithful copies of a class of engravings of considerable interest are produced. It would be interesting to see the application of this process to some of the finer engravings to which we have referred. The copies in question are produced by the autotype process.

A painting in *tempera*, or rather in a medium of oil and wax, of Cleopatra, ascribed to Michel Angelo, is accompanied by the engraving of the same, published in Ottley's "Italian School of Design," by a chalk drawing, being the original from which the engraving was made; and by an autotype of another drawing, somewhat differently handled, in the Louvre. Neither of these beautiful copies, however, has the agonised expression of the original, although they all exceed it in beauty. The pupils of the eyes directed upwards are more lost to view in the painting than in either of the reproductions.

Besides the royal collection, no less than eighty-eight "original drawings by Raphael

Sanzio and Michel Angelo Buonarroti," are exhibited by the Burlington Club. Although naturally unsigned, we think there can be but little doubt that at least the majority are rightly so attributed. We should be glad to know why the study for the head of St. Peter, in the cartoon of the Beautiful Gate, which bears the name of the Cardinal del Ponte, is not attributed to Giulio Romano—whose coarser and more earthy touch, as compared with that of Raphael, is so evident in the working out of the original designs of the great artist of the cartoons.

The Burlington Club deserve the thanks of all lovers of Art for the care, judgment, and good taste, with which they have collected, arranged, displayed, and catalogued the contents of the present exhibition. The catalogue will preserve a permanent record that will be of value in the future history of Art. We have only to suggest, if the cost could be met by the resources at the command of the institution, that a partially illustrated catalogue would be a production worthy of the club.

THE RUSSIAN INDUSTRIAL EXHIBITION.

In our former articles we have spoken of the glass, porcelain, and mosaics; of the bronze, silver, and gold work; of the furniture, and wood-carving. If we add to these the gold embroidery and *bisacris*, many of which show great beauty of design; and the lace, which is more curious than beautiful, we have enumerated all the departments of Art-industry represented in the exhibition. Towards the end of June a new annex was opened, with the intention of showing the history of Russian Art. The idea, suggested probably by the *Gallerie de l'Histoire du Travail* in the Paris Exhibition of 1867, was admirable; for the history of Art in Russia is a subject on which even archaeologists have somewhat vague notions; but the way in which the idea has been carried out is very unsatisfactory. The objects exhibited, many of which possess great interest and beauty, have been collected in haste and not always chosen with judgment. They are arranged neither in classes nor chronologically, and there is no catalogue to assist in determining the date and place of manufacture. The visitor, therefore, who has studied only Western archaeology, finds himself in a strange land without map or compass, and it is only by repeated visits and by drawing information from other sources that he can understand the historical meaning of the various objects he sees.* Even then he will be disappointed, for he will find that the collection is not only ill-arranged, but extremely incomplete, especially for the earlier periods. There are a few old ecclesiastical vessels from Novgorod, but where are those that are said to be preserved in Moscow, in Kieff, and in Pskoff? It is greatly to be regretted that they have not been brought together, for they would probably have supplied the means of solving the important problem as to whether Russia possessed a genuine native Art before the introduction of the Arts of the West. The ecclesiastical antiquities from Novgorod seem, at first sight, to answer the question in the affirmative, for some of them are said to be of the twelfth and thirteenth centuries, but a careful examination shows that the articles in question, though undoubtedly ancient, can lay no claim to be Russian in style. A few of the oldest are purely Byzantine, and the others are evidently German.

These latter are to some extent modified according to the exigencies of the Greek Church, but the modifications are slovenly made. The Roman cross is changed into the Greek, but St. Peter holds the keys as he does in Nuremberg or Cologne! This need not excite astonishment, for, in the Middle Ages Novgorod—a great commercial republic of 300,000 inhabitants—stood in close relation with the West, especially

with Germany, and was long an important station of the Hanseatic League. If an old Russian style exists—as to which we begin to have grave doubts—it is certainly not to be found in these ecclesiastical vessels, for they can lay no claim to originality, either in form or ornamentation. Much more peculiar and national is the rough embroidery of the peasants. The specimens exhibited are new, but the designs are traditional, and probably of great antiquity. They are rudely executed, yet in many of them the design is peculiar and beautiful. Have we not here, perhaps, the elements of a national style of ornament?

Leaving the difficult question of ancient Russian Art unsolved, we turn to the more modern objects exhibited, which illustrate the history of Russian Art-industry, from the middle of the seventeenth century down to the present time. They may be divided into five sections: (1.) Carving in ivory; (2.) Work in steel and *niello*; (3.) Enamels; (4.) Porcelain and Glass; and (5.) *Pietra dura*.

(1.) *Carving in Ivory*.—From a very early period the inhabitants of Archangel possessed remarkable dexterity in the carving of ivory, procured from the tooth of the walrus, which is found in great quantities in the White Sea. Peter the Great, ever anxious to bring out all the possible resources of his country, endeavoured to develop this industry, and for that purpose sent to Archangel a number of Dutch designers to serve as models. Elisabeth and Catherine II., following in his footsteps, sent designs in the style of Louis XV., and gave orders for elaborate pieces of furniture, some of which are exhibited in the present collection. They are cabinets veneered with ivory, which has received in some places a peculiar greenish tinge. The principal carvings are pierced, and backed with tin-foil. Since that time the industry—if industry it may be called—has made little or no progress. No new designs have been produced, and the execution has retained its rude, primitive character.

(2.) *Steel and Niello Work*.—About the middle of the sixteenth century several iron-works and a manufactory of arms were founded at Zula, a small town situated about 150 miles to the south of Moscow. From that time, down to the present day, Zula has been celebrated for its workers in iron. Peter the Great reorganised and extended the manufactory, and placed at the head of it an intelligent workman, called Demidoff, who ably carried out the designs of his master, and became the founder of one of the great Russian families. The excellence to which the workmen had attained in the reign of Catherine, is shown by two toilette-tables in steel in the style of Louis XVI., exhibited in the present collection. They might easily be mistaken for works of first-rate French workmen of the period. From the East then, Zula workmen borrowed the art of producing *niello* work, for which they soon became famous. The process consisted of engraving on the steel or silver with a sharp-pointed instrument, and letting into the engraved lines a composition of sulphur, lead, and oil. Several examples of this work are exhibited, but none of them are in any way remarkable. The oldest specimen we have found shows a portrait of Peter the Great, so that it cannot be older than the end of the seventeenth century. Since the time of Catherine scarcely any artistic progress has been made. The *rococo* designs which she introduced are still almost exclusively employed, and the work is produced in a cheaper but much less durable way. The composition is no longer put into engraved lines, but simply laid on and passed through the fire.

(3.) *Enamels*.—The Russian enamels are of two kinds, entirely different from each other. The oldest is a kind of *cloisonné* (*Skanoo dyelo*). In this, the outline of the ornamentation is formed by a fine twisted wire attached to the plate, and the enclosed spaces are filled up with *émail*; accordingly each piece of *émail* is separated from its neighbour by a piece of wire, which gives to the object, when the design is small, something of the character of filigree work. The best examples of this kind of Art belong to the time of the Emperor Alexis (1665–1676), who brought workmen from Italy and Germany,

* Since writing the above we have received a printed catalogue, but it affords little assistance to the student of Russian Art.

and turned one of the wings of his palace into a workshop. Various specimens are exhibited—caskets, drinking-cups, buttons, &c.—and many of them are remarkable for beauty of design and colour. The other kind of Russian *enamel* (*Enamelée d'acier*) resembles in appearance coarse porcelain. Upon the metal is laid a coating of coarse white enamel, on which the design is made with metallic colours; the whole is then passed through the fire. During the best period of the seventeenth century, the designs were taken chiefly from Dutch and German engravings. A considerable number of drinking vessels are exhibited in the present collection. The designs can make no pretensions to originality, but the colouring is peculiar.

(4.) *Porcelain and Glass*.—The imperial manufactory of porcelain and glass was founded by the Empress Catherine (1762–1796), who had ideas on Art-industry, and the means of fostering it, far in advance of her time. During her reign some admirable works in porcelain were produced, but they are here poorly represented. Of the more modern ones we have already spoken in a former paper. The manufacture of glass, though placed by the empress on a level with that of porcelain, did not attain to the same excellence. At first, the forms were Dutch; afterwards they were borrowed from Bohemia, and made if possible, still heavier than the originals. Since the appointment of M. Justinian Benafede to the directorship of the manufactory, some twenty years ago, the Bohemian influence has been supplanted by the Italian.

(5.) *Petra dura*.—This is the youngest of the Russian Art-industries, but it has already surpassed all the others. Though the Imperial Manufactory dates only from the time of the Emperor Nicholas, it already produces work which, for variety and beauty of materials, and quality of workmanship, may be fairly compared with that of the best Italian Pietradurista. A cabinet, designed by M. Monighetti, and two circular tables, are as fine specimens of this kind of work as we have ever seen. The use of nephrite—a beautiful green stone of various shades, found in great variety in the Ural Mountains—enables the workman to give to green leaves a variety and delicacy of colour which is wanting in the Italian-work. The naturalistic tendency which we noticed in the gold and silver works and in wood-carving, is here equally strong, so that the artistic beauty is sometimes lost sight of in the striving after perfect imitation. This is doubtless a defect, but it is scarcely to be regretted, as it gives promise for the future; it ensures at least one of the elements of excellence in Art-industry, painstaking-conscientiousness.

To these industries ought to be added, the gold and silver work. We have refrained from speaking of it because the great majority of the specimens exhibited are of foreign production, and those of Russian manufacture are scarcely deserving of special notice. To these, the “images” form an exception; but the specimens in the present collection are not sufficiently numerous to justify general conclusions. We hope to devote a separate article to them, when we shall have had an opportunity of examining those of Novgorod, Moscow, and Kiev.

Such are the old Russian Art-industries as represented—and, let us add in justice, imperfectly represented in this retrospective museum. They have been hitherto originated, and almost exclusively supported, by the government, but are now happily beginning to take root among the people. In this respect the efforts of Mr. Obschenikoff, a gold and silver-smith of Moscow, to form a school of artist-workmen, deserve the highest praise. Such projects are certain in Russia to bear good fruit. The Russians seem wanting in that fertility of imagination which can alone enable a nation to take a high position in Art, but they are endowed by nature with a certain manual dexterity, that, under proper guidance, would enable them to take at least a creditable place in Art-industry.

D. MACKENZIE WALLACE, M.A.

CRYSTAL PALACE.

THE PICTURE-GALLERY.

Our annual ramble through this gallery has, from uncontrollable circumstances, been made later this year than usual; yet although what is known as the “season” is now drawing to a conclusion, the Crystal Palace is never without an attendance of visitors more or less numerous to justify our attention at any time of the year to the exhibited works of Fine Art.

A collection, even were it a national one, that contains nearly 1,500 pictures, exclusive of sculptures, as does that in the Palace, must almost inevitably include works of various degrees of merit. It would be absurd to compare the Sydenham gallery with that of any public or private collection where the most careful supervision is made to secure the best works which are available. At the Crystal Palace any artist, whether British or foreign, who can show, at least, some proofs of merit, is a welcome contributor; and Mr. Wass, who has most efficiently filled the post of “keeper” since the gallery was first opened, now fifteen years ago, loses no opportunity of obtaining the most attractive productions offered to him; exercising, of course, his own discretion in accepting or rejecting them. It must clearly be understood that the gallery is a “market” for artists, and many have found it by no means a disadvantageous one, and thereby been encouraged by the sale of their contributions to persevere and to make progress till they have acquired a reputation.

But we find in the long corridor in which the pictures hang some by painters whose names are familiar to all acquainted with the Art of our time.—Sir W. Allan’s ‘Jonah cast into the Sea,’ F. R. Pickersgill’s ‘Lady Jane Grey,’ T. Uwins’s ‘Carrying the Lily,’ at a Church Festival; ‘Lidderdale’s ‘Waiting,’ Marshall Claxton’s ‘Age of Innocence,’ Miss R. Solomon’s ‘Beatrice welcoming Harry Esmond to Walcott,’ J. Webb’s ‘The Lazy School,’ and ‘Dover,’ A. Cole’s ‘Up Park, Sussex,’ T. M. Joy’s ‘The Gipsy’s Warning,’ Erskine Nicol’s ‘Bewildered’—one of his capital little Irish ‘bits,’ a small but nice picture, ‘Evening,’ by E. W. Cooke, R.A.; G. C. Stanfield’s ‘Kenneth Camber Abbey, Stirling,’ ‘A Shady Lane, by F. W. Hulme,’ J. E. Hodgson’s ‘Taking home the Bride, A.D., 1612,’ ‘Margaret of Anjou, Queen of Henry VI.,’ by J. Hayllar; T. M. Joy’s ‘Charles I. taking leave of his Children,’ G. C. Stanfield’s ‘Abbey of Arnstein, on the Rhine,’ with examples of Niemann, E. Boddington, J. Hardy, W. Gill, J. Noble, Armfield, G. Chambers, Vickers, J. F. Herring, C. Marshall, Rankley, &c.; and in the Water-colour Gallery, works by Mapstone, E. M. Wimperis, Miss E. Sharpe, E. Hull, Miss A. Claxton, A. Tidey, Bartholomew, E. Richardson, D. Cox, jun., Nesfield, E. P. Brandard, Mrs. Backhouse, A. Cole, &c. There would be no difficulty in selecting some pleasing pictures from the works of these and other artists represented in the gallery.

Foreign schools always make a large show here; and many of the pictures are not unworthy of the names attached to them; such as those by De Keyser, Van Schendel, De Bruycker, Verboekhoven, Robbe, who has one or two well-painted ‘Sheep,’ Madame Geefs, Taymans, Dillens, Stocquart, Jacobson, whose ‘On the Coast of Norway—sunset,’ and ‘Village Scene in Westphalia—moonlight,’ would, though small, do credit to any collection. Wanguire’s large picture of ‘Gurth and Wamba,’—the figures life-size,—is not an agreeable subject, but it shows some powerful painting. Gnanetti’s great gallery-picture, ‘Bernabo Visconti, Duke of Milan, receiving the Nuncios of Pope Innocent VI., in 1361,’ is still here; its size is, doubtless, a difficulty in the way of its finding a purchaser: we described the work last year.

The interesting series of views in Africa, by Mr. T. Baines, to which reference was also made last year, yet occupies the small room of the picture-gallery, and attract, as they deserve, a large attendance of visitors.

POMPEII IN LONDON.

SUCH is the title given to a remarkable series of photo-sculptural pictures now exhibited in the Crystal Palace; and no one should visit that favourite place of resort without seeing one of the most interesting “galleries” we have ever examined. A room in the Roman vestibule, at the tropical end of the building, has been expressly fitted up for the reception of these works, which may be classed in three divisions, occupying three sides of the temporary apartment, each having a range of square magnifying glasses, through which the spectator looks at the subject as through a stereoscope.

Commencing on the left-hand side are twenty-four views of Pompeii as it now stands: all are coloured as nearly as possible to the original objects, which appear to the eye of actual life-size; so that it is difficult to imagine that one is not standing in the very city of the dead, amid broken columns, and shattered walls, and deserted shrines: it is an exaggeration of the printed catalogue when it says, “that they seem the natural objects themselves, and the charmed spectator fancies he is actually walking among these imposing and famous buildings.” We must, however, point out that in three or four of the views, owing probably to some disarrangement of the photographer’s apparatus, or some defect in the lenses used, sundry columns are out of the perpendicular, and others show a slight curve; still, though these defects mar, in some measure, accuracy of representation, the interest of the scene loses little by them.

Prominent in this series are the ‘Street of Tombs,’ from the Herculaneum Gate to the village Augusto Felice; the ‘House of the Faun,’ described as the most spacious and beautiful in Pompeii; the ‘House of Marcus Lucretius,’ one of the more recent discoveries; the ‘Villa of Diomedes,’ the ‘Temple of Jupiter,’ with several other temples; the ‘Pantheon of Augustus,’ the ‘Basilica,’ ‘Public Baths,’ &c. In fact, there is no portion of the doomed city which has been brought to light, that is not represented either by itself, or in combination with other portions.

The end of the room and the right-hand side are occupied by a series of pictures, which like the photo-sculpture views, are examined through apparatus of glass. They consist, first, of fifteen views of buildings, &c., restored: these are painted from plans of the localities, interpreted according to the architectural remains now existing; the costumes and dresses of the figures introduced being copied from the Pompeian paintings preserved in the Royal Museum of Naples. Thus we have Pompeii as it is, and much of Pompeii as it might be supposed to be when the flood of burning lava from the adjacent mountain, eighteen centuries ago, hid it from human sight through these long ages. Following them are eleven paintings,—‘Scenes of Pompeian Life,’ ‘Criminal Judgment in the Basilica,’ ‘Sacrifice in the Temple of Jupiter,’ ‘Market in Pompeii,’ ‘Combat of Gladiators in the Amphitheatre,’ ‘A Quarrel between the Pompeians and Nocarini in the Corridor of the Amphitheatre,’ an incident in the history of the city; ‘A Chariot-Race,’ ‘An Eruption of Mount Vesuvius,’ ‘The Last Days of Pompeii,’ &c.: the last two are vivid representations of the terrible calamity which consigned this famous place to destruction.

The English public is indebted to Signor Giacomo Luzzati, an Italian artist, for this most instructive and interesting exhibition, upon the production of which he has spent much time and labour. In Naples it gained the patronage of the King of Italy, and a “decoration,” while the municipality of the city awarded him substantial honours. We are quite sure that his labours will not be unappreciated here, for they deserve every encouragement.

We must not forget to mention, that in the entrance to the principal room are to be seen several models in relief of Pompeii, made on a geometrically proportionate scale: these should not be overlooked.

JEAN A. D. INGRES.*

A VERY important and interesting addition to previous biographical notices of the great French master—arranged in a single volume by the Viscount Henri Delaborde, and published by the house of Plon—has recently appeared, and been warmly welcomed in Art-circles. Its distinctive peculiarity consists in this, that it presents a rich repertory of extracts from the painter's memoranda and letters. The editor was fortunate in finding a copious mine of this sterling material placed at his command. This is ever the most satisfactory reminiscence of men great or singular in their generation. It unconsciously realises a portrait from their own hands touched with special truth and striking character. Ingres was a man of singular idiosyncrasy—quite a leader, from the combination of self-will, sagacity, and energy—devoted to his profession with a very religion of zeal, and morbidly jealous of neglect or hostile censure. He was subjected to an ordeal of prolonged neglect for the first half of his life. This, however, was succeeded by an equivalent reaction. His works were esteemed to merit a special saloon in the great exhibition of 1855; he was presented by his native city, Besançon, with a genuine crown of gold; and he was named a member of the senate, and so he closed a long life of eighty-six years.

A few excerpts from this volume will, we feel assured, be agreeable to our readers. In his thirty-second year, while still under a cloud, he thus notes his faith in Art:—

"In respect to Art I am unchanged. I trust that age and reflection have matured my taste without impairing the ardour of my feelings. My devotion is ever for Raphael and his times—for the ancients, but, above all, for the divine Greeks.

"I am reproached for being exclusive, accused of injustice in regard to whatever is neither antique nor Raphael. Nevertheless, I can cultivate an affection for the diminutive masters of the Dutch and Flemish schools, because they have expressed, after their own manner, the truth—have succeeded, even admirably, in copying nature, as she appeared before their eyes. No, I am not exclusive, except in the repulsion of whatever is false."

"Taste should be incessantly refined by dwelling upon masterpieces; it is but mere loss of time to toil in other sortinities. A glance of recognition suffices for beauties of inferior quality: they need no study, much less imitation."

"What they call 'touch' is a misapplication of execution. It is a quality of unstirring endowment, a distinction of vain artists, who abandon the imitation of nature simply to display a trick of skill. Touch, be it ever so accomplished, should not be obtrusive, otherwise it obstructs illusion. It exhibits a process instead of an object; instead of embodying a thought, it betrays a mode of manipulation." (We leave the Gevartius of Vandyke to meet this theory.)

"The frescoes of Andrea del Sarto at Florence are, in my opinion, the most complete historic works after those of Raphael."

Next to Raphael, Poussin was, on the whole, the greatest object of the artist's admiration. He thus illustrates his genius:—

"Without leaving the Campagna of Rome—almost Rome itself—the immemorial Poussin revealed the picturesque endowment of Italy. He therein discovered a new world—even as did Andrea Vesputio and others—but his was the calmer conquest. Poussin—be his name in honour's highest roll—could discover in the country which he so subtly scanned, what had wholly escaped the notice of others—even of Titian, Carracci, and Domenichino, all great historic painters, and, for that same reason, great masters of landscape; for it is only the true painters of historic theme who can do justice to the expression of landscape. By him first, and by him alone, was a special style

associated with Italian nature. By the character and taste of his works he proved his mastery of that nature, inasmuch that people became accustomed, on beholding some glorious scene, to exclaim 'How Poussinesque!'"

"The genius of Poussin," he adds, "would not have carried him so far and borne him so high in the philosophy of painting, had he not given it the auxiliary of a sustained study of ancient authors and conversational intercourse with men of approved intelligence."

Remarkably—indeed, it might be said, rancorously—in contrast with the worship of Ingres for Raphael, was his depreciation of Rubens, in whom he only recognised a gross colourist.

"Yes," he says, "Rubens was a great painter, but all to no avail. Artistically he personified the butcher: beyond all else his mind was occupied with the idea of fresh flesh, and its exhibition in the stall of his picture."

Addressing his pupils he says, "You are my pupils, consequently my friends. As such, were you to meet an enemy of mine in the streets, you would not offer him the courtesy of a salute. Then, mark me, when you encounter Rubens in a museum, turn aside, for if you commune with him, he will, of a surety, reflect back a bad word on me and my instructions."

It would be a serious omission, when intimating the characteristics of Ingres, to overlook his thorough love of music. In his boyhood it had been intended by his father that he should study it as a profession, and he had been partly educated as a violinist. There could not then be a stronger evidence of his intense passion for painting than is presented in his resignation of the other for it. However, in his after-life, in its clouds, its storms, and occasional sunshine, its seclusion, or its more social intercourse, he found in music's finest inspirations his greatest consolation and charm.

"Let us ever worship," he lays it down in one of his memoranda, "with the same impassioned ardour, Glück, Haydn, Beethoven, and him, who is the Raphael of our music, Mozart. . . . To them one returns incessantly; their beauties are so inexhaustible that they seem always to be heard for the first time, 'the last still loveliest.'"

"I no longer seek concerts, which are too exhausting to my nerves; but I love chamber quartets and the music of the piano. Thus music is enjoyed lone and unalloyed. Then it is that it comes on the palate with its richest flavour. My excellent Delphine (Madame Ingres) charms my solitude almost every evening with the sonatas of the divine Haydn, which she interprets not with the pedantry of a virtuoso—which I detest—but with genuine musical feelings, and—I sometimes accompany her."

It must be admitted that Ingres had in him much of the good and of the great.

THE 'MAZARIN LIBRARY.'

THE works of Mariano Fortuni, some of which we lately noticed, mark a new era in water-colours. Dashed in with a rapid brush, they have a brilliancy and force which are special to this artist. The use of body-colour is very sparingly resorted to; and the breadth of handling is matter for admiration and for study. The price which they command is fabulous for water-colour drawings. One recently purchased by Mr. MacLean, No. 7, Haymarket, was snapped up before it had been three hours in his rooms, and had three competing purchasers at the considerable price of seven hundred guineas. This picture represents the interior of the Mazarin Library, now the Imperial Library, in Paris. A cypher with the cardinal's hat above, and a bust of the wily Italian, the successor of the great Richelieu, and the husband (there is reason to believe) of Anne of Austria, identifies the spot. An old courtier, wigged and spectacled, in the heavily flapped coat, embroidered vest, short breeches, and silk stockings, worn by our great great grandfathers, sits deeply immersed in a pon-

derous folio, which he balances upon his knees; his face is so admirably expressive, that you can almost tell what it is he is reading. Three or four other old gentlemen are in different stages of literary inebriation—one is pottering at the book-case. The broad clean boards of the floor set off the wrinkles in the silk stockings, the frayed velvet of the coat, the whole vivid reality of the figure, with an Art that holds close to Nature. Close by, a large terrestrial globe lends a balance of colour to the apartment by a bold sea of blue. The picture must be seen—no description can do it justice. One of our water-colour veterans, after bestowing more than half-an-hour of the closest inspection, went away with a sigh. "I never saw anything like that," said he; "I hope I shall paint better in future than I have done yet."

Fortuni, we are told, is a self-taught artist. A boy in Madrid, he was accustomed to amuse himself by drawing on the walls, or on any old material that chance threw in his way. A French picture-dealer, struck with the genius of the lad, bought him—that is, agreed to pay him a salary, which appeared to promise an *El Dorado* to the young Spaniard, in return for all the drawings he made. So he went to Paris; where, before very long, the sale of one of his pictures for 70,000 francs encouraged him to start on his own account. At a time when so much attention is given to water-colour drawing in this country, we esteem it a happy event that masterly works, conceived and executed in a manner the very reverse of that which is becoming fashionable in our own galleries, should thus vindicate the old traditions of the Art. There is no wiping off the colour that flows from the pencil of Fortuni.

SOUTH KENSINGTON MUSEUM.

RECENT ALTERATIONS AND ADDITIONS.

THE Marquis of Westminster has sent on loan to the South Kensington Museum a selection of the best paintings from the Grosvenor Gallery, sufficient to fill one of the smaller rooms originally occupied by the Sheepshanks' collection. The greater number of these pictures were included in the Exhibition of the Works of the Old Masters held in Burlington House in the early months of the present year, and noticed at some length in our February number. Any detailed description is, therefore, uncalled for. Sir Joshua Reynolds' Portrait of Mrs. Siddons as the Tragic Muse; Velasquez's Equestrian Portrait of the little Prince of Asturias; Sacchi's St. Bruno; Teniers' View of his own Château; Rubens' Ixion; Rembrandt's Landscape with Fishermen; and his portraits of Nicholas Berghem and his Wife, are among the largest and most readily recognised of the pictures. Gainsborough is represented by the well-known and ever welcome Blue Boy, and the Portrait of the First Marquis of Westminster, and also by a coast scene, not at Burlington House, which has a singular charm of colour, although the cliff and beach are very imperfectly represented. Of the smaller pictures the gem of the gallery is Paul Potter's little 'View of a Dairy Farm near the Hague'—a group of cattle assembled at milking time, beyond them a flat meadow bounded only by the horizon; the whole steeped in the golden light of sunset. In the presence of this exquisite painting who can deny that the level plains of Holland, like the fens and marshes of our own Lincolnshire, have a calm beauty of their own which goes far to compensate for the lack of the nobler elements of landscape scenery.

THE FAN-EXHIBITION.

A considerable number of fans have been added to this collection since our notice in July. They are chiefly of French origin. The most remarkable and suggestive is perhaps a bridal fan lent by Madame Maurice Richard, the wife of the Minister of Fine Arts in France.

* INGRES: SA VIE, SES TRAVAUX, SA DOCTRINE. Paris, Henry Plon, Imprimeur-Editeur. 1870.

In allusion to the office held by M. Richard, the whole of the decorations are emblematic of the Fine Arts. The frame is of ivory delicately carved, and on the sticks are minutely painted figures of Music, Poetry, Dancing, and Comedy, interspersed with portraits of distinguished poets, dramatists, and musicians. The mount is of vellum painted with flowers and medallions. Near this is a curious old fan bearing an engraved and coloured allegoric representation of an imaginary triumph of the Stuart over the Hanoverian dynasty, King James III. being the central figure. It is traditionally said to have been presented by Prince Charles Edward to an ancestor of the owner, and was probably one of many prepared for a like purpose.

The Princess of Wales has lately sent a few good and interesting fans, including one, of plain ivory, of Vienna manufacture, on which are painted portraits of three of the children of her royal highness, surrounded by snowdrops, honeysuckles, and purple crocuses, the youngest, a baby, being snugly ensconced in a bird's nest. We need hardly say that this is the delight of all lady-visitors.

FRENCH POTTERY.

A fine collection of pottery from the various manufactories of Rouen, Nevers, Moustiers, Marseilles, Strasbourg, Lorraine, Niderviller, and Aprey, numbering in all 133 pieces, has just been acquired by the Museum, which, with the notable exceptions of Palissy ware and the rare Henri Deux ware or Faience d'Oiron, has hitherto been somewhat weak in its examples of early French Ceramic Art. In France the search for the products of native manufacture has of late been at least as keen as in England, and almost every pottery, however obscure and unimportant, has had a monograph devoted to it by some enthusiastic local collector. Although it is not to be expected, or scarcely to be desired, that the Museum should excel in every branch of the potter's Art as undeniably as it does in the Italian maiolica, it is well that it should be defective in none that can claim artistic merit, and manufacturers and collectors will welcome this important addition to its treasures.

GLASS MOSAIC BY MESSRS. POWELL AND SONS.

This firm exhibits in the North Court a re-creation for the chance of the village church of Cheddington, near Tring. It is of opaque glass mosaic, the various pieces being fitted together with coarse joints suggestive of lead-framing, after the manner of a painted glass window. Over the altar is a representation of the Last Supper, slightly modified from the fresco in the refectory of the secularised Convent of St. Onofrio at Florence, originally attributed to Raphael, but now believed to be by Pinturicchio. With the exception of a few pieces of polished glass, sparingly inserted, the surface is dull, resembling fresco rather than mosaic, and some parts, especially the tiles at either side of the picture, appear as though formed of a woollen fabric. Although not altogether pleasing in the strong light in which it at present stands, and obviously not intended for close inspection, we are disposed to believe that this work will prove a handsome and effective wall-decoration in the position for which it is destined—and if, as we understand, this indestructible and unfading substitute for fresco can be supplied at a moderate cost, we may look to see it widely adopted.

CHINESE CLOISSONNÉ ENAMELS.

Messrs. Hunt and Roskell have sent for exhibition a magnificent collection of large vessels of this beautiful manufacture; and although many of the specimens are modern, and some few of the largest of the usual ungainly shapes, it constitutes altogether the most fascinating and attractive addition lately made to the Oriental section of the Museum. Of course the

turquoise blue predominates, usually, though not always, mixed with other tints. Two vases of a foliated pattern, in dark blue, with the interstices filled in with a greyish white, are, in our eyes, unsurpassed as examples of harmonious colouring. We strongly urge those of our readers who may be able to do so, to see them, and judge for themselves if our high praise is not fully justified.

R. O. Y.

AWARDS TO SUPERINTENDENTS OF SCHOOLS OF ART.

The Lords of the Committee of Council on Education having by a minute, dated the 3rd day of January, 1868, offered prizes, viz.:—One sum of 50*l.*, three sums of 40*l.*, five sums of 30*l.*, ten sums of 20*l.*, and twenty sums of 10*l.*, to the head-masters of the Schools of Art in the United Kingdom in which the general amount of work, considered with reference to the number of students under instruction, should be found, after the examinations, to be most satisfactory, and having had the results of the recent examinations laid before them, have awarded the above prizes as follows, viz.:—T. S. Rawle, Nottingham, 50*l.*; Louisa Gann, Bloomsbury, 40*l.*; W. H. Soumes, Sheffield, 40*l.*; J. Sparkes, Lambeth, 40*l.*; W. J. Muckley, Manchester, 30*l.*; C. D. Hodder, Edinburgh (male), 30*l.*; E. R. Taylor, Lincoln, 30*l.*; D. W. Raimbach, Birmingham, 30*l.*; W. C. Way, Newcastle-on-Tyne, 30*l.*; John Parker, St. Thomas Charterhouse, 20*l.*; R. Greenlees, Glasgow, 20*l.*; W. Smith, Bradford, 20*l.*; W. H. Stopford, Halifax, 20*l.*; Edwin Lyne, Dublin, 20*l.*; G. Stewart, West London, 20*l.*; H. Lees, Carlisle, 20*l.*; Susan A. Ashworth, Edinburgh (female), 20*l.*; J. P. Bacon, Stoke-on-Trent, 20*l.*; T. S. Thompson, Warrington, 20*l.*; W. Smith, Leeds (South Parade), 10*l.*; W. L. Casey, St. Martin's (Long Acre), 10*l.*; J. Carter, Hailey, 10*l.*; J. N. Smith, Bristol, 10*l.*; G. Theaker, Burslem, 10*l.*; J. Menzies, Aberdeen, 10*l.*; R. Cochrane, Norwich, 10*l.*; J. Bentley, Birkenhead, 10*l.*; J. Anderson, Coventry, 10*l.*; W. Smith, Wakefield, 10*l.*; J. E. Goepel, Frome, 10*l.*; J. P. Bacon, Newcastle-under-Lyne, 10*l.*; D. Jones, Dudley, 10*l.*; H. Woolner, Coalbrookdale, 10*l.*; A. Macdonald, Oxford, 10*l.*; S. Thomas, Sunderland, 10*l.*; C. Swinestead, North London, 10*l.*; J. S. Dornay, Great Yarmouth, 10*l.*; S. F. Mills, Spitalfields, 10*l.*; W. Stewart, Paisley, 10*l.*

SCHOOLS OF ART.

BREKENHEAD.—This school has for a long time been crippled by want of funds; but Mr. John Laird, M.P. for the borough, has come forward to the rescue, by making the munificent offer of a gift of land and a suitable building, provided the committee of the school will undertake to raise the sum of £1,100, of which £500 would be required to supply the necessary furniture, &c., and the balance to remain as a maintenance fund. The offer has been thankfully accepted by the committee, who have promised to take immediate action to collect the sum suggested by Mr. Laird.

SHERBORNE.—The opening of this school is delayed for want of funds: about £100 are required, and an appeal is being made to the residents in and around the town for the necessary amount.

WINCHESTER.—Some advance has been made towards establishing a school in this ancient city. Rooms are engaged, and a master, Mr. Clarke, who has had some experience in a London school, is appointed to superintend the pupils.

REPORT OF THE ART AND SCIENCE DEPARTMENT.

The Committee of Council on Education, represented by Earl de Grey and Ripon, the Right Hon. W. E. Forster, and H. Cole, C.B., Secretary, have just completed the seventeenth report of the Science and Art Department—a branch of the administration which expended, in the year ending March, 1870, the sum of £178,214.

The increase in the amount of elementary scientific instruction afforded under the auspices of the Department is steady and satisfactory. In the year 1868-9, 21,500 scholars were under instruction in 516 schools, against 15,010 scholars, in 300 schools, in 1867-8. Since 1865, the number of scholars in science has quadrupled; that of science-schools has more than quadrupled. During the year ending in March, 1870, the number of schools has risen to 810, and that of scholars to 29,556. The grant in aid of science-schools in 1869-70 was £22,098, giving a cost of instruction of about 15*s.* per head.

In the more advanced scientific instruction the numbers of students are lamentably small. In this country, the Royal School of Mines, the Royal College of Chemistry, the Metallurgic Laboratory in Jermyn Street, and the Royal School of Naval Architecture and Marine Engineering, have received, altogether, only 228 students. The Royal College of Science in Ireland has instructed 32. The aggregate cost of these establishments is £19,560, so that each of these advanced students costs the country upwards of £75 per annum for education.

The grand total of persons taught drawing in 1869, through the agency of the Department, was 157,198, at a cost of £20,200; or about 2*s.* 6*d.* per head, against 123,662 at a cost of £18,515 in 1868. In accordance with a suggestion made by our contemporary, the *Builder*, maps are appended to the report, showing the distribution of the Schools of Science and Art through the United Kingdom by red and black dots. These maps would be very much improved by the simple plan of denoting the night schools by a semi-circle, and the day schools by a full circle, instead of by the addition to the same figure in each case of the letters "S." and "D." "A." and "J. d.," which causes an unnecessary crowding of the map, and prevents the result being visible at a glance.

The South Kensington Museum has passed through its turnstiles, in the year 1869, 1,043,654 visitors, being an increase of 27 per cent. on the 881,076 visitors during 1868. The cost of this establishment for 1869 has been £36,728, against 97,032 in 1868. The diminution has been effected by spending £8,500 less in new buildings, and £3,000 less in purchases, during the year. The cost of the general management of the Department, and of the salaries and wages at South Kensington, has increased by £2,000 in the year. The outlay on schools has risen from £59,647 in 1868, to £72,101 in 1869. The total expenditure of the Department to March 1870 has been nearly a million and a half sterling.

In addition to donations and bequests from sixty-four different benefactors, the Museum has received, during the past year, a bequest of books, pictures, prints, drawings, rings, and other objects, from the Rev. Alexander Dyce, valued at £20,000. The still more valuable bequest, received in the preceding year, of jewels, coins, paintings, books, and other objects, from the Rev. Chauncy Hare Townsend, valued at £23,000, has been arranged and catalogued, so as to impart the utmost information to the public. To the catalogue of these valuable gems, drawn up by Professor Tennant, we called attention in May last.

The estimated value of six gifts and bequests alone, out of the large number already made to the Museum, amounts to upwards of £140,000. This includes 233 paintings and drawings from Mr. John Sheepshanks, valued at £90,000; fifty-one water-colour drawings given by Mrs. Elizabeth Ellison, worth £5,000; three statues by Lough, given by Mr. W. Minshull Bigg, and estimated at the very inadequate sum of £600; sixty-two enamel paintings by Essex, Bone, and other artists, from Mrs. Louisa Plumley, valued at £1,500; and the above mentioned Townsend and Dyce legacies. The total expenditure in purchases for museums, libraries, and collections, from 1853 to 1870, amounts to £280,330, so that private munificence has augmented the splendid nucleus formed by the expenditure of the public money by more than one half. The value of this great national Art-collection is thus not likely to be over estimated at half a million.

SUGGESTIVE ILLUSTRATIONS
FROM THE
OLD MASTERS IN ART-INDUSTRIES.

WE resume our selections from the handiwork of the old masters of plastic and glyptic art with examples of a rich and flowing style of ornamentation, taken from very different provinces of artistic industry; a dish and a book, a piece of goldsmith's work and the cornice of a room, a clock of the eighteenth Christian century, and a painted *kratér* of the fourth century before our era; it might seem difficult to bring together objects of greater diversity in material, in purpose, and in origin. Yet a subtle harmony links together these varied productions of different ages, races, and countries. The spirit of decorative Art, working according to its own hidden but persistent laws, guided the hand of the goldsmith of the reign of Louis Quatorze, as it had guided those of the potters and of the painters of the ages of Alexander and of Pericles. The idea which recent events have shown to be disgracefully prevalent in our own country, even in quarters where better things might have been expected—that ornament is something to be stuck on, a casual and indifferent sort of *appliqué* work—that buildings or articles of household use may be designed by one man and "ornamented" by another—that decoration may be applied by a "decorator," in the same way that the leaves or other embellishments that are formed in pie-crust are stuck on the outside of a pie, before baking, by an old-fashioned cook—this notion is most emphatically condemned by the whole teaching of Art, properly so called. The proportion or SCALE of any work of Art has a decisive influence on the propriety of the ornamentation suitable to the object. The rich and graceful arabesques with which the taste of the sixteenth century enriched the great Venetian plateau, appear crowded and almost confused, however ably they are engraved, when reduced to a fifth of the scale on which they were originally designed. We now give the representation of two specimens of Venetian majolica, large round dishes, or plateaux, such as abound among the specimens collected from this part of Italy. It was probably in order to bring to table the large fish abounding in the Adriatic, and which are so much firmer in flesh, and more savoury to the taste, when taken in that water, than is the case with most of the spoil of the Tuscan or the Ionian seas, that these large dishes were so greatly in demand.

No. 1 is a partially sunk, circular dish, 19½ inches in diameter, with a white ground, covered with an elaborate arabesque pattern in blue. In the centre is a half-figure of Diana, between the Roman letters V B. The date is given as 1550. The plateau was purchased for the South Kensington Museum, in 1856, for the price of £10.

No. 2 is a somewhat similar piece of majolica, of 20 inches in diameter. The ground is a very pale blue, and is covered with an arabesque of oak branches and leaves, of a darker tint of the same colour. In the centre is a trophy of arms, with a grotesque mask by way of crest. The grave, quiet, subdued effect of these and other specimens of Venetian work is well deserving of study. No. 2 was purchased for the same Museum, in 1858, for the sum of £19.

We pass Nos. 3 and 4, two small but not

ungraceful designs—the first fitted for execution in wood, or, on a larger scale, in *terra-cotta*, and the second for *niello* work,

or chasing—to arrive at No. 5, a representation of one of those inlaid, tooled, and gilded bookbindings which were the delight



NO. 1. PLATEAU OF VENETIAN MAJOLICA.

of the venerable De Thou, the historian, and of his friend the well-known Count Grolier. The one in question is in yellow calf, in rich compartments, adorned with gilt tooling. Its date is 1553. It protected a copy of the "Livret des



NO. 2. PLATEAU OF VENETIAN MAJOLICA.

Follastres," and is the property of M. de Chalabre. The bookbinders of pre-revolutionary France were held responsible for the contents of the books bound by them. In 1694 one of these unhappy artificers was accused of having bound an infamous libel

on the king, and was hung in consequence. The same penalty, for a similar crime, was inflicted in another instance, in the year 1757.

No. 6 is a damasked, or damascened, plaque, a sample of goldsmith's work of the seventeenth century. In consequence of the marriage of Louis XVI. to a Spanish princess, the taste of the Spanish artists was introduced into France, where it soon made rapid way. Italian Art at that

epoch had sunk very low, Pope Urban VIII. being chiefly occupied in making bad Latin verses, and the priests being equally busy in raising churches and convents of an ugliness perfectly heroic. The plaque before



NO. 3. DESIGN FOR CARVING.



NO. 4. DESIGN FOR CHASING.

was united by delicate and flowing arabesques, recall—with a very marked difference in execution—some of Raffaele's designs—text-books for ornamentalists—for the decoration of the pilasters of the Loggia or the Vatican.



NO. 5. ENRICHED BOOKBINDING.

No. 7 is an elegant vase, which contains the works, and does the duty, of a clock. It belonged to Queen Marie Antoinette. According to the whimsical

taste of the Louis Seize period, the hand of the clock is stationary, being formed of the tongue of the snake, which twists round the base. Of two circular bands around the vase, each divided into twelve segments, the lower denotes the hours and the upper the minutes. The medallion on the vase, and the pine-apple at the top of the clock, are brilliantly set with diamonds.

No. 8 is a chased and repoussé tankard by Briot, with a medallion representing Androcles with the lion. It is an example of that excellent work in pewter, of which the merit of the execution so much exceeded the value of the common material.

No. 9 is a silver vase, executed for Louis XIV., whose arms it bears, by Claude Ballin, an artist who was born in 1647, and died in 1684. He bound a book containing an account of the conquests of Louis, in chased gold, showing the monarch in the character of Mars, armed with sword and buckler, crowned with palm, and attended by winged loves. The king subsequently



NO. 6. DAMASCENED PLAQUE.

employed Ballin in the decorations of the great gallery at Versailles—works that cannot fail to invite attention.

No. 10 is a *krater*, or broad-lipped vase, found in Apulia, but bearing the *cachet* of the best period of

upper step of the altar, stands Apollo himself, partly draped in a rich veil, and holding a palm-branch in his left hand, while with his right he waves over the head of the suppliant a little pig, the blood of which animal was



No. 7. JEWELLED TIME-PIECE.

Grecian Art. It is now in the Musée Napoleon III. The subject of the painting is the purification of



No. 8. REPOUSSÉ TANKARD.

Orestes. The hero is seated on the altar of Apollo, with a sacrificial knife in his right hand, and his left arm leaning against a shield. Behind him, on the



No. 9. SILVER VASE.

used in purification. Behind Apollo, on the ground, stands Diana, a slender and graceful figure, armed with two long darts. In the opposite corner two furies are represented falling asleep, while Clytemnestra endeavours to awaken them; and the third fury, sinking beneath the ground, seems to beckon



No. 10. GREEK KRATER.

Orestes, whose eyes are fixed on the vanishing figure. The composition of the principal group is very fine. A special description of this fine Apulian vaso is given in the "Annales de l'Institut Archæologique" for the year 1850.

WARWICK BUILDINGS, PATERNOSTER ROW.

In no respect has the tendency to the revival of Art in England become more signally manifest, during the last quarter of a century, than in the reappearance of the picturesque

element in the street-architecture of London. The Tottenham Court Road style—elaborated by a village carpenter under the pressure of political economists—has received its death-blow. It is true that many of our more pretentious banks, and halls, and shops, and bridges, are yet conspicuous for the absence of any evidence of truly refined and cultivated taste.

Highly polished columns of granite or of serpentine, sometimes of colossal diameter, appear as supports of nothing. Ponderous and elaborate friezes look as if the contents of a gaily-dressed shop-window had been petrified, and then built into an external wall. Granite quay-walls, which might have been without rivals south of St. Petersburg, grieve the eye

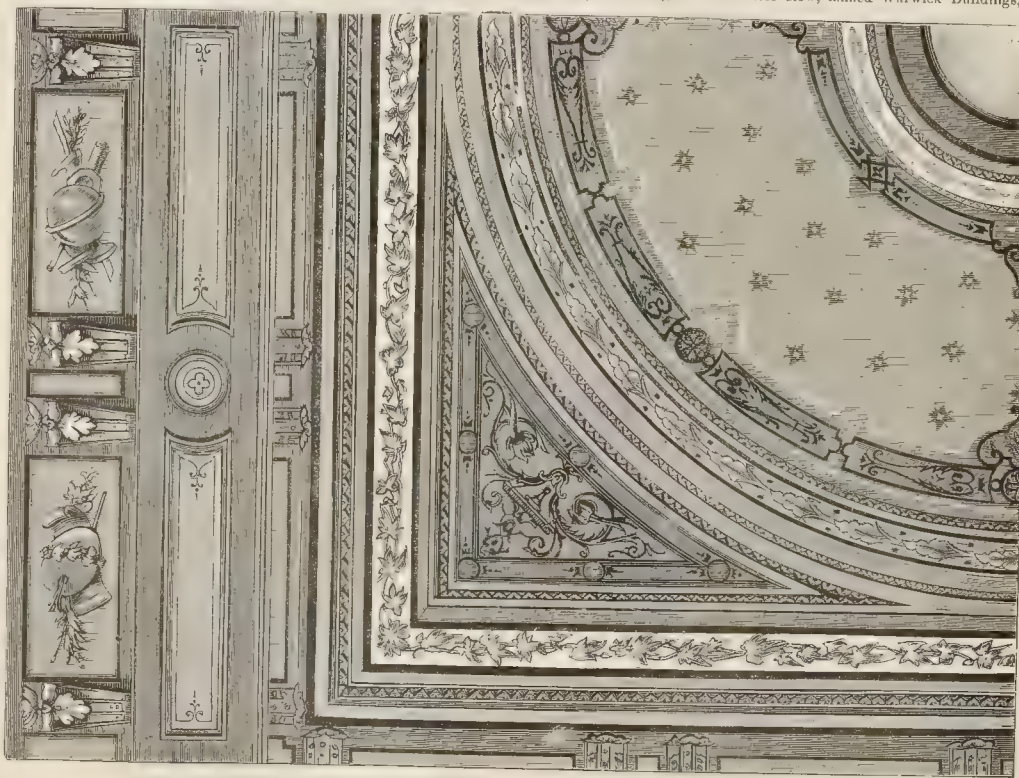


by the evident unacquaintance with elementary architectural rules which they betray, the moment the attention strays from the solution of the engineering problem. Even one of our most ornate and imposing public buildings is disfigured by columnar props in the middle of the windows, which cause it to look like an Italian *Pala* the week after an earthquake.

In spite, however, of many shortcomings, great improvement is manifest. Over-adorned granite or freestone is better than unmitigated brickbat, or leprous stucco. Occasionally too, architectural beauty replaces that which is merely picturesque. The peep given at the spire of St. Michael's, Cornhill, through the court occupied by the New City Club, might

almost occur in Genoa itself. Public gratitude is due to those men who endeavour to rear, within the Metropolis, buildings of which their grandchildren may be proud.

Among these benefactors of the City, will be ranked the Messrs. Nelson, as founders of that new set of shops and offices at the corner of Paternoster Row, named Warwick Buildings,



to which we referred in a former number of the *Art-Journal* (No. xcv., p. 355). It is of the decoration of this building (an illustration of which we now present to our readers) that we have more especially to speak. But the permanent features of the structure, the able arrangement of the space, the efficient lighting of the apartments, the fireproof durability and

well-proportioned strength of the girders, and floors, and columns, the convenience of the entrances and staircases, and the careful introduction of hydrants on every floor, are such as to reflect the highest credit on the architect, Mr. William Ellison, of London.

With reference to the external elevations, the Paternoster Row face is very rich and ornate,

and the peculiar feature of a "set back" over the lower order of columns is very happy in its effect. The Corinthian style of this façade, forming a striking embellishment to the locality, and presenting a favourable contrast with some very worthy and pretentious buildings in the vicinity.

The Warwick Lane face is much plainer than

the other, but is so arranged, that should this street be widened as now anticipated, this front can, at a comparative small cost be rendered as effective as the other.

Without the aid of drawings, however, it is not easy to give our readers a correct idea of the effect of these elevations, or how the rich and highly decorated stone-work attracts the eye the moment it comes in view.

The credit of these is due to Mr. John Lessels, architect, Edinburgh, to whom the designing and carrying out of the exterior was entrusted; and the work was executed by the firm of Messrs. Beattie and Sons, also of Edinburgh.

The stone used, is of a pleasant warm hue, is from the neighbourhood of Edinburgh, and we hope will prove durable, and resist the sulphur contained in our London atmosphere.

The decorated ceiling of which we reproduce the design (showing the quarter of a compartment and the soffit, and also an elevation of half a girder), is introduced into the apartment on the ground-floor of the south-west angle of the building, occupied as a shop by Messrs. Nelson. The iron girders in question, which support the first floor, divide this ceiling into six compartments, richly ornamented with mouldings in *carton pierre*, with colour, and with gilding, as mentioned in our former notice.

The idea which led to the adoption of the decoration represented by our illustration was that of finishing the apartment as a first-class library, in which the colour should be at the same time deep, rich, and cheerful. To this end a medium depth of the tertiary colours was adopted for the ceiling, and gold was freely used, being made, in some places, the ground to receive the details, and, in others, being employed to heighten and relieve the mouldings.

The ceiling is, as we remarked above, divided into six compartments by iron girders, around each of which is carried the same cornice that is used on the walls. Each compartment is again subdivided, and formed into smaller panels, four of which are elliptical and two circular. The second engraving shows one quarter of one of the circular panels, with a portion of the soffit, and an elevation of the side of the enclosing beam.

In the centre of each panel there is a sun-light gas-burner. The remaining area of the circle, which forms the largest portion of the ceiling, is filled in with a pale greyish blue, diapered with a pattern of a darker shade of the same colour. The whole is enclosed within an ornate border, worked in lower tones of the tertiaries, picked out with the primary colours, and heightened with gold.

The spandrel panels in the angles have a ground of soft yellow, on which the ornaments are worked in low relief, and coloured with purple tints. Ornamental panels are placed in the centre of each spandrel, formed by bands of citron colour, hatched with gold, enclosing a blue ground. These panels are intended to be inscribed with the names of eminent authors.

The cornice on the walls and beams has been executed in darker shades of the same colours that are employed on the ceiling, heightened by the use of gold. The object of this treatment was to increase the apparent height of the ceiling. The soffits of the girders have been treated in a similar way, and the walls have been kept very low in tone, being painted of a full deep maroon colour, with a border at top and bottom formed of bands of darker hue, enriched with gold lines.

To receive the most satisfactory impression from these decorations, the observer should descend the staircase in the corner of the room where the eye can command more of the ceiling; the effect from which point is extremely rich and harmonious.

The soffits of the windows are worked with ornamental patterns of the same style and colour as the decoration of the ceiling. The window jambs are coloured like the walls, and diapered with bands of darker colour, relieved with gold, forming each into a panel, as shown in the engraving.

It will be seen that no small amount of thoughtful care has been bestowed upon the decoration of this handsome apartment, and

that nothing can be more opposed to the indiscriminate use of gold and gorgeous colour than the elaboration of a design for every detail of which the artist has a reason to render. We should like to see the decoration of one of the large banquetting halls of the City companies entrusted to the hands that have ornamented Messrs. Nelson's warehouse. For a large and lofty apartment, dedicated to festive purposes, this elaborate style of treatment is eminently appropriate. Warwick Buildings will certainly rank among the show-places of the City; but we should like to see more ample scope given for the practice of this Italian style of architectural enrichment.

The colour decorations were designed by Mr. Bonnar, of the firm of Purdie, Bonnar, and Carfrae, Edinburgh; by whom they were executed, and who have recently been largely employed on similar works, more particularly in the execution of some elaborate decoration at Newbattle Abbey, near Edinburgh, for the late Marquis of Lothian.

The detailed account which we have here given, is far from doing adequate justice to the striking effect and beauty of a work which is well fitted to extend the credit of this eminent firm of decorative artists; for it is impossible to give, even with the aid of an engraving, which cannot perfectly translate colour into black and white, a true idea of a work that should be seen to be rightly appreciated.

It would be invidious here to try to apportion the merits of the separate portions of a work on which two architects have been employed, neither of these gentlemen would thank us for such an attempt, nor is it at all necessary.

It is evident that both have done their best to secure such a satisfactory result, and we therefore congratulate them on their success.

Messrs. T. Nelson and Sons, the proprietors, also deserve warm congratulation for the public spirit with which they have reared a temple of the muses on the ancient site of Amen Corner.

ART IN PARLIAMENT.

THE Spring Session of the Parliament of the United Kingdom for the year 1870 has not been such as to inspire a cheering retrospect. We refer not only to the profound depression which the contemplation must cause to lovers of Art, but to the sense of alarm it is calculated to awaken in all those who know how intimately the advance of Art-education is connected with the very springs of national prosperity. On every occasion on which Art-subjects have been brought before the House of Commons (which, in the present Parliament, appears to be fast denuding itself of its ancient character of a deliberative assembly, in favour of that of a mere convention of popular delegates) we have seen the same humiliating spectacle. All the specially educated and competent members have spoken in one sense, and then a compact majority has replied with an antagonistic vote—being neither careful nor indeed able to answer in any other way. Had this mode of treating with the utmost administrative contempt that important branch of national education which the money of the country is, at the same time, voted in a not illiberal measure to support, been adopted under the influence of a prime minister who was entirely destitute of that knowledge of the liberal Arts which, as we were told in our school days—

"Emollit mores, nec sinit esse feros,"

—a man apt to avenge his own want of hereditary culture or of early schooling on those whom he hated as his superiors in these particulars, it might have been intelligible, however disheartening. But that, with a man of university education, of foreign travel, of literary repute, and of "connoisseurship," at the head of affairs, the important question of the aesthetic guidance of the country should have been handed over to persons confessedly ignorant of Art, and sedulously offensive to all technically

educated men, is at once incomprehensible and alarming. If the vital interests of the nation are to be thus sacrificed to the exigencies of clique, what will become of England?

At the very close of the session, when it was too late for the members, fatigued by much talking, to interfere in any way, administrative decisions were announced on several important Art-questions. The new Law Courts—the hasty Bill for Law Reform having been abandoned—are to be at once proceeded with on the Carey Street site. The munificent sum of £6,000 has been taken for a Natural History Museum, the vote having the double merit of spending as little money as possible, and of sanctioning, by a side-wind, the removal of this portion of the British Museum to South Kensington. The National Gallery is also to be entrusted to Mr. Barry, provided, as we gather from a reply to the question, that he raises no more inconvenient clamour as to the unjust and indecent way in which he has been treated as to the Westminster Palace. The vote of £10,170 taken for the new refreshment-room in this building intimates the persistent intention to set at defiance the opinion of the House of Lords, of the educated members of the House of Commons, and of the liberal professions throughout the country. The unnecessary bill as to the South Kensington Road has been dropped, the First Commissioner having lately learned, and then having hastened to instruct the house, in his usual supercilious fashion, that the control of the royal parks appertained to the crown. South Kensington gets its vote; and architects, market-gardeners, and persons interested in "what is called Art," are properly and universally snubbed.

While the Government has thus shown its profound contempt at once of the most graceful features of a liberal education, of those public monuments and public servants which all but the most brutally savage people are accustomed to hold in honour, and of the aspirations of the great mass of the crowded inhabitants of London for the preservation of the free breathing-spaces afforded by Epping Forest and by the reclaimed foreshore of the Thames, it has occupied no small portion of the session in tinkering a new bill for national education. That any measure should have passed, under the circumstances, tending to promote this vitally important question, we take to be such a Godsend that we would fain hope the good sense of the people may supply the lack of wisdom of their representatives. But the point to which we would again desire to call the attention of all those who have a voice or a pen to use is this:—We are inaugurating a national system of primary education, because we find—and even our workmen have discovered!—that if we continue to be the least educated European country, except alone the Papal States, our manufactures will infallibly decline. We have spent in the year ending March 31st, 1870, the sum of £178,214 for the education of the people in Science and Art, while we maintain, in the post which most nearly resembles that of a minister of public works, a person whose sole claim to notice as a public man is an ignorant and inveterate hostility to all forms, and all professors, of either Art or Science.

The sums voted by Parliament for the public education of the United Kingdom, both elementary and superior are not unworthy the importance of the subject. The estimates for the year 1870-71 comprise the sums of £218,336 for the Science and Art Department; £90,765 for the British Museum; £16,161 for the National Gallery; and £1,800 for the National Portrait Gallery. The annual grants for day and evening schools amount to £614,778, those for training colleges to £87,000, and there is allotted for the building and promoting of school-premises the sum of £35,000. Public education, or the total cost of the elementary and normal schools and of administration is estimated at £914,721; being an increase of £74,010 over the preceding year. The total amount of the estimates for Education, Science, and Art for the year ending March 31, 1871, is £1,689,790; showing a net increase of £88,916 over the votes for the preceding year.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF HENRY MCCONNEL,
ESQ., CRESSBROOK, DERBYSHIRE.

IN one of the most beautiful districts of the most picturesque of our English shires—among the hills and dells and rich alluvial valleys of Derbyshire, watered by fertilising rivers, with associations of remotest antiquity (for the Britons, the Romans, the Saxons, and the Normans had their "dwellings" here), above one of the most charming of its many vales—is a mansion of no great size, but of much elegance, in which are gathered a large number of the rarest examples of British Art; works selected with sound judgment and profound knowledge, of immense worth, but obviously collected from thorough appreciation and love of excellence, as sources of intellectual enjoyment in a home where the pleasures to be derived from Art may be fitly combined with those that are supplied by all-bountiful Nature.

The pen might run on to describe the road from Buxton and that from Bakewell, and probably from other places, so as to absorb all the space we can devote to the "collection" to which it is our purpose to direct the attention of our readers. As we view from one of the terraces the charming valley above which the house stands—Wye Dale—and by moving not many yards away, look down upon one of the very loveliest of the dales of Derbyshire—Monsall Dale—we may be pardoned if we forget for awhile the rich treat that awaits us within—a collection of modern works, exceeded in number in many galleries, but surpassed by none in the rare beauty and high value of the productions of British Art, gathered together, in a comparatively unostentatious English home.

There is here no "gallery;" the pictures are hung on the walls of the "living rooms"—a perpetual feast, to be enjoyed, not at intervals, but during every hour of the day: they are not large apartments, so that pictures of size are placed in the hall and on the staircase—these we shall first describe.

THE HALL AND STAIRCASE.

Immediately on entering we find one of SIR EDWIN LANDSEER's larger pictures—"Hawking;" it is well-known from the engraving, and was painted in his best time: here also are the artist's two remarkable crayon-drawings, 'Protection,' and 'Free-Trade'—the one represented by a stately groom and a steed as stately, the other by a sturdy farmer with a horse of the strong Flemish breed. The artist has intended a sly bit of satire, which "told" well when the theme was in "everybody's mouth." The drawings will be valued long after the contest is forgotten; for they are admirable examples of Landseer's peculiar style, in which he has so long been without a rival.

J. C. HORSLEY has here one of his charming pictures of fair young girls and children gathering and adorning themselves with spring-flowers in the spring of life.

J. PHILLIP a somewhat small picture of a Spanish maiden bidding her lover "adieu." In the background a female holds a gun, which tells the story: it is a pretty picture, and a good specimen of the master.

A small sea-scene by MÜLLER, and its companion by STANFIELD, are here also hung.

In a small anti-room adjoining is one of the earlier paintings by MULREADY—the picture that induced his election into the

Royal Academy: 'Idle-boys' are reproved by the schoolmaster, who lectures them, *ex cathedra*, preparatory to castigation: the master is a portrait of the artist's father; while for the two lads, his sons were the sitters. The work is admirably painted, telling its story with emphasis, and may be classed among the best achievements of the British school.

There are on the staircase several of the most perfect examples of modern Art—placed here, no doubt, because too large in size for the sitting-rooms; but the light is excellent, and they could be nowhere seen to greater advantage.

Here is the well-known picture of ROSA BONHEUR—the famous 'Horse Fair'—the work by which, in England at least, her fame was established. It was seen by tens of thousands, and is known to an infinitely greater number by the engraving. Never were horses better painted. The animal has been rendered more poetically no doubt—the fair dame of France has not deprived Landseer of his laurels—but as a rendering of truth, this picture, very varied as it is, and portraying many "characters," has never been surpassed.

The *chef-d'œuvre* of JOHN PHILLIP is beyond question "THE YOUNG MURILLO," in this collection: when exhibited at the Royal Academy it was universally pronounced to be one of perhaps a dozen of the loftiest achievements of British Art; one of the few that may challenge competition with the best productions of any modern school; and one that would hardly suffer by comparison with those of the grand master of old Spain. The incident is so emphatically related, the drawing is so admirable, the grouping so perfect, every person so well expresses that which he or she is intended to express; not only the young painter, but the old monks, the gitana, and the child hanging on her arm, the muleteer and his mule, all the on-lookers—as to leave nothing that one can conceive might be an improvement to any part of the crowded canvas. Moreover, the picture is carefully finished: although vigorous and bold, and essentially manly in style, nothing has been slighted; while there are "bits" that would have established the artist's fame had his aim been no higher than to paint "still-life."

SIR GEORGE HARVEY, P.R.S.A., is here in strength. The engraved picture of 'The Catechism'—three children examined before the Scotch minister—is well-known, and may be accepted as his best, as it is certainly the most carefully painted of his works. The story is so well told, the characters so truthfully portrayed, the grouping so excellent, every point so scrupulously studied and thought over, that the accomplished artist might safely rest his reputation on this work, if he had done nothing more ambitious in theme.

'The Forge' of CRESWICK is one of the pictures that give him high rank as a painter of English scenery: the firelight from the forge is seen through the latticed window, lighting up the figures outside. It is true to Nature, and an admirable specimen of Art; undoubtedly one of the artist's happiest productions.

Near it is a fine example of "WRIGHT OF DERBY," an artist seldom seen as he ought to be, to have a fair impression of his power—a power that gave him fame before England had learned to value the genius that lived at home. This picture represents the wife of the absent Ulysses watching the couch of the boy Telemachus, undressing in the night-time the embroidery she had worked in the day.

A replica of the famous picture of 'Dead Chatterton,' the one great work of the painter, H. WALLIS; a replica of E. M. WARD's 'Last Sleep of Argyll,' a gem by BONNINGTON; 'Children on a Sea-shore,' a wooded scene by P. NASMYTH—small pictures—fill up the lesser spaces here; but here is that much admired and lavishly-praised work by MILLAIS, 'Greenwich Pensioners at the Tomb of Nelson.' It is a touching story, eloquently told: one can almost hear the ancient mariners talk, and might easily write down the words they certainly spoke as they detailed the incidents of glorious Trafalgar. There may be carelessness in the painting—possibly the artist desired to avoid high finish; but as an appeal of Art to the minds and hearts of those who look upon it, few productions are more entirely successful.

'Sunny Hours' is a painting, not a drawing, by LOUIS HAGHE, very gracefully composed and carefully finished: it represents an artist's country studio in an elegant apartment, its inmates enjoying "the fruits of the season:" a better example of the master it would be hard to find.

'A Nun Writing'—the lady-abbess, no doubt—is a very pleasant picture by HENRIETTA BROWNE.

These are all hung, on or about the staircase, or in the inner hall, the centre of which is occupied by a fine sculptured work, the 'Sleeping Mother,' by the sculptor BAYLY: one of the best productions of the master.

THE DINING-ROOM.

Here is the rightly-renowned picture by TURNER—"The Blue Lights." It has been classed among the great artist's best productions; one that will be quoted when it is sought to place him with the very highest of the painters who are "for all time." Few who have seen, can have forgotten it. There exists a chromo copy, but that conveys but a poor idea of the wonderful properties of the work.

EASTLAKE is represented by a picture of size—"The Ransom of Greek Slaves." It exhibits the peculiar studies with which we are familiar in other works—notably that of the escape of Greek patriots, so well known by the engraving. The picture is full of details, all carefully studied—arms, draperies, &c.; but its value consists in the varied expression, hope, fear, despondency, despair, seen in the huddled group of captives, for whose ransom two monks are arriving over the hill.

CONSTABLE is seen to advantage in two grand landscapes—"Flatford Mill," and a dell in 'Helmingham Park'; both are sound, vigorous, and true to nature: time has given them strength, as the artist knew it would do. These, if not among his greatest, may be classed with the most pleasing of his works.

'The Morning Bath,' by WILLIAM COLLINS, will be remembered as one of the excellent artist's most pleasant pictures. A bather takes a young child to give it a first dip. The figures are good, and the landscape is admirable. The artist produced few pictures so well calculated to adorn a room, to please the eye, and satisfy the mind.

'A Mare and Foal' is another example of ROSA BONHEUR; small in size, but exquisite in finish.

A small canvas—children marvelling at a dead hare that hangs against the wall—is a pretty and carefully painted picture by HENRIETTA BROWNE.

So also is a small picture by EDWARD FRERE. A little girl has taken her dinner to her young brother, and watches him with affectionate care. It is far better painted than more recent works by the prosperous painter.

Over the doors are two good paintings—one by Miss NASMYTH, the other by HOFLAND—an artist who has not yet found his proper place: few men of his time—and it was the good time of English Art—better appreciated English scenery, or painted it better.

THE DRAWING-ROOM.

'The Visit to the Harem' is the *chef-d'œuvre* of HENRIETTA BROWNE; at least, in England we have seen no production from the "masterly" pencil that approaches it in interest, either as a composition, or as a painted work exhibiting thorough knowledge and careful study in every part. It is, we know, painted "from the life," for the accomplished artist enjoyed the rare privilege of entrance to the Harem of the Sultan, and of making studies from the several ladies she there saw. There are many figures, some "elderly," others young; all charming—beautiful, or graceful, or both; they are not pictured in their gayer moments, but as they were seated or stood in the *salon* where they received their guest, knowing, probably, the purpose for which she came among them. The picture is not new to us: it was exhibited in London, where it excited the general admiration to which it was entitled, not only as a work of Art, but as introducing us to a new scene—guided, not by fancy, but by fact. It is as near perfection as a picture of its class can be; for, although the first object of the artist was truth, she was, no doubt, permitted a certain latitude in dealing with the materials at her disposal—possibly improving somewhat the lovely faces of her sitters; but, certainly, choosing such draperies, and disposing them as suited her best.

A small picture of 'Neapolitan Peasants' is a good example of T. UWINS, an artist whose many excellent works have not obtained a foremost place among the painters of his time; yet he was always pleasing, often meritorious, and sometimes great.

A gem by DAVID COX; and a fine picture, though small—a moonlit scene—by old CROME, grace this room; as do also three exquisite small "bits" by MULREADY—one a specimen of still-life; the others, *petits républicains* of the 'Hayfield' and 'The Wedding Gown': though slight, they are charmingly painted, as if the artist knew that to some appreciative mind they would become cherished "pets."

A beautiful little picture by EDWARD FRERE, one of his most carefully finished works, such as gave him the fame to which he has of late years seemed indifferent, represents two children caught in a snow-storm, the elder striving to shelter the younger: it is happily felt and rendered.

DYCKMANS has here one of his most characteristic works—an aged woman with a young child worshipping in a church. It is small, but full of feeling; gracefully composed, and telling its story well. As a painting it is of great excellence.

MÜLLER'S 'Syrian Dance' is a right good specimen of the great artist: the figures seem to have actual life: it is not a large canvas, but it is of great worth. We know few of his pictures we prefer to it: there is conclusive evidence that he saw what he pictured. The scene touched him, as its transcript will do all who look upon it.

Here, in this richly adorned room, are two grand paintings by TURNER: one of the 'Campo Santo,' the other representing nymphs bathing underneath the walls of some glorious city of old time. They are among his best works, and that is to say enough.

Two fine examples of the great ability of Sir AUGUSTUS CALLCOTT—"Ghent" and 'Amalfi,' may take rank among the more excellent examples of the accomplished painter.

The picture of 'Christ blessing Little Children,' the *chef-d'œuvre* of Sir CHARLES EASTLAKE, is here—the picture, with which so many have been made familiar by the engraving of J. H. Watt. It is needless to describe it. There are some half-a-dozen pictures upon which the fame of the artist rests, and this is one of them.

THE LIBRARY.

In this room (and it is a good sign) are placed the best pictures in the collection: chief among them is 'Port-na-Spania,' by CLARKSON STANFIELD. We question if he ever painted a better picture—the wild sea, the rugged shore, the wreck among the rocks and breakers of the savage Irish coast, where so many vast ships of the "Invincible" Armada went down, are admirably rendered. It was with such materials the artist dealt when he was most happy and most at home. This is, in truth, the production of a great artist; one who felt what he saw, or what he fancied, and was always true to nature. Such pictures as this obtained, and will maintain for him as long as Art continues to gratify and teach, a foremost position among the painters of the world. No man ever lived who better understood the capabilities of Art, or who laboured more successfully to render them available for a high purpose. Those who look on this picture will see him in his best time, transferring to canvas just the theme he loved best to paint: it has all the points he most thoroughly understood, and had most carefully and continually studied: we recognise here the mind and hand of the master.

J. R. HERBERT contributes to this room one of his loftiest and finest works—"Mary Magdalen" on her way to the tomb at early morning. It is full of "religious sentiment;" the expression is high, holy, and full of faith; moreover, it is admirably painted—painted as if the artist felt and loved the sacred theme; emulating some of the old masters in Art, the best of whom might have been proud to have left this picture as a bequest to their after-time.

Here is a small *replica* by ARY SCHEFFER of his famous picture 'Francesca da Rimini': it is charmingly painted, and, as a cabinet example, is an acquisition of great worth.

'The Water-drinkers of Seville,' by JOHN PHILLIP, will be remembered as one of the most attractive contributions to the exhibition of the Academy some five or six years ago. It is one of the richest of the treasures the accomplished artist gathered in Spain, and will certainly be classed among the best examples of his genius.

The picture by A. ELMORE is a *replica* on a smaller scale of the large picture—"Charles V. in the Monastery at Yuste"—when the monks are showing the dying emperor the paintings by Titian he had taken with him to his seclusion after abdicating his crown. We copy from Stirling the passage illustrated by the artist:—

"To Yuste, in 1557, wearied with the cares of kingcraft, and with a body enfeebled by

disease, the Emperor Charles V., the friend of Titian, retired, taking to his retreat his dearly loved pictures. When his malady approached its termination, and within a few days of his death, the sunshine tempted him into the open gallery. As he sat there he sent for the portrait of the empress, and hung for some time lost in thought over the gentle face which, with its blue eyes and pensive beauty, somewhat resembled that other Isabella, the great queen of Castile.

"He next called for a picture of our Lord praying in the garden, and then for a sketch of the Last Judgment, by Titian. Thus occupied, he remained so distracted and motionless that it was thought right to awaken him from his reverie. On being spoken to he turned round and complained that he was ill. From this pleasant spot, filled with the fragrance of the garden and the murmur of the fountain, and bright with the glimpses of the golden Vera, they carried him to the gloomy chamber of his sleepless nights, and laid him on the bed from which he was to rise no more."

To this room DOBSON contributes one picture: it is a portrait; but painted with much feeling and taste: refined in treatment and vigorous in execution.

MISS A. F. MUTRE has here one of the very best of her always charming pictures—roses and other flowers gracefully blended. It is one of the pleasantest of the many beautiful works by an artist who has, but one rival, her sister, in a branch of Art that never fails to gratify: even mediocrity so applied is welcome; but the Misses Mutrie have elevated the painting of flowers into high Art, and have reached a degree of perfection that distances all competitors.

One of W. E. FROST's happiest inspirations, 'L'Allegro and the Nymphs,' graces this room: it is a production of his best time. He has painted the subject often and in many ways; but we can never tire of it: here every figure seems in motion: very beautiful is the "sweet nymph;" and her attendants are full of animal and spiritual life.

E. M. WARD's picture of 'Marie Antoinette' is a *replica*; the original being one of the gems of the gallery of Mr. Williams (described in the *Art-Journal*, for 1869, p. 279.) The moment pictured is when Fouquier Tinville reads to the persecuted queen the sentence that condemns her to die. She sits in quiet resignation silently praying before her crucifix.

The 'Smile' and the 'Frown' of T. WEBSTER are here—perhaps the most popular of all the artist's works: one of them, the 'Frown,' is the engraved picture; the other, 'The Smile,' differs in some essential parts from that which the Art-Union of London issued.

T. FAED is represented by one of his most excellent works, 'Conquered not subdued,' wherein a bad boy is placed in a corner of a gamekeeper's cottage as a punishment for some past mischief. It is a theme the artist has treated in many ways: several of his paintings tell the story. Faed is still a young man: as far as years go, he has not yet reached his zenith: it seems strange to describe this as of his "best time;" yet assuredly he has not advanced since he painted it.

THE BILLIARD-ROOM.

Some very noble works grace this room, at the end of a charming conservatory from the windows of which is obtained a delicious and glorious view.

FREDERICK GOODALL contributes a fine picture of the highest class: 'The First-born,'—an Egyptian woman nursing

* This picture Mr. L. Stocks is engraving for publication in the *Art-Journal*.

her infant child, painted with a happy combination of force and refinement.

Here is J. P. KNIGHT's picture of 'The Wreckers,' in "three parts." It will be well remembered by many as obtaining for the artist considerable fame before he became a painter of portraits. The first and third parts describe, "the wreckers" as seeing the ship among the breakers, and luring them by false lights to the fatal rocks: the centre shows them dividing their booty in the presence of some of their victims. It is a work of power, manifesting much vigour of imagination, and well drawn and painted. There is perhaps too great a preponderance of the melo-dramatic, but such treatment was inseparable from the subject.

A grand "early" TURNER, 'A Ship Ashore,' may be accepted as evidence of the mighty skill with which the artist pictured an appalling catastrophe at sea. It is amazingly powerful in treatment; the wild waves are "saying" death; there is as it were an echo in the sky: every portion of the picture proclaims the hand of the master.

JOHN LINNELL contributes one work, 'The Brown of the Hill'—haymakers are carting home the hay: we see hero the artist in his best time; a time very different in its results from that at which he has now arrived. Lucky are they who possess pictures by John Linnell, painted twenty, thirty, or forty years ago, when his works found few appreciators and no buyers.

AUGUSTE BONHEUR has here a fine picture of 'Cattle going to Water.'

Here is an admirable example of a rich landscape by Thompson of Duddingstone.

'The Heiress,' by C. R. LESLIE, if not one of his greatest works, may be regarded as an acquisition to any collection: it is charmingly painted—cold in colour, certainly—and too much approximating to portraiture; but still a very agreeable work and a characteristic example of the master.

Besides the pictures we have enumerated, the bed-rooms contain many works that would be considered rare adornments elsewhere; among them are productions by Morland, Bonnington, the Misses Mitrie, &c.

Our pleasant task is ended, except that a few words are demanded in reference to the greatest and most valuable of all the Art-treasures of this attractive house. Mr. McConnell is the possessor of that wonderful collection of drawings by MACLISE of the Norman conquest; so well known to the 12,000 subscribers to the Art-union of London. The engravings, however, do but scant justice to the originals; in truth one would turn from them with something akin to loathing who saw the drawings of which they profess to be copies.

Beyond all question the fame of MacLise would rest upon a more solid foundation if judged by these drawings rather than his paintings. They are absolutely wonderful, exhibiting the highest intellectual power in combination with the soundest knowledge of Art; scholastic labour united with brilliant fancy: every one of the FORTY-TWO may be accepted as an example of the rarest and best trained GENIUS.

While we congratulate the owner of this noble series of drawings on its possession, we feel it ought to have been secured for the Nation; for it is of national interest in every way, and should have a place in one of England's public galleries, and be thus made accessible to all.

THE CROSS OF PRAYER.

FROM THE BAS-RELIEF BY J. BELL.

VISITORS to the Royal Academy exhibition of the present year, who are accustomed to direct their attention to the sculptured works annually displayed in the rooms—and we are bound to say this department of Art is more generally neglected by the large majority than it ought to be—could not fail to be arrested by Mr. Bell's extremely elegant designs on what, from its form and ornamentation, he has appropriately termed 'The Cross of Prayer;' these designs embodying and illustrating the leading features of "The Lord's Prayer;" or, in other words, the six petitions which it includes. Some time ago the sculptor carried out an idea, of which these subjects formed a portion, of designing a series of outlines entitled "Compositions from the Liturgy;" which Messrs. Longman and Co. published; and he has now still further extended it by modelling, on a reduced scale and in a collective form, those referring to the divine prayer which occurs so frequently in our beautiful Liturgy. His ultimate hope is, that he may be called upon to execute the 'Cross' in marble, and on a scale sufficiently large to render it of sufficient importance to find a destination in some sacred edifice, for which it would certainly be most worthy and most appropriate, even where there may be no tendency to ritualism. We shall envy the "Art-patron" who gives this "commission."

Our readers who can carry their thoughts back to the series of papers on Flaxman, by Mr. Teniswood, published in the *Art-Journal* for 1868, will remember several designs suggested by the Lord's Prayer: these, however, were chiefly intended for monumental purposes, and were treated accordingly. But beyond occupying the same ground, as it were, the compositions of each sculptor are perfectly independent of each other: Mr. Bell has taken nothing from his great prototype but an idea, and even that he has worked out as originally in the whole as he has in the details. In the first, or lower, compartment, we have the invocation to the Deity, the figures kneeling in the attitude of prayer: above it, a mother brings her two children to the Saviour, in allusion to Christ's declaration, "of such is the kingdom of Heaven." The uppermost compartment symbolises submission to the Divine will. The left arm of the cross shows an angel bringing bread to the hungry—"Give us this day our daily bread;" the corresponding arm, the prayer for forgiveness of sins, is answered by an angel, as we read the design, "blotting out the handwriting that is against them," the transgressors. The central compartment is rightly made the most important of all: it embodies the last joint petition in the prayer. Here, in a group, most spirited in design, we see evil spirits contending for the possession of the bodies of the human race; but the latter are not left without aid—an angel with a flaming sword has struck down an assailant, and the hands of another good spirit are stretched forth to the rescue.

Apart from the interest which every individual compartment offers, it cannot escape notice how well studied is the arrangement of the combined whole: the several parts balance each other admirably.*

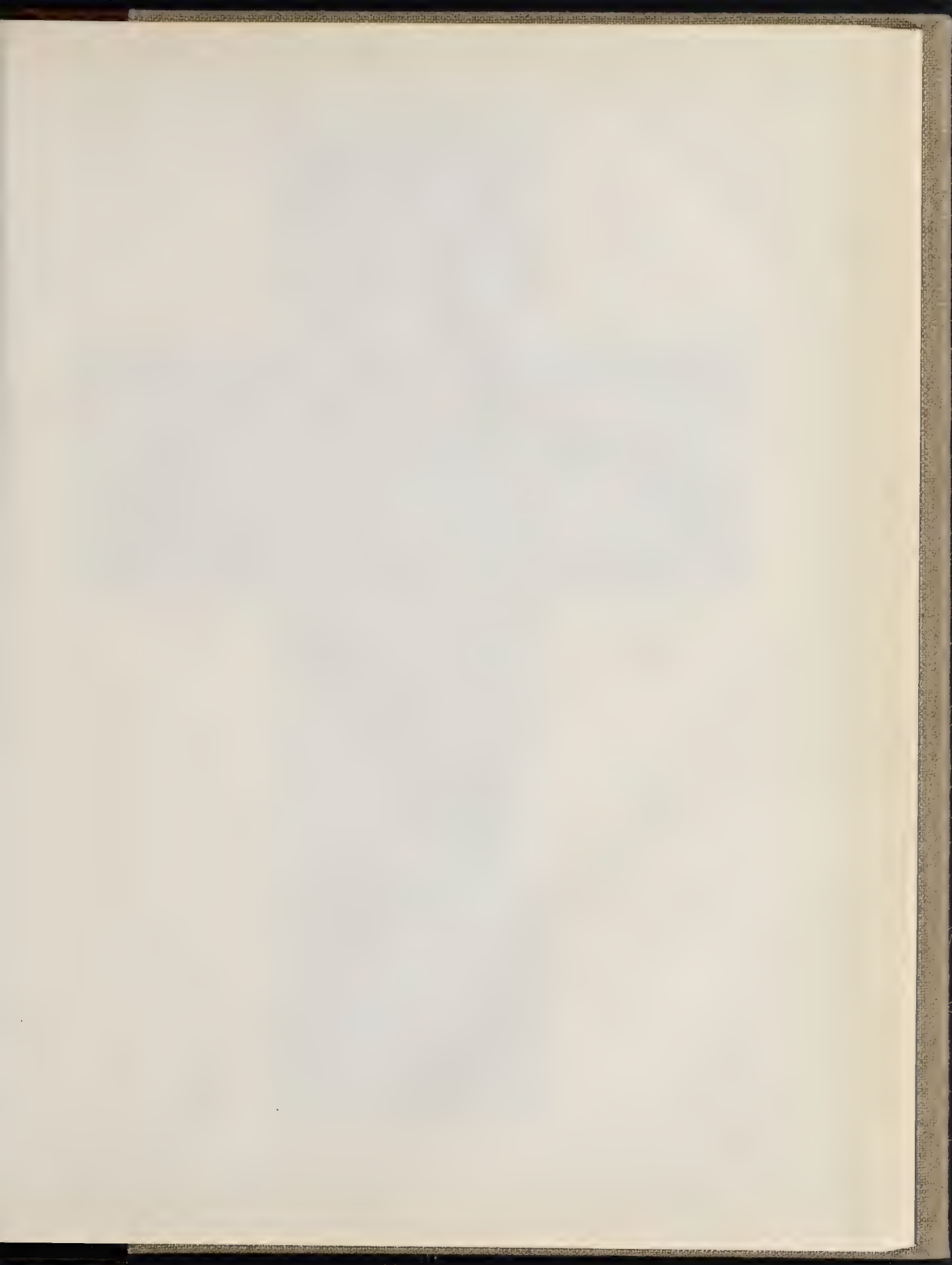
* This beautiful work has been admirably photographed in various sizes by the Misses Bertolacci.

PICTURES BY BARON WAPPERS.

This distinguished Belgian artist, who, for several years past, has made Paris his abode, has for a long time been engaged on two large pictures destined for his own country: in both the figures are life-size. One of them, a commission from the Belgian Government, is now completed: it represents that famous, or infamous—whichever people choose to call it—passage in English history that has so frequently found expression among artists, the "Last Moments of Charles I.," but Baron Wappers has treated it in a manner as original as poetic, however opposed to historical fact. In the foreground, a short distance from the fatal block, a young girl kneels before the monarch, and presents him with a rose. Farther back, on the left, the executioner and his assistants are seen descending a staircase that faces the spectator; on the right the houses contiguous to Whitehall retire into the distance. Notwithstanding the contrast afforded by the two sides of the scene, the one filled with evidences of the impending sacrifice, the other by air and space, the artist has maintained perfect balance throughout the composition, and concentrated attention on the principal persons in the design. The doomed monarch has the air of refined elegance which recall the best portraits of him by Vandyck, yet without any servile imitation of the grand old Flemish painter. "What an unspeakable charm," writes a Parisian critic of these pictures, "what ineffable sadness there is in the king's countenance, on receiving from love and beauty this loftiest victim (*le victime supreme*)! That young girl, absorbed by grief, retains with difficulty the power to offer her touching and useless gift: and that rose itself half withered, seems but an emblem of the worth that is passing away, and of the life which will soon be quenched." It is by deep feeling and expression that Baron Wappers produces his effect, and not by those mournful details that most other painters have associated with the scene. It is also by a scale of lights skilfully graduated that he has obtained vigour of colour. The subject, as we have intimated, may be, and no doubt is, a fiction; but it might have been Truth.

The other picture, to which the painter is putting the last touches, is destined for the Museum at Antwerp. The subject is as distinct from the preceding as one can well imagine; it professes to illustrate a passage in "The Song of Solomon:"—"Who is this that cometh up out of the wilderness, leaning on her beloved." It of course is treated without the slightest indication of the spiritual meaning which divines are accustomed to give to that mystic book of the sacred writings. The composition shows simply a man and woman, both of noble aspect, and semi-nude, the former is a little in advance of the latter, who leans on his left arm: the conjoint attitude of the two figures is extremely elegant. Thus Adam and Eve may have walked in the Garden of Eden in the days of their innocence. The draperies are very skilfully arranged; and their rich yet subdued colouring gives great delicacy to the flesh-tints; and both are heightened by, and harmonised with, the landscape with which the figures are associated. This picture, which bears the name of "The Shulamite," a word found in the "Song of Solomon," though commentators have never definitely settled its meaning, cannot fail to be a valuable addition to the Antwerp gallery.

It is so long since we have seen any very important work from the hand of this admirable historical painter and most estimable man, who must now be advancing towards his threescore and ten years, that we are delighted to find him still pursuing his Art with the vigour and success which characterised his labours in by-gone time, when he produced such works as 'Charles I. taking leave of his Children,' 'The Self-devotion of the Burgomaster of Leyden,' 'Christ at the Sepulchre,' 'The Execution of Anne Boleyn,' 'The Defence of Rhodes by the Knights of St. John,' &c.



ART-UNION OF LONDON.

The gallery of the Institute of Water-colour Painters, in Pall Mall, was opened for a short period last month to allow of an exhibition of the pictures selected by the winners of prizes at the last drawing of the Art-Union of London. It was the thirty-fourth annual exhibition; and an examination of the works chosen leads to the conclusion that as the society advances in age, so do the subscribers, generally, appear to advance in discrimination and judgment. There is scarcely a bad picture in the whole collection, which numbers 106; and we noticed fewer "mistakes" than ordinary; strange to say, these are chiefly noticeable among the more important prizes—in other words, better pictures than those selected might, we believe, have been purchased for the same money. Mr. C. T. Melick, the winner of the £200 prize, chose from the Royal Academy Mr. E. Crowe's 'The Vestal,' a work that in no way commended itself to us, either as a composition or for colour; in the latter quality it is lamentably deficient, especially as regards harmony. Notwithstanding the poetic feeling thrown by Mr. C. J. Lewis into his landscape without a name, exhibited at the Royal Academy, with a descriptive verse in lieu thereof—and which Mr. A. B. Wyon, a prize-holder of £150, selected—we have seen pictures by the artist that have given us more pleasure. M. Tourrier, a French painter, has been fortunate in disposing of his large picture of 'Henry II. of France and Diana of Poitiers witnessing the execution of a Protestant,' another contribution to the Academy, for £150, to Mr. W. H. Pepsy, who paid the difference between this sum and £75, the amount of his prize: the work is anything but agreeable both in subject and manner, besides being evidently borrowed from Mr. Calderon's 'The English Ambassador in Paris witnessing the massacre of St. Bartholomew.' Another of the large prizes, one of £100, fell into the hands of Mr. J. Elliott, who chose from the new British Institution, Mr. S. Hughes' 'The Jungfrau from the Road to Mürren,' a rather large and coarsely-painted work. The second prize of £100, the holder being Mr. W. H. Booker, secured Mr. E. Richardson's 'Limborg, with the Cathedral of St. George, on the Lahn,' exhibited in the Institute of Water-colour Painters. The best selection among the higher priced works is, in our judgment, that of Mr. H. G. Richardson, who, with his prize of £75, bought Mr. H. Garland's 'Highland Cattle going South,' from the Academy: this artist has been looking to Millo Rosa Bonheur to some good purpose.

Among the minor prizes may be pointed out 'La Petite Mère,' and the 'Amateur,' both by Mr. E. Roberts, and both very commendable pictures, chosen from the exhibition of the Society of British Artists; Mr. T. Pyno's 'Near Arundel, Sussex,' a well-painted landscape; Mr. C. Arnytage's 'Take a Run in the Garden,' from the Academy; 'A Fortune in a Tea-cup,' a young girl holding an empty tea-cup to a sailor, by Mr. J. C. Waite, selected from the Royal Scottish Academy; 'Girl and Thrush,' by Mr. A. F. Patton, from the New British Institution; 'The Village Violinist,' by E. Opie, from the Academy; 'A Pool on the Lowther, Westmoreland,' by Mr. W. H. Fester, from the Society of British Artists; 'Morning on the Thames,' by Mr. J. F. Wainwright, from the same gallery; 'The Stile,' Mr. W. Bromley, also from the same gallery; 'A Backwater of the Wey,' by Miss A. Escombe, from the Academy: this picture is sketchy, but shows true feeling of nature and a good eye for local colour. Mr. J. Dickson, who had a prize of £45, added £25 to it to obtain Mr. H. Wallis's 'Blue Bells,' a singular but charming picture exhibited in the New British Institution.

The water-colour drawings show several excellent specimens; we have not, however, space to enumerate them.

To repeat what was said at the outset; the selections as a whole are most creditable to the prize-winners, and show that the society continues to afford no inefficient aid to Art.

MINOR TOPICS OF THE MONTH.

THE ALBERT MEMORIAL IN HYDE PARK.—The four upper sculptural groups for the Prince Consort Memorial, Hyde Park, viz., 'Manufacture,' by Mr. Weekes, R.A.; 'Agriculture,' by Mr. W. Calder Marshall, R.A.; 'Commerce,' by Mr. Thornycroft; and 'Engineering,' by Mr. Lawlor, have been placed in their respective sites. Mr. Foley's model for the statue of the late Prince Consort has been raised for experimental effect to the position the bronze cast is to occupy. Upon this model the sculptor is still engaged. The carving of the figures on the podium, by Messrs. Armstead and Phillip, is progressing.

INTERNATIONAL EXHIBITION OF 1871.—At a meeting of the Committee of Section D (Specimens and Illustrations of Modes of Teaching Fine Art, Music, Natural History, and Physical Science), the following gentlemen were named for the Fine Art sub-section:—John Bell, E. J. Boehm, H. A. Bowler, F. S. Cary, I. Gerstenberg, Sir F. Grant, R.A., S. Hart, R.A., F. Leighton, R.A., Sir Coutts Lindsay, Bart., J. E. Millais, R.A., R. Redgrave, R.A., Sir M. Digby Wyatt, and the Archbishop of York. The secretaries are Messrs. H. A. Bowler and R. Redgrave, R.A.—The committee of judges for selecting pictures and decorative pictorial art is now complete: some of the names we have previously announced, but the full list is as follows:—for Oil and Water-colour Painting—Messrs. Elmore, R.A., H. S. Marks, A. W. Hunt, and F. Dillon; for Decorative Painting in general—Messrs. R. Redgrave, R.A., and Morris. The non-professional members are Lord Bury, Lord Elcho, and Sir Coutts Lindsay.—We learn from a foreign contemporary, the *Moniteur des Arts*, which seems to have acquired information that had not yet reached ourselves, that three special prizes will be offered for Fans. One of the value of £40, by her Majesty, for the best fan, painted or carved; the artist's age limited to twenty-one years. The second is offered by the Society of Arts; this is a gold medal of the value of 21 guineas. The third, a prize of £10, is offered by Lady Cornelia Guest and the Baroness Meyer de Rothschild conjointly. We hear also that the Department of Science and Art proposes to devote the sum of £50 for the purchase of fans the work of pupils in the schools of Art throughout the Kingdom.

THE ROYAL ACADEMY.—The post of Curator of the School of Painting is vacant by the retirement of Mr. Manfred Holyoake, who has filled it during several years. We understand a testimonial is to be presented to this gentleman by past and present students. His successor will probably be appointed by the time this number is in the hands of our subscribers, as the Academy has advertised for candidates.

NATIONAL PORTRAIT GALLERY.—The trustees have acquired, by purchase, Ary Scheffer's portrait of Charles Dickens, painted in 1855, a picture which appeared to us, when exhibited at the Academy in the following year, as not being a very happy likeness of the popular novelist. It is, however, an unassuming picture, and, as the work of a great painter, will prove a most valuable addition to our National Portrait Gallery. It is signed and dated.

THE WELLINGTON MONUMENT.—We have repeatedly directed public attention to the by no means creditable conduct of the architect and sculptor who have been

charged with the "affair" of the Wellington monument, which at some period or other is to honour the memory of the great soldier and statesman, and to decorate the Cathedral of St. Paul. Questions and protests have been alike vain: year after year has passed, the voted money is all spent, and the work is commenced. Now that the *Times* has taken the matter in hand, and the House of Commons is really angry, something will be done: at all events explanations will be given. The statement as at present we read it, leaves but one impression, that the nation has been infamously treated. It is not likely this conviction can be changed by aught that Mr. Penrose and Mr. Stevens may say; but as they demand to be heard, we are bound to suspend judgment until the defence is in our hands. That will be at too late a period of the month for us to give the subject the consideration it demands. What the *Times* said on the 6th of August, we said some years ago, and often have repeated since. The matter will probably come before a court of law—so it ought to have done long ago.

DORÉ GALLERY.—We are glad to learn that her Majesty has purchased M. Doré's 'Psalterion,' a picture of a youth playing on a quaint stringed instrument of deal, to the dreamy beauty and original character of which, we think, we were among the first to call attention. The proprietors of the gallery have also been honoured by the royal commands to take the 'Christian Martyrs' to Windsor, for the Queen's examination, and we are informed that her Majesty expressed warm admiration of this beautiful picture. We conclude that the gap left by the 'Psalterion' will be filled by some new competitor for public favour. In the meantime the gallery contains a photograph of the patriotic contribution by M. Doré to the war-like enthusiasm of the day, his illustrations of Alfred de Musset's defiant song, "Où le père a passé passera bien l'enfant?" The subject is one calculated to stir a Frenchman's blood, and to excite the meditation and poetic feeling of M. Doré to its highest flight. The shadowy hosts of the great warrior are beckoning forward their descendants to the battlefield of the Rhine. We will not hint what a terrible import, far other than that contemplated by either poet or painter, might be attached by other critics to the phrase "Où le père a passé."

THE ROYAL ACADEMY AND THE WORKING CLASSES.—Shortly before the close of the exhibition, Mr. George Potter, whose name in association with the labouring classes is tolerably well known, made what may be deemed a very proper appeal to the Academy on behalf of those in whom he is interested. It was, that the doors of the gallery might be thrown open for a few evenings gratuitously to those who for the most part are unable, without some sacrifice of their small means, to obtain admittance; stating, at the same time, that any expense attending the carrying out of the project would, he felt sure, be willingly borne by those interested in the refinement and elevation of the masses, who could hardly fail to be benefited by the influence of such a spectacle. Mr. Potter also threw out some suggestions by following which little or no risk would be incurred, as he thought, if the appeal were granted. It was not, however; nor have we been able to learn that any reply was given to the proposal: but the Academy, as it has done before, reduced the price of admission during the last week of the exhibition to sixpence. We regret that the

Council should so unwisely—we may say churlishly—have turned a deaf ear to a very reasonable petition, whose acceptance would have gone far to redeem the character of the Academy from charges, not unfrequently made, of illiberality and avarice, while we do not believe that any injury would have accrued to the works, under proper surveillance, by the nightly admission of some hundreds of hard working mechanics and their wives. In Paris there are always certain days set apart for admission to the *Salon* of the *ouvriers*, &c.

BELLEEK CHINA.—Since we devoted several pages to the description and illustration of the beautiful works designed and executed in the various kinds of Belleek clay, some progress has been made by the factory. At Mr. Mortlock's, 204, Oxford Street, may now be seen a service of tea-cups, of the echinus pattern, which fully equal in their delicacy the finest egg-shell china: in fact, they are much more translucent than, and appear to be not double the thickness of, an ordinary hen's egg. How these exquisite works of Ceramic Art have been manufactured we confess is a puzzle. The Chinese say that in their finest porcelain there is always present clay of two sorts, the "bones" and the skin. It seems inconceivable that such should be the case here. At the same time the construction of an article out of nearly pure felspar is not in accordance with our experience. As to the beauty of the little *cabaret* service containing two echinus cups and saucers, echinus sugar-basin, hardly less transparent, teapot, cream ewer, and salver, there can be no second opinion. If the Irish Land Question were to be solved in accordance with the plastic properties of the soil on the Belleek estate, it would be a happy thing for the Emerald Island, and for the empire at large. Other objects attract the visitor. There is a miniature *Venus accroupie* in delicate white, marble-like, earthenware, a reproduction, we are informed, of a model by Flaxman after the famous statue in the Vatican, one of the most graceful nude figures in the world, a charming ornament for a large room. An inkstand composed of a heap of shells is another novelty. But a walk through Mr. Mortlock's show-rooms will do more to convince the visitor of the great beauty and yet greater capability, of the Belleek porcelain than pages of written description. The great "capabilities" of this important establishment increase; its later productions manifest much improvement, and already it competes with the better works of Staffordshire. Yet their chief trade is in England. Surely Irish "patriotism" might sustain it without Saxon aid. It amply merits "patronage" from whatever quarter it may come.

THE INTERNATIONAL EXHIBITION to be held in 1871 will not be postponed as a consequence of the war: no doubt peace will be "proclaimed" ere the 1st of May of that year; and Prussia and France may be large contributors to the exhibition in London. The disastrous effects of the war will be long felt in these countries, and the Arts of peace will terribly suffer: years must pass before its horrible effects will have been obliterated. The conscription includes all classes—artists are no more exempt than ordinary mechanics—and probably many will perish in the most foolish and wicked war of which the history of the world bears record. Happily, its fearful evils will not reach us, except in the sympathy and horror it excites. Who can read the details of the battle-fields without a shudder?

THE BRITISH ARCHEOLOGICAL ASSOCIATION will this year hold their annual congress in the time-honoured city of Hereford, under the presidency of Chandos Wren Hoskyn, Esq., M.P., from September 5th to 10th inclusive. The amount of antiquarian *material* in that neighbourhood justifies the anticipation that the coming meeting will be one of unusual interest and pleasure to the associates and their friends.

THE SOCIETY OF BRITISH ARTISTS has issued circulars to artists announcing a winter exhibition of pictures and sketches in oil and water-colours, to open on the 5th of December next. The days for receiving works are the 14th and 15th of November.

THE HOLMESDALE FINE ARTS CLUB recently held their annual sketching-day at Wotton, near Dorking, Surrey.

THE CRYSTAL PALACE.—The response to the invitation for an exhibition of objects suited to Church Decoration was less favourable than might reasonably have been expected, though prizes were offered by way of temptation. The adjudicators were the Rev. F. G. Lee, Mr. Brett—two gentlemen of well-known extreme Ritualistic proclivities—and Mr. George Godwin, F.R.S., who examined the articles submitted, and made the following awards, among a few others:—to Messrs. Cox and Son, £10 for a *retables* and table of carved oak, with decorations, the only example shown; to the same "ecclesiastical" firm, £4 for painted texts, with floral embellishments; and £3 for illuminated texts; £5 to Miss Martha Boswell, for floral door or window decoration; £1 to Mrs. May Bromfield for a decoration of a similar kind; £1 to Mrs. Boulton for a pair of banners; and £1 to Mrs. Bellairs for an illumination. Some good specimens of metal-work were contributed by Messrs. Hart, Son, Peard and Co.; Jones and Willis; and Pratt and Son. But the whole affair was a comparative failure.

PAINTERS' SCULPTURE.—If we are to credit a report which has been made public, and we know not how to believe it, Sir Edwin Landseer is not the only painter ambitious of distinction in the sister-art of sculpture. Mr. G. F. Watts, R.A., has, it is stated, accepted a commission from the Marquis of Westminster for an equestrian statue of one of his lordship's ancestors, Hugh Lupus, Earl of Chester: the work to be set up in the grounds of Eaton Hall. One can understand Sir Edwin's ability to model a lion, a horse, or, indeed, any animal, though we doubt whether even he would undertake to mount a figure on the back of a horse. But that Mr. Watts, on whose canvases we do not remember ever to have seen—at least as a principal item in the composition—an animal of any kind, should engage to execute an equestrian figure, is more than remarkable. We can only hope the result may justify the boldness of the attempt.

CERAMIC AND CRYSTAL PALACE ART-UNION.—The twelfth annual meeting of this institution for the distribution of prizes was held, early last month, in the rooms of the Architectural Museum, Conduit Street. The chair was occupied by Mr. E. M. Ward, R.A., who was supported by Dr. Doran, Mr. George Raphael Ward, and other gentlemen interested in the success of the society. Each subscriber of a guinea annually is entitled to some work of ceramic Art of proportionate monetary value, besides the chance of a prize in the shape of an elegant statuette, or group of figures, a porcelain vase, or other similar object: many of these are of a high artistic

value. The report, read by Dr. Doran, congratulated the subscribers that, notwithstanding active competition, the Art-Union continued to hold its own.

BAYARIAN PICTURES ON PORCELAIN.—Those of our readers who contemplate adorning their walls with some of the imperishable and unfading paintings on porcelain, of which we gave a short account in the *Art-Journal* for June last, had better lose no time in paying a visit to No. 61, New Bond Street. The little gallery to which we then called attention has, we observe, been already robbed of some of its most brilliant gems, and, in the present state of Bavaria, we fear that the able and patient artists who have brought this valuable industry to such a degree of perfection have had their attention called away by a hotter fire than that of the enameller's furnace. If, by the contingencies of war, the production of these paintings should be put a stop to; or if, by loss of the artists, the secret of their craft were also to perish, the price of those few works from the Bamberg "Institut," which are now in this country, would become fabulous.

BRITISH MUSEUM.—The plan suggested by the *Art-Journal*, for combining due attention to public convenience, with proper care of the valuable contents of the British Museum, has been, to a certain extent, adopted. On the 28th of July, Mr. Walpole said, on the proposal of the vote of £51,265 for salaries and expenses connected with the British Museum, that the trustees had opened the museum in the summer from 6 p.m. to 8 p.m., on Saturdays and Mondays. The result was, that 2,000 persons had been admitted between those hours, and that 2,050 persons had taken advantage of being able to stay after 6 p.m. It was proposed to extend the two days to three days. The very large difference in the attendance at the Agricultural Hall before 7 p.m., when the entrance charge is sixpence, and after, when it is reduced to twopence, is a very instructive fact, with reference to the duty which the trustees of our public institutions owe to the industrial and industrious classes.

EUGENE LE POITTEVIN.—The death of this popular French artist was announced last month, but too late for us to do more at present than report the fact; we reserve till our next number any notice of him.

COST OF THE CATALOGUE OF BOOKS ON ART.—From questions put in the House of Commons, it results that the cost of the Universal Catalogue of Works on Art, in its present condition, amounts to £8,383. It was further stated that this sum had been reduced, by the sale of 500 copies at two guineas each, to £7,883. This calculation is not according to the ancient rules of arithmetic; but we give it as we find it reported, as it appears to have been accepted by the House of Commons. We trust that the utility of the book will be such as to be worthy of this not inconsiderable outlay.

THAMES EMBANKMENT LAMPS.—Our readers will remember the description we gave in a former number of the three competitive designs for ornamental lamp-standards for the Thames Embankment. What will they think of the discrimination of the authorities of the Board of Works? On the top of each pier, along the parapet of the river-wall, the end of a gas pipe protrudes, expectant of a candelabrum to receive and conceal it. But on the other side of the broad footway, interspersed among the young trees, the branches of which will arrest any thing like illumination, is now

fixed a row of common lamp-standards, differing from those coeval with the invention of gas chiefly by each being erected on a cast iron imitation of a wooden post, turned out of hand by a carpenter, so devoid of taste as to have planed off the angles of the post, leaving it a sort of nondescript, eight-sided, truncated, pyramid. On this vile base rises a moulded shaft, the chief peculiarity of which is the omission of the horizontal bar whereon, perhaps, the designer feared summary justice might some day be done to those who are doing their best, or their worst, to spoil one of the finest esplanades in the world. A similar sense of the beautiful seems to have been developed in the gardener to whom the arranging of the little strip of ground which—small thanks to the ministers—the public are to have for recreation, has been committed. A level, well-tended turf, bordered by narrow beds of brilliant flowers, and planted, where width allows, with appropriate trees, is what the place allows and requires. Instead of this, artificial hills, of every unmeaning and irregular degree of slope, are being sprinkled in by some perfectly original landscape-authority. We hope the object is not so to spoil the "people's garden" as to lead every one to wish it to be built over in sheer disgust; but, were such the object, it could hardly be placed in better hands to carry out. Of all abominations, the artificial-natural in urban gardening is one of the most unpardonable.

MURANO GLASS, AVANTURINE AND OPAL.—We mentioned, in our reference to the beautiful table-glass produced by Messrs. Salviati and Co., the avanturine, as well as the opal, variety. Our readers may not be fully aware of the peculiar characteristics of these artificial gems. In days when it was considered an affront to send an unsealed, or at least a wafered, letter, two varieties of bronze sealing-wax were in use, one full of little *clashes*, or speckles of golden lustre, and the other in which these speckles were reduced to mere dots. It may have fallen to the lot of some of us to have picked up on the sea-shore a pebble closely resembling the latter. This mineral is called by the doctors in geological science "avanturine." It consists of quartz, with particles of mica embedded. Although a natural substance, it has the peculiarity of being named from its similarity to an artificial product which is no other than the glass of which we speak. It is said that the name was given from the fact that the mixture was discovered *per adventure*: a French workman having unintentionally dropped some copper-filings into a pot of melted glass. The Italian glass-blowers, on the contrary, say the great risk and doubt that attends the manufacture of the article, and the uncertainty whether, after several days annealing, they shall find a mass of the beautiful gold-spangled paste, or one of common worthless glass, is the reason why this peculiar manufacture is termed *avanturine*. In any case it is a most beautiful material, and its close resemblance to a not very common mineral, is a curious instance of the freaks in which Nature, no less than Art, at times indulges. The opal glass is an exquisite material for vases or table-ornaments. When seen by transmitted light, it is of a dusky smoky hue, but when by light reflected from its surface—the brighter the better—it trembles with all the quivering lustre of the magic gem, that is said to fear the baptism of water. This difference of colour, when viewed by reflected and by transmitted light, was long considered one of the lost secrets

of Art. In the first great Exhibition, a vase belonging to Mr. Rothschild was shown, which was pale green by reflected light, but glowed like a ruby when the ray came through. We should like to see the Murano workmen attempt to reproduce this deeper-toned variety of opalescent glass.

MR. ALBERT BIERSTADT is well-known to lovers of Art in this country as the painter of pictures which the large area of canvas which they cover is the least argument for terming great. So colossal and grandiose are the natural features of the country which he has, by right of prior artistic occupation, made his own, that many persons, familiar only with the Alpine, or Pyrenean scenery of Europe, have half suspected him of heightening his peaks, and deepening his chasms, and throwing an imaginative magnificence over his landscapes. The very remarkable photographs of the Valley of the Grisy Bear, to which we called attention in our last number, have this merit in addition to those on which we commented—they bear unexceptionable witness to the fidelity of Mr. Bierstadt's works.

COMPOSITIONS BY H. S. MARKS. We have been favoured with the sight of some allegorical compositions by Mr. H. Stacy Marks; they are six in number, representing respectively the Virtues of Humility, Charity, Truth, Temperance, Chastity, and Patience, and are destined for Crewe Hall, Cheshire, the seat of Baron Crewe, which is being admirably restored by Mr. Barry, R.A. The treatment is large and simple, and by no means archaic in style; they are, of course, female figures, nearly four feet high, and are painted on panels, the backgrounds of which are incised and gilt, and fit into an oak arced in the vestibule, or entrance-hall, the base of the panels being about nine or ten feet from the eye. The figures are designed with a monumental dignity that would surprise most who only know Mr. Marks through his more humorous productions. The drawing is careful; and the colour grave, yet rich. They are all excellent, yet we must award the palm to the figures of Truth and Patience. The former, crowned, and holding in one hand a mirror, in the other a "set square," looks frankly and boldly at the spectator. Her costume, of no particular age or country, is of a rich deep blue, which falls in well-disposed folds over her feet. Patience stands with her hands clasped in front of her; she is hooded; and her whole attitude and expression; as she casts her eyes earthwards, are fully expressive of meek resignation. On her shoulder sits a dove, with wings outstretched, suggested possibly by the lines in Hamlet:—

"Anon as patient as the female dove,
When that her golden coplots are disclosed,
His silence will sit drooping."

We congratulate Lord Crewe on the possession of these works, Mr. Barry on his discrimination in selecting Mr. Marks for their performance, and the artist himself for the thorough and conscientious manner in which he has carried them out.

TO CORRESPONDENTS.—Several letters bearing no address, but requiring answers, have reached us lately. We must again—as we have often before had occasion to do—refer our correspondents to the inner page of our cover, where it is each month stated that we pay no attention to anonymous communications, but are at all times willing to give a direct answer to those containing the writer's name and address.

REVIEWS.

THOUGHTS ON SPECULATIVE COSMOLOGY AND THE PRINCIPLES OF ART. BY WILLIAM G. HERDMAN. Author of "Ancient Liverpool," "Curvilinear Perspective," and other works. Published by LONGMANS & Co.

It is very rarely that, when an artist takes up his pen to write, we find him employing it on any subject but one either directly or indirectly having reference to his Art; for this is his world, in which "he lives, and moves, and has his being." And if he ventures into the domain of nature, it is, for the most part, only an investigation that may have some influence on his works, a study from which he may derive lessons applicable to his profession. But here we find Mr. Herdman, who for many years has held a prominent position among the artists of Liverpool, entering on a field of inquiry—rather, perhaps, it should be said, propounding theories—in which philosophers and theologians have alike been engaged, though from widely different points of view, from the days of Socrates, and Plato, and Seneca, down to our own; namely, the eternal succession of worlds and planetary systems—the infinitude and eternity of matter—the infinitude and eternity of life and death—the infinitude and eternity of God. How the author came to associate with these mysterious and sublime, though inexplicable, questions, an essay on painting, with which they have nothing possible in common, we are quite at a loss to conceive; still more so, why he should have placed the essay in the middle of his book, thus cutting his cosmology into two nearly equal parts, is yet a greater puzzle. The subjects should have appeared as distinct books, for there is no community of feeling or thought between them; they are addressed to two widely different classes of reader; or, at any rate, the latter chapters on cosmology should have immediately followed the others: to separate them was a mistake.

Into Mr. Herdman's speculations on the creation, structure, and continuance of the world of nature, with its unknown future, it is not our province to enter, though we have glanced over the chapters with some curiosity and not without much interest, visionary as seem not a few of the conclusions at which he arrives. All such questions as he discusses are beyond human understanding, and the wisest man can only build up a fabric that is baseless and removable. But when the author comes to talk about Art we can listen, and, generally, agree with him.

The numerous subjects to which he invites attention on this head present no special novelties; nor do we well see how they could be expected, seeing how large a space the Art-literature of the country now occupies. But what Mr. Herdman does say, he says well and concisely; generalising rather than particularising, and interspersing what is thoroughly practical and beneficial to the student with much that shows him keenly sensible to the poetry of Nature and of Art. *I acta non fit, nascitur*: so it is with artists; "God makes them," says our author. "They cannot be manufactured—they come from the coal-barge, the loom, the costermonger's barrow, the tailor's board, the charity-school, the counter, the street-arab, the painter of back-doors and shutters, the barber's shop, the merchant's clerk, and a thousand scattered sources mankind knows little or nothing of. There is irreverence expressed of the deity when it is said He will be represented, revealed in His glories and beauties to the intellectual beings He has created. He has a purpose, viz., to contribute to their happiness. For this object the artist shows us the seen mind of God in appearances."

On the question of picture-buying, Mr. Herdman repeats the advice we have ourselves often given to collectors:—"An experience of more than thirty years in an official position in the management of exhibitions has led me to the conclusion that much good might be done to Art, and the artists' sales materially increased, had gentlemen of wealth, who are

willing to buy, knowledge and confidence that they were purchasing good works, which would be a credit to their judgment when hung on their walls. For want of this acquaintance with Art, which every gentleman ought to possess, they either refrain from buying, or being ashamed to ask advice, they buy a picture which may please their eye or taste, but which may be utterly worthless in the eyes of a judge of pictures; or, as a last resource, they go to a respectable dealer, whose character is at stake, and where they may procure a good work by paying handsomely for it; in many instances double the price they could have got it for direct from the artist. This knowledge of Art is of great pecuniary value to many; and many gentlemen make large sums of money by selling and changing. I know of one merchant who is said to make more annually by his high and sound judgment of Art, than he does by his merchandize; as gentlemen know if they get a work out of his collection that it will be 'quality,' and they pride themselves in saying it is from Mr. So-and-So's gallery. I have known a gentleman buy a picture in an exhibition for £80, and sell it immediately for £200. And a shrewd buyer will spend his money so that his purchases will increase yearly in money-value." Much more of a similar import might be added to these undeniable facts; but the evils of the present general system of picture-buying, both to the artist and the collector, are too patent to require further illustration.

The principles laid down in these chapters on Art, are worthy the attention both of those who paint pictures and those who purchase them, and will do much to inculcate sound judgment in either case.

HISTORY OF HERTFORDSHIRE. By JOHN EDWARD CUSSENS, Parts I. and II. Published by S. AUSTIN, Hertford.

County histories often possess an interest that reaches beyond the special localities of which they treat; not more, perhaps not so much, on account of any record they may contain of important events which have found a place in the nation's annals, than because of the assistance they frequently afford to the antiquarian, the archaeologist, the genealogist, and many other students of the life of past ages, in their researches after truth. Such works become valuable text-books, open at all times to be consulted by those who require knowledge upon points of general as well as individual utility. Of what incalculable use have the writings of the two Lysons, for example, proved to many.

Hertfordshire, though a comparatively small county, has, from its close contiguity to the metropolis, been the scene of not a few great important events, as well as the residence of many families whose names are associated with the annals of England, and has not been without its history. Half a century ago one appeared from the pen of Mr. Clutterbuck, whose family has long been connected with the county: his work is now extremely scarce, and even when attainable, it is sold only at more than double the cost at which it was originally published. A new history seems therefore most desirable, not only for this reason, but because from lapse of time many changes have occurred in the county, and subsequent researches have tended to bring new facts into existence. Mr. Cussens has, therefore, sufficient justification for the task he has undertaken. For several years, he tells us, he has been engaged in collecting everything of interest relating to the county, and in examining original documents preserved in the Record Office, Herald's College, the Library of the British Museum, and other places. He has likewise had access to several private collections, and from the quantity of new matter he has discovered will be enabled to throw much additional light on the early history of the county.

The scope of the projected work is comprehensive: it includes an account of the descents of the various manors, pedigrees of families connected with the county, antiquities, local

customs, geology, botany, &c., &c. The first and second parts, which now are before us, are devoted to the Hundred of Braughing, which comprises, among other parishes of less note, those of Bishops Stortford, Sawbridgworth, Stanstead Abbots, Ware, &c. Judging from the style in which these parts make their appearance, there can be no doubt that the whole work when completed, will prove a valuable addition to our topographical literature. It is illustrated by wood-engravings of heraldry, churches, &c., with some excellent full-page lithographic views of some of the most famous mansions in Hertfordshire.

POPULÄRE ÄSTHETIK. Von Dr. CARL LEMCKE. E. A. SEEMANN. Leipzig.

This is a thick volume (pp. 577), in which is considered an entire cycle of objects, natural and artificial, according to their effects on the human mind. It opens with a definition of its title, which it describes as the doctrine of the perceptions and sensations. In dealing with such a subject it is not surprising that the author should find it necessary to define what he understands by the term—to limit it to its legitimate signification, for here, as in Germany, it is used so loosely, as in its application frequently to bewilder, rather than instruct, a reader.

Some writers confine it to the doctrine of the beautiful; others understand it as only applied to the beautiful results of human intelligence, as those of the Arts; others consider it as comprehending the senses of pleasure or the reverse, produced by the contemplation of objects or phenomena, according as they are variously qualified to affect the mind. Dr. Lemcke follows out his reading under a cycle of heads so comprehensive as fully to exhaust his material.

The subjects of which he treats have been dealt with before, but not systematically. Very nearly a hundred pages are devoted to the philosophy of the beautiful—as the true and the good—the harmony and the discord of these ideas—the beautiful in the relation of things, &c. This is followed by the beautiful in Nature, and then comes the beautiful in Art, under which is gathered every branch of Art.

The author discusses the various subjects in a manner much more acceptable to English readers than that which we generally find adopted by philosophical writers of the German school. The work is throughout characterised by originality of thought, and, as addressed to artists, with that almost sacred regard their vocation merits.

HOW TO MAKE MONEY BY PATENTS; OR, HINTS AND SUGGESTIONS TO INVENTORS AND PATENTEES. By CHARLES BARLOW. Published by BARLOW AND CLARE.

This little work contains much useful information for inventors and patentees. As the author remarks in his preface, "Just as there are persons who possess talents without knowing how to employ them, or are endowed with wealth but unable to use it beneficially, so there are to be found many inventors and patentees who derive no benefit from their labours, because they lack the necessary knowledge how best to turn them to account. The object of this little work is to give such persons a few practical hints and suggestions which may show them how they may make patents for inventions profitable to themselves and useful to the community." The author proceeds to point out how profitable patents have proved in numerous instances, and that, in point of fact, without them manufactures could not flourish, even if they could exist. He then shows that certain classes of inventions are never profitable, and indicates in what direction inventors should apply their energies, and the best means of attaining commercial success. Contrasting the energy shown by American inventors with the want of tact too often exhibited by English patentees, he says, "In the course of my experience I have met with a great many American inventors and

patentees who came to this country, sometimes to patent, but more commonly after patenting through their agent in the States, to dispose of their property, and they always exhibited much shrewdness, energy, and tact. I never knew one to come without being provided with a working model, or the machine itself, made with perfect accuracy. They had an invincible determination to carry out the object in view, or, as one of them expressed it, 'Whatever I take in hand I'm bound to do.' They would leave nothing undone to accomplish the work, and in nearly every case in which I have been concerned for Americans, they have succeeded in selling their patents." We fear the same thing can scarcely be said with regard to English patentees, too many of whom fail to obtain much profit from their discoveries and improvements. To such of our readers as are interested in inventions, we would recommend a careful perusal of this work, feeling assured they may derive some useful hints and suggestions from it. Mr. Barlow shows clearly how much our patent-laws stand in need of improvement, and indicates the nature of those required alterations; but he is altogether opposed to the abolition of the patent laws, which would be a remedy worse than the disease. He advocates the reduction of the fees now payable on patents from £175 down to one uniform fee of £10; which latter sum would suffice to pay office expenses. The principle of levying a tax on inventors is one to which we are quite opposed.

RUSTIC ADORNMENTS FOR HOMES OF TASTE. By SHIRLEY HIBBERD. Published by GROOMBRIDGE AND SONS.

Few pleasanter books than this have been published; and none more instructive to those who seek to gladden their homes by "pets," animate or inanimate. Shirley Hibberd has had large experience in all the subjects of which he treats: he takes nothing on hearsay; but examines narrowly and reports duly. His teachings are easy of comprehension and readily learned: the young and the old may profit by them. All his many works are valuable instructors. We have here important and useful lessons concerning the Aquaria (marine and fresh-water), fern-cases, birds, apiaries, rockeries, and several other matters which he entitles, "rustic adornments for homes of taste." Nearly 400 pages are filled with wise counsel as to the proper management of the several objects described and discussed. He indulges in no theories; but is practical in all his statements: in a word, he tells what he knows; and those who study under him cannot go wrong. The book is largely illustrated by wood-cuts, some of which are printed in colours; it is very elegantly bound, and altogether well "got up."

A STAR ATLAS FOR THE LIBRARY, THE SCHOOL, AND THE OBSERVATORY. By RICHARD A. PROCTOR, B.A., F.R.A.S. With a Letter-press Introduction. Published by LONGMANS & CO.

The title-page of this Atlas describes more fully and concisely its scope and object than could any words we might employ for the purpose. It professes to show "all the stars visible to the naked eye, and fifteen hundred objects of interest, in twelve circular maps on the equidistant projection; and picturing the heavens for the first time on a systematic plan, without appreciable distortion, on an adequate scale and within a convenient volume; with two Index Plates, in which the six northern and the six southern maps are exhibited in their proper relative positions, all the stars to the fifth magnitude being shown with coloured constellation figures."

In his introductory remarks Mr. Proctor undertakes to point out, not only the originality of the plan he adopts, but also its value over all those which have been hitherto employed. The subject is one beyond our province to discuss, even were we personally, which we are not, ardent students of astronomy, and is unquestionably one of deep interest.

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TIN IN GREAT BRITAIN.



BRONZE, or a mixture of copper and tin, was used by the Assyrians, and it is interesting to think that the latter metal may have been exported from the British Isles 3,000 years ago. The Assyrian and Egyptian bronzes have generally the same

composition (89 parts of copper, and 11 of tin); and it is now considered that this mixture cannot be improved. The *kaastirapoc*, or *xarrirapoc*, of Homer was tin, of which the *plumbum album* of Pliny is the equivalent. Supposing the word to be of Greek origin, Eustathius gives for its roots *kaucio* and *repto*, as if easily attacked by fire.

The uses to which, in the *Iliad*, Homer puts *kaastirapoc* are in the thorax and shield of Agamemnon, the latter having twenty white bosses of it; the border of the shield and greaves of Achilles; the border of the brazen thorax of Asteropæus; and in the chariot of Tydides. Virgil puts no tin into the arms of Æneas: *electrum* is substituted. The bronze used by the Romans contained a large proportion of lead, which is never the case in that of the so-called bronze age. We say the so-called bronze age, for the arbitrary divisions invented by the Danish archaeologists are now by no means generally accepted. As the Duke of Argyll points out, in Africa, there appears to be no traces of any time when the natives were unacquainted with the use of iron. Sir S. Baker informed him that iron ore is so common in Africa, and of a kind so easily reducible by heat, that its use might well be discovered by the rudest tribes who were in the habit of lighting fires. We know from the remains of the first Chaldean monarchy that a very high civilisation in the arts of agriculture and of commerce co-existed with the use of stone implements of a very rude character. In the same age, too, it has been proved that there was an age of stone in one part of the world, and an age of metal in another; and quite recently the Esquimaux and the South Sea Islanders were living in a stone age.

A large proportion of the edged tools of the ancients were made of a composition of tin and copper, and it is wonderful that no certainty exists respecting the source whence the former metal was obtained.

Perhaps it will be as well, before considering the tin trade of Great Britain in its various divisions, to ask whether it is probable that the ancients obtained their large supply of that metal from India, as some have asserted. Humboldt says—"Kassiteros is the ancient Indian Sanscrit word *Kastira*. . . . Through the intercourse which the Phenicians, by means of their factories in the Persian Gulf, maintained with the east coast of India, the Sanscrit word *Kastira* became known to the Greeks even before Albion and the British Cassiterides had been visited." Movers, in his work on the Phenicians, rejects the theory of an ancient trade in tin between Tyre and India, which has been

founded on the resemblance of the Sanscrit *Kastira* to the Greek *kaastirapoc*. He holds that this form was derived from the Greek, and refers to the passages concerning tin in the *Periplus of Arrian*, composed in the first century A.D., as showing that this metal was anciently imported into Arabia and India from Alexandria, and believes that the Malacca tin had not been worked in antiquity. Diodorus Siculus states that India contained tin; but what he says has no special reference to a period anterior to the discovery of the western tin islands; and Pliny distinctly says—"India neque æs neque plumbum habet, gemmis que suis ac margaritis hoc permutat." The following are the oft-quoted passages of Diodorus Siculus relating to the Cassiterides (Book v. c. 2):—"They that inhabit the British promontory of Belerium, by reason of their converse with merchants, are more civilised and courteous to strangers than the rest are. These are the people which make the tin; which, with a great deal of care and labour, they dig out of the ground, and that being rocky the metal is mixed with some veins of earth, out of which they melt the metal, and then refine it. Then they cast it into regular blocks and carry it to a British isle near at hand called Ictis; for at low tide all being dry between them and the island, they then convey over in carts abundance of tin. But there is one thing more peculiar to these islands which lie between Britain and Europe; for at full sea they appear to be islands, but at low water for a long way they look like so many peninsulas. Hence the merchants transport the tin they buy of the inhabitants to France, and for thirty days journey they carry it in packs upon horses' backs through France to the mouth of the Rhodanus." He also says:—"Above Quisania there is much of that metal, that is, the islands lying in the ocean over against Iberia, which are therefore called the Cassiterides; and much of it is likewise transported out of Britain into Gaul, the opposite continent, which the merchants carry on horseback through the heart of Celtica to Marseilles and the city of Narbo, which city is a Roman colony, and the greatest mart-town for wealth and trade in those parts." Strabo also says the Phenicians carried on the tin trade from Gadeira (Cadiz), and describes the tin islands as ten in number, and, like Diodorus, evidently thinks them distinct from Britain. Ptolemy agrees with him in this. Then where were the Cassiterides, and the *Iktis* of Diodorus and *Miktis* of Timæus?*

It is very improbable that the Scilly Isles were the Cassiterides, for there does not exist in the islands any indication of ancient tin workings, and there is no evidence that tin has ever been found in them. Dr. Borlase thinks Ictis was one of these islands now submerged, but it would be difficult to say what advantages the Britons would gain by sending it such a distance.

The Cornish antiquaries generally incline to the opinion that St. Michael's Mount is the Ictis of Diodorus from the circumstance that it, at the present time, agrees with his description.† But it is certain that at that early period St. Michael's Mount did not exist as an island, but was part of the mainland of Cornwall. Florence of Worcester mentions a thick wood enclosing it. In the charter of Edward the Confessor it is described as *near the sea*. It is probable the separation took place in 1099, when, as the Saxon Chronicle informs us, "in St. Martin's festival, the waves of the sea made great inroads and occasioned more loss than any one had ever known them to do before."‡ Simon of Durham speaks of the same catastrophe.

* In the Syriac language *varatanac*, or *baratanac*, signifies land of tin, from which Bochart derives the name Britain. Mr. Crossley, in *Notes and Queries* (1st S. ix. 64), says that the Phenicians gave the name of Cassiterides to the British Isles from *Cass*, pronounced *kass*, i.e. gloom, or darkness, and *tir*, lands, because it was a common belief in ancient times that the islands to the west of Europe were shrouded in almost perpetual gloom and obscurity.

† Colonel Sir Henry James advocated this opinion in a paper read before the Polytechnic Institution of Southampton, in 1854; Sir G. C. Hawkins, S. Mahon, and others, are also for this theory.

‡ Gibson's *Chronicon Saxonum*, 1099, p. 207.

trophe. Sir Charles Lyell, in his "Principles of Geology," i. 418, says that between St. Michael's Mount and Newlyn there is seen under the ground black vegetable mould full of hazel nuts, and the branches, leaves, roots, and trunks, of forest trees, all of indigenous species. This fact is confirmed by Sir H. de la Beche. The Cornish call the mount *Caraclose* in *Corve*, or the grey rock in the wood.

Camden, Sir Colt Hoare, Corner, and others, consider Ictis was the Isle of Wight. The Rev. E. Kell, F.S.A.,* points out that the colony from Greece established at Marseilles was very anxious to gain the secret of the lucrative tin trade of the Phenicians; and it is said that Pytheas of Marseilles, who visited Britain 330 a.c., was the first to discover it and give information to his countrymen. He thinks that as the Carthaginians were masters of the ocean, the Marseillians prevailed on the Britons to bring their tin to the Isle of Wight—a very convenient port for them. At a later period Narbonne, a Roman colony, had also part in the traffic. He remarks that traces of names associated with the tin trade linger at various parts of the route, such as "Stanza Bay," or Stans Ore Point adjoining Lepe, where the ore left the mainland on its way to Gurnard in the Isle of Wight. The old *Caer* and *Carisbroke* are in a commanding position to guard the treasure on its convoy. There is the port of Puckaster, whence the tin is said by the upholders of this theory to have been embarked. It is hardly credible that the Britons should have conveyed the tin such a distance as 200 miles, if this is the Ictis of Diodorus; it becomes a different matter at the later Roman occupation of the country. We know their chariots and horses were the admiration of Rome, and their carts could doubtless have performed the journey, if it had been necessary. The Isle of Wight may possibly have been alternately an island and a peninsula, for in the case of Mona, Tacitus describes Agricola, in the invasion of that island, ordering his soldiers to dash across the channel with their horses. This could not be done now, on account of the difference in depth.

Cornwall may reasonably be supposed to be the Cassiterides, for its appearance from the sea is such that it might easily have been taken for a group of islands; and as we have the evidence of the Hereford map to show how imperfect geographical information was at a much later date, when even the principality of Wales was supposed to be a separate island, we can, without much difficulty, admit that the term was applied generally to Cornwall.‡ Mr. Robert Hunt, a great authority in mining matters, thinks that St. Michael's Mount was no doubt one of the islands named by Diodorus, and to it, in all probability, the tin obtained in the western district was taken and shipped.

* Journal Brit. Archaeological Ass., xxii., 361.

† De Vita Agricola, c. 32.

‡ This remarkable map of the world is one of the most valuable relics of mediæval geography, considered to be of the latter part of the thirteenth century, and the work of Richard of Haldingham, Lincolnshire. It is preserved in the chapter library of Hereford. M. D'Arceus, President of the Geographical Society of Paris, considers it designed c. 1314. In the *Gentleman's Magazine*, May, 1863, is a translation of his paper on this subject. He assigns this date because of the division of France from Flanders, and an inscription placed across the Saône and the Rhone, marking between Lyons and Vienne the separation of France from Burgundy. Mr. R. J. King, in "Western Cathedrals," 104, says the map is founded on the mediæval belief that all geographical knowledge resulted from the observations of three philosophers (here named Nicholas, Theodolus, and Policitus, who were sent forth by Augustus Caesar to survey the three divisions of the world when it was about to be taxed at the birth of our Lord. At the top of the map is Paradise, with the tree of life and Adam and Eve. Jerusalem appears in the centre of the map. Of course the British Isles occupy a considerable space, and a great part of the map is filled with drawings of animals and peoples supposed to exist in different parts of the world. The map was discovered about a century ago under the floor of Bishop Audley's chapel. Mr. Wright has written a paper on this map in the Gloucester volume of the Archaeological Association. A good engraving of the map will be found in King's "Western Cathedrals," p. 103.

§ See a paper by Mr. Robert Hunt, F.R.S., on the Remains of Early British Tin Works, read at the Cambrian Archaeological Society's meeting at Truro, August 29, 1862 (*Gentleman's Magazine*, December, 1862).

St. Nicholas Island,* in Plymouth Sound, and St. George's, or Looe Island, are now constantly surrounded by water; but Mr. Hunt says an examination of the admiralty charts show that over the "bridge" which connects St. Nicholas Island with Mount Edgumbe there is, even in the centre opening, at low water only three feet of water, while all the other parts are left dry. Looe Island is connected by rocks with the main, and above these there is but a few feet of water at low tide. Therefore, he thinks that St. Michael's Mount, St. George's or Looe Island, and St. Nicholas Island were three of the islands included under the description given by Diodorus, and he considers there are others, especially on the north coast, which might be included; and that the tin from the district round St. Austell sought for a shipping port at Looe Island; the tin from Calstock and Callington districts and Dartmoor, at St. Nicholas Island. Dr. Barham adds to these an island situated at the mouth of the Yealm, which would be convenient for the shipment of tin from the district beyond Ivy-bridge, in Devon.

Did the Phœnicians come themselves to Britain? Sir G. C. Lewis thinks not, but that the trade was carried on by them with this and other countries through the intervention of the people living on the coast of Gaul. Dr. Barham considers the arguments he employed were of great weight in tending to throw a doubt upon the Phœnicians navigating round the shores of Africa; but that they did not bear on the probability of their having had intercourse with this country. As the Phœnicians carried on the tin trade, it is more reasonable to think they did it in their own vessels than that they employed Gaulish ships. Dr. Barham said it would be a very strong argument in favour of Phœnician intercourse with this country, if it should be found that the mining terms used by the miners in Cornwall were distinct from those of Wales and other members of the Celtic race. The Phœnician language was little else than pure Hebrew, and it would be a powerful argument if it should be found that the Cornish mining terms had a Hebrew and Semitic origin while those employed in the principality and other Celtic countries producing no tin were of Celtic origin. Mr. Hunt thinks we have in Cornwall traces of a fire-worshipping people, as the Phœnicians † were, in the midsummer fires resembling the Bealtine fires of Ireland; the fire ordeal consisted in lighting a fire of wood on the Garrack-Lane, then placing a burning brand in the hands of the suspected persons, who were to prove their innocence by spitting on the stick and extinguishing the flame; and the burning of calves alive to remove the disease from cattle. The latter was practised a very few years since. In the middle and eastern regions of Cornwall the Cornish tinners still venerate Picros, or Pyecrous, as their patron and the discoverer of tin, and keep the day in his honour. In the western division they believe that St. Chiwidden discovered the tin, and that St. Perran taught the Cornish men how to use it.

At a meeting of the Cambrian Archaeological

Society at Truro, August 29, 1862, a small symbolical image of a bull was exhibited which was found while digging the foundations of a schoolroom at St. Just. Mr. Birch pronounced it to be of oriental type, and connected with the worship of the Phœnicians and Carthaginians. It was marked with a crescent on the flank, and considered to be the most distinct article of oriental manufacture found in the county. Of course this does not afford decisive evidence of the Phœnicians having traded there, because in the Roman legion there were troops drawn from various countries, and they would have with them the representation of every kind of worship under the sun.

Dr. Phillips, in a paper on ancient metallurgy in the *Archæological Journal*, xvi. 7, considers that it was the old Phœnician * trade destroyed with Carthage which Strabo describes; and Diodorus narrates the course of trade in the days of Augustus from Ictis, when Gaul offered an easy route to the Mediterranean; but 100 years of war and commotion interrupted this trade of Cornwall with the East, and Pliny was suspicious of the fables of Greece and knew that tin was obtained in Spain. He thinks, and we may suppose, that in the early period the only route for the tin of Cornwall to the Mediterranean was by sea to the western part of Spain; but that in the latter period the track by land through Gaul to Massilia was preferred, and the old trade had become a tradition, which Pliny chose not to adopt from Strabo, who is never quoted on this subject by the author of the *Historia Naturalis*. It is almost certain that tin was found in Spain, according to the assertion of Pliny. He had ample means of knowing, for he had been *Procurator* in Spain, and by his intimacy with Vespasian, who became emperor A.D. 69, must be supposed in a position to learn much of Britain from the despatches of Petilius Cerealis, Ostorius Scapula, and Agricola. But he was suffocated by the fumes of Vesuvius in A.D. 79, one year after the appointment of Agricola to Britain, and for the greater part of his literary life Britain was a scene of never ending war and confusion. † His assurance of the occurrence of tin in Spain is confirmed by a passage in Boetius's "Natural History of Spain," and Dr. Phillips, by a later German writer, Hoffmannsch. It occurs, in fact, in beds in the *muja schist* of Galicia. The smelting of tin was probably performed by the inhabitants of the Cornish

* Dr. Thurnam considers that Stonehenge was a temple dedicated to the worship of the Phœnician *Baal*, or *Bel*, the god of the sun. In Midsummer, 1858, he ascertained from personal observation, that the stone known as the altar-stone, the sun at Midsummer is seen to rise precisely over an isolated uneven stone in the avenue. Much has been written on the supposed mention of Stonehenge in the ancient literature of India; but Sir William Jones and Lieut.-Colonel Wilford admitted that they were frequently misled by the pundits employed, who professed to find an ancient Indian history explanatory of the great archaeological problems of Europe. Professor Neilson assigns 500 A.C. as the most probable date of Stonehenge. He thinks it pre-Druidic, belonging to the bronze period. All traces of solar worship in Scandinavia have been found to be connected with the bronze age. The professor says that the festival of Baal, or Balder, was celebrated on midsummer-night in Scania, and far up into Norway, almost to the Lofoden Islands, until within the last fifty years. A wood fire was made upon a hill or mountain, and the people of the neighbourhood gathered together to dance round it like Baal's prophets of old. Bronze articles have been exhumed from the barrows round Stonehenge, but not iron. It is a curious fact that Hesiod (A.C. 800), the earliest European writer whose works have come down to us, states that iron was discovered after copper, and that tin have yet been found in Europe. The writer of the account of Stonehenge, in "Crania Britannica," assigns it to the transition period between the bronze and iron ages. Professor Neilson thinks the true tin-workers preceded the Druids in Britain and Gaul, and the religious rites of the Druids were not in accordance with the design of these stone and iron structures. Circles of large stones of this character are found in countries where neither Celts nor Druids ever existed.

† Pliny says that tin was inlaid into brass-work, so that it could hardly be known from silver; these works were called *incutilla*. He speaks of the application of this invention to the trappings of horses and carriages and other curious productions of Alesia and the Britons. See also a paper on this subject by Mr. Kenrick (Trans. York Phil. Society, 1848, p. 62). Some consider that the celebrated Tyrian purple dye was a solution of tin, and not the production of a shell-bearing mollusc.

peninsula. The Phœnicians may have taught it them; but all the accounts of the ancient tin trade represent the metal, and not the ore, being carried away from the Cassiterides. Diodorus mentions the weight and cubical form of the tin in blocks carried from Ictis to Marseilles and Narbonne. Pliny says the Gallician tin was smelted on the spot. There is no proof that bronze was made in Britain. Caesar tells us that the brass used by the natives of Britain was imported. Cyprus, colonised by the Phœnicians, with its copper mines, is by many believed to be one of the points from which bronze radiated over the then known world. It was, it will be remembered, from the king of Cyprus that Agamemnon received the breast-plate before alluded to.

In 1810 a massive block, or pig, of tin was dredged up near St. Mawes at the entrance of Falmouth Harbour. Its weight is 65 lbs., length 2 feet 11 inches; width 11 inches. The upper surface is perfectly flat, and the under side like a boat, and forked at each end. It is now in the Truro Museum, and a model may be seen in the Royal College of Mines, Jernyn Street. Diodorus says the Britons cast the tin into the form of *astragali*, or like a knuckle-bone. They would conveniently lie in the coracles, or boats, used to transport them, and could also be conveniently lashed on the backs of mules. * In the Truro Museum is also a portion of a block of tin found at Carnanton in the parish of Mawgan-in-Pyder, near the ruins of an ancient smelting-house. It measured 20 inches long, 9 wide, 3 inches thick; one side being convex, taking the form of the mould. Both these are represented in the *Archæological Journal* (xvi. 39). In the neighbourhood of Penzance there appears to have existed formerly a mould for such objects, as it is described by a writer "On the Study of Antiquities" in 1701. † He states that he had recently visited a gentleman in that locality who possessed, "among other things, a mould by which the blocks of tin used to be cast, in the times when the Phœnicians traded to Britain for tin." A rude smelted block of tin, found at Ladock, near Truro, was exhibited in the 1861 Exhibition, by Mr. G. N. Simmons. ‡

The evidences of early tin works in Cornwall are very interesting. Mr. R. Hunt † says that at Carnon, an ancient tin stream between Truro and Penryn, 55 feet below the present river-bed, human remains have been found mingled with those of deer and other animals. At Pentuan Valley, near St. Austell, such remains were found 40 feet down; and, in this case, bones of deer, elk, oxen, and ancient miners' tools with them. A vast period of time must have elapsed since those miners worked. Mr. Hunt points out that in one case at least a stone age and a bronze age were contemporaneous, for when the Britons of Cornwall were using stone hammers and chisels to work the tin, the Phœnicians who bought it were combining it with copper to make bronze. ||

The difficulty is to separate the true early British excavations from the Roman and Middle Age workings. Mr. Hunt thinks the evidence of sheltering earth-works strongly in favour of the existence of the most ancient of

* Sir Gardner Wilkinson notices this in his notes on Rawlinson's translation of Herodotus (vol. ii.).

† *Genl. Mag.* lxi. pl. i. 34.

‡ "Mineral Products," 468.

§ *Good Words*, February, 1867.

|| According to Mr. Henwood's measurement, a section of the Carnon tin stream presents about 50 feet of *schist* and gravel, then a bed of 18 inches thickness of wood, leaves, nuts, &c., resting on the tin ground, composed of the *debris* of quartz, slate, &c. Among the remains of animals before mentioned, a spade, made of oak and a pick, formed of part of a stag's horn, were found. These are now in the Penzance Museum. These stream works are really the bed of the large rivulet *Garon*. The tin ore comes probably from the granite at Carn Breu. Mr. Henwood is of opinion that the veins of tin have not been disturbed by the agency which formed the beds of tin found in the streams, for no veins have been discovered bearing evidence of having been cut off at the surface, and the tin in the veins is of a different quality and appearance to that found in stream works. His own opinion is, that they are "the strippings of the granite granites still in existence, such as the 'Carn Breu' and other mountains of a similar character, whose tops and heights are now denuded of the argillaceous and micaceous slates (both tin and iron-bearing strata) that once covered them."

* Polwhele, in his "History of Devon," conjectures that St. Nicholas Isle, at the mouth of the Tamar, was the *Ictis* of Diodorus.

† Phœnicians was on the west coast of Syria. Its cities were Tyre, Sidon, Beyrouth, Tripoli, Byblos, and Ptolemais, or Acre. The prophet Ezekiel (c. A.C. 590) mentions tin among the articles brought to Tyre from Tarsish (xxvii. 12). Biblical critics think that Tarsish is the Greek Tartessus lying west of the Straits of Gibraltar (Smith, Diet. Ane. Geog.). From the nineteenth to the thirteenth century A.C., they established colonies on the shores or isles of the Mediterranean - Carthage (A.C. 578), Hippo, Utica, and Gades, or Cadiz. Cyrus conquered Phœnicia A.C. 537; Alexander conquered it A.C. 332; the Romans A.C. 47; and in A.C. 50 Augustus deprived it of all its liberties. It is supposed to have been peopled by the sons of Anak more than twenty-eight centuries A.C. It is a curious fact that Neo II. (A.C. 600), the same Egyptian king who slew King Josiah, ordered some Phœnicians to set out from the Red Sea on an exploring expedition. They were two years absent, and came back through the Straits of Gibraltar, thus doubling the Cape of Good Hope. Herodotus laughs at this, but there is every probability of its being true. Some authorities think that after this their countrymen might have coasted along the coast of Spain and France and discovered Britain.

British mines. The *Dolstar* at St. Agnes may be traced from Follreton to Chapel Porth, and there are indications of its having been continued in the other direction to Trevannance, thus enclosing the whole of St. Agnes Beacon. Similar enclosures are yet to be traced in St. Just, and many other places; and within, or very near, these we may generally find that every lode has been worked—by simply clearing it out as far as the primitive miner and his limited appliance could follow it. Some of the most remarkable early British workings in the county of Cornwall are to be found in Tolpedden—Penwith, near the Land's End; Gwennap, near Truro; Balduh; and at Cadwith, near the Lizard Point. The most remarkable feature in tin mining seems to be the enduring character of the mines. Wherever tin has been produced in any considerable quantities there it is still abundantly found. Cornwall can now supply as large a quantity as it ever could.

Many of the old mine workings belong without doubt to the Roman period. Many years since, when examining the workings of the lode in Balduh, Mr. Hunt heard of a well-executed adit having been discovered which had been driven up to the lode; and Mr. Enys informed him that he had learnt, on good authority, that there was a large *arched stone level* in the elvan that runs through the district, very different from any of the "old men's workings." In one old mine a medal of the reign of Domitian, with implements, &c., of the Roman period were found.

The Anglo-Saxons appear to have neglected the mines very much, and the records of tin mining among the early Norman sovereigns are involved in much obscurity. Within the precincts of the Castle of Exeter the stamps for marking the blocks of tin assayed by officers of the earldom or duchy were kept. These were in the form of heavy hammers. In the Charter Rolls, March 1, 1201, we find King John's mandamus to William Briwere to deliver to Ralph Morin, sheriff of Devon, the Castle of Exeter and the coinage stamps of the Stannary.* In Cornwall peat is plentiful, and the charter of the same monarch in 1201 grants to the miners the privilege of digging tin, and turfs to melt it, anywhere in the moors, and in the fens of bishops, abbots, and earls, in those countries, as they had been used and accustomed. This charter was confirmed by Edward I., Richard II., and Henry IV.† As early as the reign of Richard I. these mines were one of the principal sources of revenue of the earldom of Cornwall. In the 14th of King John, William de Wortham accounted for the sum of 200 marks for the dues of the Stannary of Cornwall, and £200 for the dues of that of Devon, by which it seems that the Devon mines were then worked to a greater extent than those of Cornwall.‡ But the tin mines were probably not then so productive as they afterwards became; for the immense wealth which enabled Earl Richard, brother of Henry III., in 1257, to purchase the title of King of the Romans, has been attributed by old historians to the revenue which he derived from the tin mines of his earldom. In 1250 Henry III. granted a charter of protection to the miners of Devon, commanding all knights and others of whom the tinners of Dartmoor held, that they should not exact from them other customs or services than they ought and had been accustomed to do.§

It is probable that nearly all the perforations in the cliffs of the tin district, such as those in the granite at Clegga Head, and scattered along the cliffs in St. Agnes and Perranzabuloe, are of the reign of King John. It is certain that very extensive mining operations were carried on at that time at Dartmoor.

Edmund, Earl of Cornwall, eldest son of

Edward I., made important grants to the miner, which were confirmed by the king in the 33rd year of his reign. One of these states that "for the advancement of the Stannaries he frees the tinners from all pleas of the natives touching the court, and from answering before any justices, &c., save only the keeper of the Stannaries," neither are they to be kept from work but by the said keeper.* Edward III. made Cornwall a dukedom, and his son, Edward the Black Prince, the first duke, in the year 1337.

Mr. Smirke has examined with great care the different public records which were likely to throw light on the employment of the Jews in the workings for tin. At the meeting of the Cambrian Archaeological Society before mentioned (August 29, 1862), he stated, that from a very early date the selling of tin was subject to a right of pre-emption; and he had very little doubt that the Jews purchased the pre-emption from the crown, and thus they were allowed to trade in tin, but he did not think they were ever actually employed in digging for it. The earliest records we have of the Jews dealing in tin are of the reign of Edward I., and these were continued in the reigns of Edward II. and Edward III., and subsequently to a late period. From that time we have a regular series of documents, enabling us to ascertain the amount of tin obtained from Devon and Cornwall. The quantity obtained in Devon was much greater than from Cornwall, because the lithe of the Bishop of Exeter was fixed in respect of tin at a very early date; and the amount was much higher for Devon than for Cornwall, whereas now the quantity from the former was not one-sixth-part of the latter. In the public records, *temp.* Richard I., there was a curious collection of regulations for the coinage and sale of tin. These exist in the form of a book kept in the Court of Exchequer, called the Black Book. The trade of tin is not mentioned in the Domesday survey, for that survey was directed for the purpose of taxation, and was for the king's use; but tin was considered a royal property, and consequently was not likely to be noticed in the survey. The earliest of our public documents which contain a reference to tin were of the reigns of Henry I. and Henry II., in a series of documents consisting of the annual returns of the sheriffs.†

In the Geological Museum, Jermyn Street, may be seen the leaden seal of the ancient



tinners of Cornwall, *temp.* Ed. I. It was found in a field near Bath. Its two sides are exactly

* Edmund, Earl of Cornwall, made the miners of Cornwall independent of those of Devonshire, and granted them the privilege of holding their own courts for all suits relating to the mines, except those of life, limb, and land, and established prisons for criminal miners at Lydford and Lostwithel. The *Stannary Parliament* to consist of 24 deputies from different divisions, was shortly afterwards instituted, and its places of meeting appointed at Truro, for Cornwall; and Crookhorn Tor, on Dartmoor, for Devonshire. At this time the mine-owners agreed to pay to the earls of Cornwall a certain duty upon every cwt. of tin. By recent regulations, the control of the mines has been placed in the hands of a vice-warden for each county, who must be a barrister at law of at least five years standing, and the Stannary courts of judicature (*Black's Cornwall*, 325).

† *Gent. Mag.*, 1862, ii. 701.

alike, and it is believed to have been struck to be attached to an important charter. The head in the centre is that of a lion, an emblem of running water; these miners being supposed to carry on their operations in *stream-work*. Two tinners are represented, one with a pick, and the other with a shovel, working in their stream-work, with the legend *✠ SCOM-VNITATIS STANNATO CORNWIE*.

In 1337, the profits of the coinage of tin to the Earl of Cornwall, in Devonshire, were £273, 19s. 6d.* In the same year in Cornwall, the profit was £1,705 on 851,116 lbs. In 1479, the weight of tin raised and stamped, or *coined*, in Devon was 211,045 lbs., profit £166 9s. 0d.; in Cornwall, 808,950 lbs., profit £1,620 17s. 11d. In the earliest time the mines appear to have been worked only to a slight depth by open fosses: the present method of perpendicular shafts and underground galleries was introduced early in the sixteenth century. In 1524 the profits of coining, or stamping, the tin amounted to £2,771. Early in the sixteenth century the stream works on the rivers in the Dartmoor country, and also in Cornwall, were worked to a great extent. An act had to be passed in 1531 to prevent persons searching for tin near the rivers connected with the southern ports and havens; for such quantities of sand, gravel, and stone were sent down, that the ports were choked up. "Hatches," or "tyes," were ordered to be made to secure the gravel from coming down. Carew, writing early in the seventeenth century, says, "the sale of tin hath usually amounted to the worth of £30,000 or £40,000."

The earldom of Cornwall was, in the reign of Henry III., in the hands of the crown, and the emoluments were granted to William de Pucot. In the reign of Ed. I., Lysons says, the payment to the earl was fixed at four shillings for every cwt. of white tin. According to Pryce, the average quantity raised in the reign of James I. and Charles I. was from 1,400 to 1,500 tons. The latter monarch prohibited the importation of tin into this country when the mines were discovered in Barbary in 1640. It appears from a note of Mr. Scawen of Molinck, who was vice-warden of the Stannaries, quoted by Dr. Pryce, that the tin revenues were very small in the reign of Charles II. Davenant says, that in 1663 we exported 153 tons of tin to foreign countries, and six years after 240 tons. Blasting with gunpowder was introduced c. 1650. The difficulty with the old mines was the getting rid of the water from the shafts: this was overcome by the invention of the mining steam-engine by Savery, and improved by Newcomen in 1705, and again improved by Watt sixty years after.† In 1742, the Mines Royal Company of London proposed to raise £140,000 to encourage the tin trade, by farming that commodity for seven years at that price. A committee of Cornish gentlemen then reported that the quantity of tin raised in Cornwall at an average for many years past, was 2,100 tons, and resolved "that £3 9s. 0d. for grain tin, and £3 5s. 0d. per cwt. for common tin, are the lowest prices for which such tin will be sold to the contractors, exclusive of all coinage duties and fees." The produce increased after this, and from 1760 to 1780 it was reckoned at 2,800 tons a year, worth £180,000. Dr. Borlase says the Duke of Cornwall in 1759 received about £10,000 a year for the mines. About 1770, the quantity raised was more than the demand required. The price was affected by the wars, and the influx of tin imported into Europe by the Dutch from the East Indies. In 1789 an export of tin to China took place through the East India Company absorbing the overplus which the European market did not require. The price from 1789 to 1816 was £3 9s. 9d. a cwt.; and from 1817 to 1837, £3 13s. 0d. Since

* Dodridge's "Historical Account of the Principality of Wales," 97. In 1553, 1574, and 1575, in Devon the coinage of tin produced on an average £127 per ann. A Florentine writer of the fourteenth century speaks of the exportation of tin in long square slabs (*Geolog. Trans.*, Cornwall, ii. 128).

† Tin ore was always smelted in the country, but in the Middle Ages in a rude manner. In 1705 Mr. Lyddell obtained a patent for smelting tin in iron furnaces, and erected works in the parish of Filleigh. The next improvement was the use of reverberatory furnaces.

* See paper by Mr. S. Oliver on the Castle of Exeter, *Archæological Journal*, viii. 134. In the reign of John the annual duty on tin payable to the earl was fixed at 200 marks (*Madox, Hist. Exch.*, 631).

† It is printed in the Appendix to De la Beche's Report on the Geology of Cornwall, p. 635.

‡ Lysons, *Magna Brit.*, vi. cclxxx.

§ The Bohemian mines were discovered in 1241, and those of Altenberg, in Saxony, in 1458.

1800, the mines of Cornwall have, if anything, rather declined. This metal does not penetrate so far into the earth as copper. Few mines have been found to be productive at very considerable depths. Any decline in this respect has, however, been more than compensated by the rapid advance which the copper mines have made. The tin mines now produce about 5,500 tons annually, worth £500,000. According to the census of 1851, the copper mines employed 18,468 persons; the tin mines, 12,912. Dr. Berger, in his treatise on the physical structure of Cornwall and Devon, states that in 1800 there were 28 tin mines worked in the former county, of which seven were in the parish of St. Agnes, four in Wendron, and three in Gulvall; and besides these, thirteen producing both tin and copper. Lyons, c. 1814, says that Drakenwill's mine, on Hengeston-down in the parish of Calstock, was the oldest, the workings having been carried on 150 years. Leland says, that there was no greater "tin works in all Cornwall than on Sir William Godolcan's grounds." Norden and Borlase mention as productive mines those of Polbarrow and Gooen-Lease in St. Agnes; Polgooth, near St. Austell (then very rich, but now worked out); Pool Mine in Illogan; and those of Roselyn, Garlinoe, and Portkellis, in Wendron. The revenue of the Duchy of Cornwall arose out of the tin dues till 1838, when it was commuted into a tax on the nett annual produce, averaged over ten years, and amounts now to about £38,000.

Lyons, c. 1822, says of the tin mines in Devon, then worked, Vitifer, in the parish of North Bovey; Ailsborough, in that of Shipstow; and Whiteworks, in that of Lidford, are upon a large scale. He mentions stream works, and small mines near Dartmouth, worked by labouring miners on their own account. The Stannary towns of Devon, are Ashburton, Chagford, Plympton, and Tavistock. The tin is not smelted in the county, but taken to Cornwall.

Before mentioning the properties and distribution of tin, it may be interesting to note the curious superstition of the *divining-rod* for discovering mines. Agricola supposes that it took its rise from the magicians, who pretended to discover mines by enchantment. No mention is made of it before the eleventh century. But for its use in later times, we turn to Dr. Pryce's "Mineralogia Cornubiensis." This gentleman evidently believes in it, though he owns that by reason of his constitution of mind and body he is almost incapable of co-operating with its influence. He gives an account of this wonderful instrument from Mr. Cookworthy, of Plymouth, who had the first information concerning this rod from one Captain Ribeira, who deserted from the Spanish service in Queen Anne's reign, and became captain-commandant in the garrison of Plymouth, in which town he satisfied several intelligent persons of the virtue of the rod. He readily showed the method of using the rod in general, but would not discover the secret of distinguishing the different metals by it; he is said to have discovered a copper mine near Oakhampton by its means, which was wrought for some years. Captain Ribeira was of opinion that the proper rods for this purpose were those cut from the nut or fruit trees, and that the virtue was confined to certain persons, and those, comparatively speaking, but few. Dr. Pryce says the rods formerly used were shoots of one year's growth which grew forked, but it is found that two separate shoots tied together by the greater ends, the small ones being held in the hands, produce a similar result. The small ends being crooked, are to be held in the hands in a position flat, or parallel to the horizon, and the upper part in an elevation perpendicular to it, but at an angle of about 70 degrees. When the rod is properly held by those with whom it will answer, when the toe of the right foot is within the semi-diameter of the piece of metal or other subject of the rod, it will be repelled towards the face, and continue to be so while the foot is kept from touching, or being directly over, the subject; in which case it will be sensibly and strongly attracted, and be drawn quite down. We are told that the wonderful rod should be firmly grasped, for if, when it has begun to be attracted, there be the least imaginable jerk or opposition to its attraction, it will not move

any more till the hands are opened and a fresh grasp taken. This is a remarkable example of credulity. Our readers will remember that Scott mentions the *divining-rod* in the "Antiquary."

Tin is usually found in Cornwall in the form of an oxide, often beautifully crystallised. The name Jupiter was probably given to tin on account of its brilliancy. Tin is so malleable that it may be laminated into foil less than $\frac{1}{100}$ part of an inch in thickness. Tin is rarely found alone, but generally associated with ores of copper, zinc, wolfram, &c. Veins of tin abound most in granite. It is rarely found nearer the surface than 80 or 100 feet. If tin be first discovered it sometimes disappears after sinking the mine 100 feet deeper, when copper is found; and in some instances it is found 1,000 feet deep without a trace of copper; but if copper is first discovered, it is very rarely succeeded by tin.* Tin is found in small strata, or veins, or masses. The large and metalliferous veins are not equally distributed over the surface of Cornwall and Devon, but are grouped into three districts: 1. In the south-west of Cornwall beyond Truro; 2. In the neighbourhood of St. Austell; and 3. In the neighbourhood of Dartmoor, Devon. The first group is the richest and the best explored.† Many of the tin veins of Cornwall are situated in a kind of clay slate called *killas*, intersected by porphyritic rock. Stream tin is the alluvial debris of tin veins, which is separated from the gravel by washing. When searching for this, the Cornish miners find particles of gold, which he places in a quill: these are called *tinners' prillys*, or *particels*. There is a considerable vein of sulphuret of tin, or tin pyrites, at Huel Rock, in the parish of St. Agnes, accompanied by iron pyrites and other minerals. It frequently has the appearance of bronze, or bell-metal; hence it is often called *bell-metal ore*. Wood-tin (so called from its resemblance to the fibres of wood) is almost peculiar to Cornwall, though it has lately been discovered in Mexico. Vanquelin obtained 9 per cent. of peroxide of iron from wood-tin. The ore is reduced to powder by means of stamping-mills of great power, and water carries it to cisterns where the metal is deposited. The *crop*, or *head*, is the best portion, and falls into the first, and the *stine*, or *tail*, into the others. The tin in the first cistern is put also into a *tossing-tub*, and is allowed to settle; and the best portion being at the bottom, is removed to the burning house to be freed from various impurities. Thence to the smelting furnaces of the *reverberatory* kind, holding each from 12 to 16 cwt. of ore. The tin is mixed with small coal, and reduced to a metallic state at a higher temperature. It is then refined by again melting, and the scum skimmed off. Mr. Oxland, of Plymouth, has invented an ingenious process, by which the ores of tin are deprived of *wolfram* (a double tungstate of iron and manganese). The fused metal, when sufficiently purified, is ladled into granite or cast-iron moulds, to be fashioned into blocks of about 3 or 4 cwt. each, containing about 75 parts of metal. The coining, or stamping, is now effected at the mouth of the mine‡.

The celebrated Botallack copper and tin mine is about a mile east of Cape Cornwall. It is 1,050 feet deep, and some of the galleries stretch 1,200 feet under the bed of the ocean. At Huel Cok the galleries have also been carried under the bed of the sea, and it is said, that when abandoned on account of its danger, only four feet of rock remained between the miners and the waters of the ocean. The Carclaze tin mine, near St. Austell, is so called from the *grouan* or decomposed felspar of granitic rocks—grey rock, or *carclaze*—within which it has been excavated. This mine is said to have been worked 400 years. Little ore is now extracted, the *clay* is the chief thing sought for. This is granite, which, by the decomposition of the felspar, has been changed into a soft adhesive substance like mortar, admirably adapted for the best kinds of pottery. It is identical with the Chinese *Koolin*, or porcelain clay. The dis-

covery of this clay in Cornwall is due to Mr. Cookworthy, who found it in the year 1768. 85,000 tons are now exported, value £260,000; and more than 70,000 persons are employed in its production and exportation.*

In 1866 we exported tin plate to the value of £1,896,341, against £484,184 in 1847. These plates are formed of thin plates of iron coated with tin. A manufactory was established for this at Pontypool, Monmouthshire, in 1730, but it had been carried on in Germany long before.

The most valuable tin mines on the continent of Europe are those of Saxony. There is a rich deposit in the province of Tenasserim, on the east side of the gulf of Martaban in the Malayan peninsula. Masses of oxide of tin are here found in a layer of sand and gravel. The best tin comes from the island of Banca, at the extremity of the peninsula of Malacca; here it is rarely found more than 25 feet below the surface.† The stream tin-works of this island have produced as much as 3,500 tons annually, so that an idea may be formed of the enormous quantities of metal which may be brought down by mountain torrents. In this country the stanniferous gravels are usually covered with other gravel, or with clay or sand; and a number of the poorer miners are employed upon them. Deposits occur in the Siberian mining district of Nerzhinsk, near the desert of the Great Gobi; and also near Oruro, in Bolivia. The singular compound crystals of tin come chiefly from Bohemia and Saxony. Splendid crystals occur at Limoges.

JOHN PIGGOT, JUN., F.S.A.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF THOMAS WILLIAMS, ESQ.

LEFT IN CHARGE.

W. Hemsley, Painter. H. Lemon, Engraver.

WE are again indebted to Mr. Williams for permission to engrave a picture in his valuable gallery, of which we gave an account last year. The work now selected is by Mr. Hemsley, who may be classed among the most pleasing and popular of our painters of genre-subjects. He is an artist who has a decided tendency towards the "domestic," with, not unfrequently, a touch of humour in his representations of village-children, whom he appears to have studied with marked attention to their "customs and manners." Even this "Left in Charge," grave as it seems, has in it a sense of the ludicrous, for the young rustics watch the sleeping child and look on it with as much solicitude as if they were their father and mother, instead of brother and sister: at any rate they are evidently impressed with the responsibility of the trust committed to them, and are performing their duty in a way that shows them to belong to a well-regulated family: there is an air of tidiness about them and the cottage-interior, manifesting cleanliness and industry on the part of the peasant-parents.

The incident represented is so simple in character as to leave little to be said either in the way of description or criticism. The group round which all the interest of the composition centres is very nicely arranged; the principal figures have a natural air of ease and "motive," the light and shade are effectively distributed, and, like all Mr. Hemsley's works, its colouring is judicious and most agreeable. Pictures of this kind are certain to obtain a large degree of popularity in a land like our own, where the domestic "virtues" have taken so deep a root among all classes.

* Black's "Cornwall," 222.

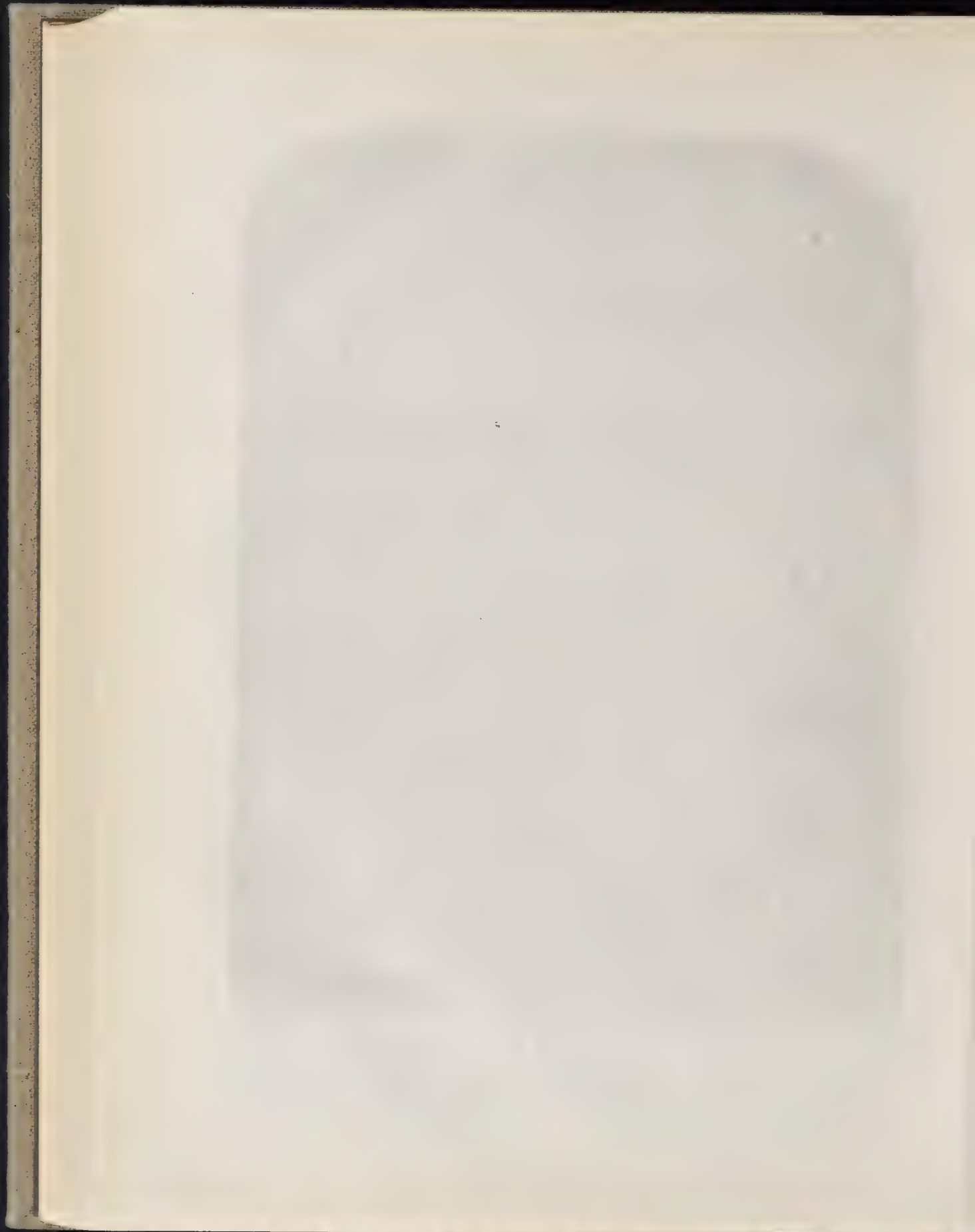
† Mrs. Somerville's "Physical Geography," 188.

* Mrs. Somerville, "Physical Geography," 188.

† Ure's Diet., edited by Robert Hunt, vol. iii.

‡ See also Walter White's "Londoner's Walk to Land's End," and Wilkie Collins's "Rambles beyond Railways."







THE CRADLE

— THE CRADLE OF THE FUTURE —

THE
STATELY HOMES OF ENGLAND,
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.
THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYN JEWITT, F.S.A.

WILTON HOUSE.



I do not refer to the earlier families who held the title of Earls, &c., of Pembroke—those of Montgomery, of Clare, of Marshall, of De Valence, and of Hastings; as they, although the predecessors of the Herberts in the title, were not so in regard to the estates. It has been well said * that "the name of Pembroke, like the scutcheons and monuments in some time-honoured cathedral, cannot fail to awaken a thousand glorious recollections in the bosoms of all who are but tolerably read in English chronicles. Sound it, and no trumpet of ancient or modern chivalry would peal a higher war-note. It is almost superfluous to repeat that this is the family of which it has been so finely said, that 'all the men were brave, and all the women chaste;' and what nobler record was ever engraved upon the tomb of departed greatness?"

We commence with William ap Thomas, whose ancestors traced back to Henry Fitz Herbert, chamberlain to King Henry I. This Sir William ap Thomas (who was the son of Thomas ap Gwillim ap Jenkin, by his wife Maud, daughter and heiress of Sir John Morley, Knt., Lord of Raglan Castle) married Gladys, daughter of Sir Richard Gam, and widow of Sir Roger Vaughan, by whom he had three sons and a daughter. The eldest of these was "created Lord of Raglan, Chepstow, and Gower, and commanded to assume the surname of Herbert, in honour of his ancestor," the chamberlain to King Henry I., and afterwards Earl of Pembroke. "He was succeeded by his son, who renounced the earldom of Pembroke for that of Huntingdon, at the request of King Edward IV.; that monarch being anxious to dignify his son Prince Edward, with the title of Earl of Pembroke. The honour, however, reverted to the Herberts in the reign of Edward VI., who conferred it upon Sir William Herbert." This William Herbert, who had married Anne, sister of Queen Catherine Parr, was knighted by Henry VIII., and was appointed executor, or "conservator," of the King's will; and shared with Sir Anthony Denny the honour of riding to Windsor in the chariot with the royal corpse, when Henry's ashes were committed to their final resting-place. By Edward VI. Sir William was elevated to the peerage by the titles of Baron Herbert of Cardiff and Earl of Pembroke. In 1551 his wife, the Countess of Pembroke, and sister to the late Queen Catherine, "died at Baynard's Castle, and was carried into St.

* Sir J. Bernard Burke.

Paul's in this order: first, there went an hundred poor men and women in mantle-freez gowns; next followed the heralds, and then the corse, about which were eight banners of arms; then came the mourners, ladies, knights, and gentlemen; after them the ladies and gentlewomen mourners, to the number of 200 in all; next came in coats 200 of her own and other servants. She was interred by the tomb of the Duke of Lancaster; and after, her banners were set up over her, and her arms set on divers pillars." The earl died March 17, 1569-70, and was succeeded by his son Henry as Earl of Pembroke. This nobleman was thrice married: first, to Catherine, daughter of Henry Grey, Duke of Suffolk, from whom he was afterwards divorced; second, to Catherine, daughter of George, Earl of Shrewsbury; and third, to Mary Sidney, daughter to Sir Henry Sidney, Knight of the Garter, by his wife, the Lady Mary, daughter of John, Duke of Northumberland. This lady, the third wife of the Earl of Pembroke, was sister to one of the greatest of all great Englishmen—Sir Philip Sidney; and it was for her special delight that he, while visiting her at Wilton, wrote his inimitable "Arcadia," of which we have spoken in our account of Penshurst. By this lady, his third wife, the Earl of Pembroke had two sons, William and Philip, both of whom in turn

succeeded to the earldom. The countess, "Sidney's sister, Pembroke's mother," "a principal ornament to the family of the Sidneys," and of whom Spenser wrote that she was—

"The gentlest shepherdess that liv'd that day,
And most resembling, both in shape and spirit,
Her brother dear"

survived her husband some time, and at her death, which took place in 1621, that beautiful epitaph so often quoted, and as often erroneously ascribed to Ben Jonson, was penned by William Browne, and will bear again quoting here:—

"Underneath this sable hearse
Lies the subject of all verse;
Sidney's sister, Pembroke's mother!
Death, ere thou hast slain another
Fair, and learn'd, and good as she,
Time shall throw a dart at thee!
Marble piles let no man raise
To her name for after days;
Some kind woman, born as she,
Reading this, like Noë
Shall turn marble, and become
Both her mourner and her tomb."

William, third Earl of Pembroke under the new creation, eldest son of the earl, and of "Sidney's sister," succeeded to the title and estates on the death of his father in 1600-1. Of him Aubrey says, "He was of a most noble person, and the glory of the court in the reigns



WILTON: THE PRINCIPAL FRONT.

of King James and King Charles. He was handsome and of an admirable presence.

'Gratior et pulchro veniens a corpore virtus.'

He was the greatest Mecænas to learned men of any peer of his time—or since. He was very generous and open-handed. He gave a noble collection of choice books and manuscripts to the Bodleian Library at Oxford, which remain there as an honourable monument of his munificence. 'Twas thought, had he not been suddenly snatched away by death, to the grief of all learned and good men, that he would have been a great benefactor to Pembroke College, in Oxford; whereas, there remains only from him a great piece of plate that he gave there. He was a good scholar, and delighted in poetry; and did sometimes for his diversion, write some sonnets and epigrams which deserve commendation. Some of them are in print in a little book in 8vo., intitled 'Poems writt by William, Earle of Pembroke, and Sir Benjamin Rudyer, Knight, 1660.'

His lordship married Mary, eldest daughter and co-heiress of Gilbert, seventh Earl of Shrewsbury, by his countess, Mary, daughter of Sir William Cavendish, of Chatsworth, and his wife Elizabeth Hardwick—"Bess of Hardwick"—afterwards Countess of Shrewsbury. By this marriage the Earl of Pembroke had two sons, who died in their infancy. Dying

without surviving issue, he was succeeded in the title and estates by his brother Philip Herbert, who thus became fourth Earl of Pembroke, and was shortly afterwards created Earl of Montgomery, and appointed Lord Chamberlain, Gentleman of the King's Bedchamber, and Lord Warden of the Stannaries. He was twice married: first, to Lady Susan Vere, daughter to the Earl of Oxford (by whom he had a numerous family); and, second, to Anne, daughter and heiress of George, Earl of Cumberland, and widow of Richard, Earl of Dorset.

Dying in 1649-50, the earl was succeeded by his fourth but eldest surviving son, Philip, as Earl of Pembroke and Montgomery. This nobleman married, first, Penelope, daughter and heiress of Sir Robert Naunton; and, secondly, Catherine, daughter of Sir William Villiers, and dying in 1669-70, was, in his turn, succeeded by the eldest son of his first marriage, William, who, dying unmarried, was succeeded by his half-brother, Philip (the son of his father by his second wife), who thus became seventh Earl of Pembroke, and fourth Earl of Montgomery. This nobleman married Henrietta de Querouaille, sister to the Duchess of Portsmouth, but dying without male issue, the title and estates devolved on his younger brother, Thomas, eighth Earl of Pembroke, who held distinguished offices under William III., Queen Anne, and George I., and was the founder of

the noble collection of sculptures, &c., at Wilton. His lordship married three times, and was succeeded by his eldest son, Henry, as ninth earl, of whose taste Lord Orford says, "Besides his works at Wilton, the new lodge in Windsor Park, the Countess of Suffolk's house at Marble Hill, Twickenham, the water house in Lord Orford's park at Houghton, are incontestable proofs of his taste: it was more than taste, it was passion for the utility and honour of his country, that engaged his lordship to promote and assiduously overlook the construction of Westminster Bridge by the ingenious Monsieur Lahey."—

He was succeeded in the title and estates by his son, Henry, as tenth Earl of Pembroke and Montgomery, who, marrying Elizabeth, second daughter of Charles Spencer, Duke of Marlborough, had issue one son and one daughter, and, dying in 1794, was succeeded by his only son, George Augustus Herbert, as eleventh Earl of Pembroke and Montgomery.

That nobleman married, first, in 1784, Elizabeth, daughter of Topham Beauclerk, Esq., son of Lord Sidney Beauclerk, and by her, who died in 1793, had issue, the Lady Diana, married to the Earl of Normanton, and one son, Robert Henry, who succeeded him; and, secondly, in 1803, Catherine, daughter of Count Woronzow, the Russian ambassador, by whom he had issue, one son, the Hon. Sidney Herbert, M.P., and Secretary for War, created, in 1861, Lord Herbert of Lea (which title has now merged into the Earldom of Pembroke), and five daughters: viz., the Lady Elizabeth, married to the Earl of Clanwilliam, the Lady Mary Caroline, the Lady Catherine, the Lady Georgiana, and the Lady Emma. His lordship, dying in 1827, was succeeded by the son of his first marriage, Robert Henry Herbert, as twelfth Earl of Pembroke, &c. This nobleman was born in 1791, and married, in 1814, the Princess Octavia Spinelli, daughter of the Duke of Lorraine, and widow of the Sicilian Prince Batters de Rubari, by whom he had no issue. He died in 1862, and his half-brother, Sidney Herbert, Baron Herbert of Lea, the heir to the title, having died a few months before him, was succeeded by his nephew (the son of that honoured statesman), George Robert Charles Herbert, the present peer—the thirteenth earl—then, and now, a minor.

The Right Hon. Sidney Herbert, who was born in 1810, married in 1846 Elizabeth, only daughter of Lieutenant-General Charles Ashe A'Court, who survives him and is the present Baroness Herbert of Lea. By her he had issue, four sons and three daughters: viz., George Robert Charles Herbert, now Earl of Pembroke; Sidney, Lord Herbert, who is heir-presumptive to his brother, and was born in 1853; William Reginald Herbert, born in 1854; Michael Henry Herbert, born in 1857; Mary Catherine Herbert, born in 1849; Elizabeth Maude Herbert, born in 1851; and Constance Gwladys, born in 1859. Lord Herbert of Lea died in 1861, and was succeeded in that title by his eldest son, George Robert Charles Herbert, then eleven years of age, and who, eight months later, succeeded to the full family estates and earldoms.

The present peer, the Right Hon. George Robert Charles, thirteenth Earl of Pembroke, Earl of Montgomery, Baron Herbert of Cardiff, Baron Herbert of Shurland, and Baron Herbert of Lea, Hereditary Visitor of Jesus College, Oxford, and High Steward of Wilton, was born July 6th, 1850, and succeeded his father as second Baron Herbert of Lea in 1861, and his uncle as Earl of Pembroke and Montgomery, &c., in 1862. He is patron of thirteen livings, ten of which are in Wiltshire, one in Dorsetshire, one in Shropshire, and one in Dublin.

The arms of the Earl of Pembroke are—Party per pale, *azure* and *gules*, three lions rampant, *argent*. The crest is a Wyvern, *vert*, holding in its mouth a sinister hand couped at the wrist, *gules*. The supporters are—dexter, a Panther guardant, *argent*, incensed, spotted *or*, *vert*, sable, *azure*, and *gules* alternately, ducally collared, *azure*; sinister, a Lion, *argent*, ducally collared, *or*.

His lordship's brothers and sisters, children of

Lord Herbert of Lea, were, on his succeeding to the earldom, raised to the rank of earls children by royal warrant in 1862.

Wilton House stands on the site of a monastery of Saxon foundation, which, on the Dissolution, was levelled with the ground. The land was granted to Sir William Her-

bert, afterwards created Earl of Pembroke. No portion whatever of the monastic buildings remain, but there can be no doubt they were of considerable extent and importance. The mansion was built partly from the designs, it is said, of Hans Holbein, to whom is ascribed the porch, which, however, in the



WILTON: THE GARDENS.

early part of the present century was much altered. "The garden front was built by M. Solomon de Caus in the reign of Charles I., and, having been destroyed by fire in 1648, was re-erected by Webb from plans which are presumed to have been furnished by Inigo

Jones. In the commencement of the present century the house was considerably enlarged and remodelled by James Wyatt, R.A., one of the principal additions being the cloisters for the display and preservation of the magnificent collection of sculptures. The general plan of



WILTON: FROM THE RIVER.

the house is a hollow square, the glazed cloister occupying the central space."

Of the collection of sculptures at Wilton, which form so prominent a feature in its attractions, we can afford space but for a few words. The collection was formed towards the close of the last century by Thomas, Earl of

Pembroke, who purchased such of the Earl of Arundel's collection as had been placed in the house—which were principally busts; to these he added many purchased at the dispersion of the Giustiniani collection of marbles, and also at the dispersion of the Mazarin collection, and from other various sources.

A rare treat will recompense those who visit Wilton House: it is within three miles of venerable Salisbury, six miles or so from Stonehenge, and some three or four miles from "Old Sarum;" he may, therefore, with but little sacrifice of time, examine three of the most interesting of all the relics of ancient England, while Wilton itself may well be ranked as a fourth.

If we have cathedrals grander, more extensive, and more magnificent than that of Salisbury, we have none more graceful: "the singular uniformity displayed in its design and style, the harmony which pervades its several parts and proportions, and the striking air of brightness, simplicity, and elegance, that reigns throughout the whole, all conspire to invest it with a charm peculiarly its own; whilst the great elevation of its graceful spire renders it without exception the most lofty building in the kingdom." Grace is, indeed, its especial attribute, and beauty has not been here "a fatal gift;" for the sacred edifice seems as perfect to-day as it was many centuries ago.*

Stonehenge is near at hand; that wonderful assemblage of "stones" which tell us—nothing, defying even the guess-work of the antiquary, concerning which tradition is dumb; yet there they stand as they stood thousands of years ago, solitary in their solemn grandeur upon the "plain" where the grouse and hares are even now their only neighbours.

"Old Sarum" seems but a huge waste heap: it rises high above envying scenery; there are no dwellings on the "mound"—not even one where might have been registered the return to Parliament of the member by whom it was represented, until "Reform" arrested its chronicles and swept it away as a "City" for ever.

Wilton, a town of "great antiquity," is situated at the conflux of the rivers Nadder and Willey, from the latter of which it is said to derive its name—"Willytown" or "Wilton;" "in Latin it is called Ellandunum." The ancient Britons had one of their chief seats here: it was a capital of the West Saxons, and was undoubtedly famous long before the Norman Conquest. Afterwards it obtained renown from the number and importance of its monastic establishments. Leland informs us that it had over twelve parish churches. Of its abbey there are no remains: it was dissolved in the thirty-fifth year of King Henry VIII., and the site and buildings were given to Sir William Herbert, afterwards created Earl of Pembroke: of the relics, as we have before intimated, Wilton House was principally built.†

The entrance to Wilton House adjoins the town: the original edifice, as we have stated, was built from the designs of Hans Holbein, and the master minds of Inigo Jones and Solomon de Caus contributed to render the mansion one of the grandest and most beautiful of the Kingdom. A fire in 1618 and other "accidents" caused it to be, in a great degree, remodelled: the delicate task was confided to James Wyatt, R.A., and the chief feature in his additions was "an enclosed or glazed cloister round a central court." In this cloister and in the hall that leads to it, are the famous "marbles"—statues, busts, bassi-relievi, urns, vases, fragments of various kinds—a wonderful collection of remains of Greece and Rome.‡

The Hall contains several statues; but its interest is derived from the many suits of armour by which it is "adorned;" they are chiefly trophies and memorials of the battle of St. Quentin, fought in 1557, in which the Earl of Pembroke commanded the forces of England. One of the suits was worn by the earl, and two of them were, it is said, worn by the Constable Montmorency and the Duke de Montpensier, both taken prisoners at that eventful fight. A passage from the Hall leads to "The Cloisters," from which on either side are entrances to the

various apartments; these are furnished with judgment and taste, but their attractions are the pictures that adorn the walls.

The renowned "family picture" by Vandyke is beyond question the great painter's masterpiece: it is 17 feet in length, by 11 in height, and fills one end of the drawing-room. It con-

tains ten whole-length figures, the two principal of which are Philip, Earl of Pembroke, and his lady, Susan, daughter of Edward, Earl of Oxford. On the right stand their three sons, on the left their daughter and her husband Robert, Earl of Caernarvon. Before them is Lady Mary, the wife of Charles Lord Herbert, and above



WILTON: THE DRAWING-ROOM.

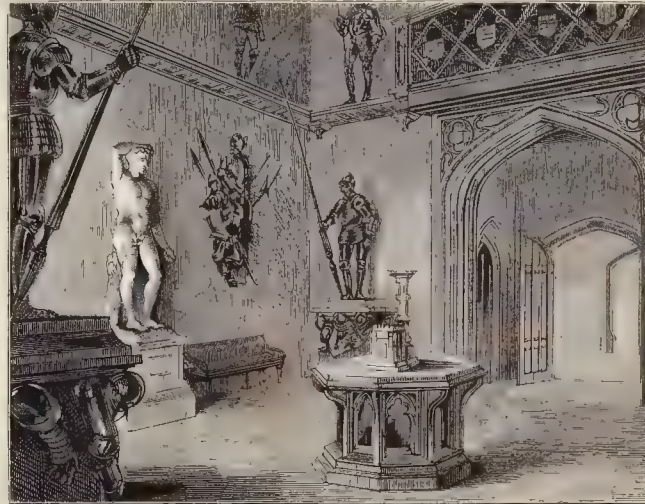
them, in "the clouds," are two sons and a daughter, who died young. It is a most grand and glorious work, the value of which is not to be estimated by money.

The room, which is called also the "Cube Room," contains some thirteen other pictures—the productions of Vandyke.

Other of the great old masters are well repre-

sented in the several apartments of the mansion: many of them are, indeed, of great beauty and value.

We might occupy much space by printing a list of these pictures: they comprise a large number of the great Italian artists: they are, however, such as one usually meets in these palatial residences, and are thrown into compa-



WILTON: THE HALL.

native obscurity by the glorious assemblage of Vandykes.

In "Lady Pembroke's summer dressing-room" there is a Gothic window by Price, "to whom Parliament granted £5,000 for having discovered the ancient method of staining glass."

The house is made thoroughly comfortable as a "home;" it has never been abandoned by the family, but has been their continual residence: everywhere, consequently, there is an aspect of thorough comfort; grace, elegance, and indeed splendour, are sufficiently apparent, but the obvious study has long been to render

* An engraving of the exterior of this cathedral appears in p. 520, ante.

† The prioress was, in right of her title, a baroness of England. It was of the Benedictine order.

‡ A catalogue raisonné is printed in the "Transactions of the Archaeological Institute" (1849), by Charles F. Newton, Esq., M.A., of the British Museum.

the dwelling in all respects the abode of an English nobleman who loved to live among his own people. None will wonder at this who knew the late Lord Herbert of Lea—"Sidney Herbert" (honoured be the name!)—who so long and so continuously lived in that delightful Home.

To the gardens and grounds of Wilton House we desire to direct the reader's especial attention; they have been by no means left solely to the guardianship of Nature. Art has done much to give aid to the beauties of hill and dell, and river and wooded slopes and pasture-land. Immediately around the mansion the skill of the gardener is manifest: trim walks, and pastures, and summer-houses, and conservatories, add to the natural grace and beauty of the scene.

One garden especially, into which there is a passage from the drawing-room, is very beautifully laid out, "overlooked" by a graceful arcade, in which are vases and busts, and to which, no doubt, the family and their guests often retreat to enjoy the bounties of free air and light among the adornments that are here so lavish.

A most picturesque and singularly beautiful bridge joins the park to the grounds, crossing the Nadder. It was built from a design by Palladio, and has an open Ionic colonnade. The park slopes up from the river; and in the grounds are some of the finest cedars to be seen in England.

Here, it is said, Sir Philip Sidney wrote "The Arcadia;" and the memorable book bears conclusive evidence that he drew much of his inspiration from these gardens and grounds. The book may be, as Milton styles it, "a vain amatory poem;" but it is full of beautiful descriptions of nature, and shows how dearly the chivalric writer really loved the natural and the true; and it demands no strong stretch of fancy to imagine Philip Sidney, accompanied by William Shakspeare, Edmund Spenser, and Philip Massenger (he was born in the place, and, probably, in the house), walking among these now aged trees, along these embowered walks, and by the banks of the fair river that runs to enrich them as it did centuries ago:—

"And all without were walks and alleys light
With divers trees enrang'd in even ranks;
And here and there were thick-set arbours plight,
And shade series and sunny flowing banks,
To sit and rest the walkers weary shanks."

Yes; it is obviously to these grounds and gardens that reference is made in the *ARCADIA*.

"There were hills which garnished their proud heights with stately trees; humble valleys whose base estate seemed comforted with robe-hung of silver rivers; meadows enamelled with all sortes of eyefilling flowers; thickets, which, being lined with most pleasant shade, were witnessed so too, by the cheerful disposition of many well-tuned birds; each pasture stored with sheepes feeding with sober securitie, while the pretty hawkes, with bleetting ontours craved the dams' comfort; here a shepherd's boy piping as though he should never be old; there a young shepherdesse knitting and withall singing; and it seemed that her voice comforted her hands to worke, and her hands kept time to her voice's music."

It is to-day as it was so long ago—when the sweetest of all the singers and the most heroic of all the cavaliers of old time, had their healthy walks through these woods, and their poetic "talks" under the branches of these patrician trees old then, and very old now. Truly Wilton is "a place for pleasantness," and "not unfit for solitariness."

"Gloriana"—Queen Elizabeth—did certainly visit this "chosen plot of fertile land;" partook of "a very fair and pleasant banquet" in this park; and from Wilton she carried away many rich gifts, including "a mermaid of gold, having a maid upon her back garnished with sparks of diamonds."

From a queen to a man of genius, who was a good man, is not a long leap: what visitor to Wilton will forget the name of that George Herbert who was the humble and faithful servant of God—who did His work in this locality, and who, while he threw a line across the glistening Nadder (for he was the disciple as well as the friend of Isaac Walton), here wove those fancies into verse, which after ages have not suffered to die.

And surely we may well close our notes on

Wilton by quoting good old Isaac's summary of the character of "Lord Edward Herbert."

"He was one of the handsomest men of his day, of a beauty alike stately, chivalric, and intellectual. His person and features were cultivated by all the disciplines of a time when courtly graces were not insignificant, because a monarch-mind informed the court, nor warlike customs rude or mechanical, for industrial nature had free play in the field, except as restrained by the laws of courtesy and honour. The steel glove became his hand and the spur his heel; neither can we fancy him out of his place, for any place he would have made his own."

There is yet another of the worthies of Wilton to claim and receive the homage of every visitor—the Right Hon. Sidney Herbert, created Lord Herbert of Lea before his premature death. He did not outlive his brother, the earl, but his son inherited the title and estates, and is now, as we have stated, the thirteenth earl of Pembroke.

There is a statue of Sidney Herbert, by Marchetti, in the market-place at Salisbury; and a far better statue of him, by Foley, fronts the War-Office in Pall Mall: it honours him as the Secretary at War, and makes record of some of his triumphs as the gentle and genial advocate of peace,* of tenderness, loving-kindness and Christian charity to all mankind; as one who did the work of his Master on earth, and, there can be no doubt, is now doing it in heaven.

Sidney Herbert seemed to me a copy, and without an atom deteriorated, of his renowned relative-protector, Lord Herbert of Cheshbury; he lived in another age, and had to discharge very different duties; but there was the same heroic sentiment, the same high chivalry, the same generous sympathy with suffering, the same stern and steady resolve to right the wrong. It is not too much to say that what we may have imagined of the chivalry of a past age we have witnessed in our own: a gentleman who gave dignity to the loftiest rank; who thought it no condescension to be kind and courteous to the very humblest who approached him.

To rare personal advantages he added those of large intellectual acquirements. He spoke, if not as an orator, with impressive eloquence; as a man of practical business, few were his superiors; he had the mind of a statesman, yet gave earnest and thoughtful care to all the minor details of life. His death was a public calamity. He was one of the handsomest men of his time—much taller than the majority of mankind: he was "strait as an arrow;" and his bearing was the perfection of manhood. He was in fact the very *beau ideal* of a gentleman—of an ancient and time-honoured race.

No one who visits Wilton—either the town or the mansion—will leave it without seeing



THE NEW CHURCH AT WILTON.

and examining "the New Church," of which we give an engraving. It was erected in 1844, at the cost of Sidney Herbert, the architects being F. H. Wyatt and D. Brandon. The style, as will be perceived, is that of the ordinary Romanesque. It is a singularly beautiful and very gorgeous structure, built without regard to expense: perhaps there is nothing more perfect, of its class, in the Kingdom. Details may be safely borrowed from a local newspaper — *The Salisbury Journal* — quoted by Mr. James Smith in an interesting and well-written volume, "Wilton and its Associations."

"The church is raised on a terrace with a noble flight of steps 100 feet long, and a platform 20 feet in width. The centre entrance of the east front forms an open-recessed porch within a rich archway, which contains four columns on each side. Over this centre entrance is a series of small circular-headed arches, forming a sort of exterior gallery at the back of the one within, and producing a good deal of relief and richness. Immediately above it is a very large rose window, of elaborate design, set within a square, whose spandrels are sculptured with the emblems of the four Evangelists. The lofty campanile tower is connected with the cloister, whose elaborately carved open arches and columns present a pleasing contrast to the breadth and solidity of the other parts. On the same side of this church, at the west end, is a projecting porch (or vestry), which naturally increases the picturesque quality of the composition. Upon entering the

rich door in the east front, already described, we pass between two screens of twisted columns, dividing the gallery staircase from the centre porch. Immediately opposite to this entrance is placed the Font, a massive structure of black and variegated Italian marble. It is carved with lions' heads at the corners, and the basin is richly foliated. The pedestal is of white marble in panels, inlaid with vine-leaves in black marble. The whole is raised on a black marble plinth. . . . The pulpit is of stone, inlaid with panels of marble, and glittering with rich mosaic work, having also four twisted columns wholly composed of ancient mosaic, and supported by the black marble columns with alabaster capitals. The roofing of the nave and aisles is of open truss-work, stained to imitate dark chestnut. . . . The height of the campanile is 100 feet; and in it are hung a peal of six bells, brought from the old church. The remaining dimensions are as under:—From the western porch to the chancel apse, 120 feet; width, 53 feet; width of nave between the columns, 24 feet; height, 57 feet; aisles, 13 feet wide, and 24 feet high."

An object of much interest in this interesting town is the carpet manufactory, now conducted by Messrs. Blackmore and Lapworth. The peculiar character of the Wilton carpet is well known; it is of hand, and not loom, manufacture, and consequently costly; but its enduring qualities and elegant character maintain its supremacy: a "Wilton carpet" indicates a high degree of refinement in furnishing. The first carpet made in England was here; and in 1740 a patent was granted to the proprietors for "the exclusive privilege of making carpets in England;" but the monopoly did not last long; the law was evaded at Kidderminster.

* Mr. S. C. Hall had the honour to be associated with Mr. Sidney Herbert as one of the Honorary Secretaries of the Nightingale Fund.

MR. RUSKIN'S OXFORD LECTURES.*

It had often been a matter both of surprise and regret to many besides ourselves, that throughout the whole system of educational teachings pursued at our great Universities, Art should, for so long a period, be the only science absolutely ignored: it had no place in the curriculum of the schools, no authorised exponent of its laws and principles. The wisdom and liberality of the late Mr. Slade, which led him to bequeath funds for the endowment of Art-professorships at Oxford, Cambridge, and London, has at length removed what undoubtedly had hitherto been a national reproach; and it is only reasonable to expect that in process of time the testator's act must have a powerful influence on the Arts of the country; so far at least, as it opens up a new field of study and of thought among those to whom artists of every kind are accustomed to look to advance their interests—the educated and wealthy classes of the community.

It was only a just tribute paid to the high reputation of one of her most distinguished sons, when Oxford selected the author of "Modern Painters," "The Stones of Venice," and many other well-known writings upon Art, to be the first occupant of the professorial chair; and his appearance in the lecture-hall was sure of attracting, as it did, a large and attentive audience. Grave heads of colleges, and graduates of every degree,—for the most part better versed in theology, the classics, and mathematics, than in a knowledge of Art-subjects, however much they might feel an interest in them,—and gownsmen as little informed on the matter as their elders, and perhaps caring less as to what may be gained by the study of the works of the great masters of Art, flocked into the hall to hear from the lips of one of the most poetic and eloquent writers of our time, the exposition of the principles he would inculcate as a system of Art-education, adapted to the classes coming under the influence of his teaching. And it cannot be a matter of surprise that Mr. Ruskin should at any time gather round him a host of listeners, even of varied pursuits and diverse range of thought; for his writings, though specially directed to one subject, frequently comprise within them much that the divine, the politician, and the social economist, may hear to his individual profit. It is this comprehensive method of treating his subjects that renders his works so generally valuable: men may differ in opinion from him, but they cannot but be impressed by the earnestness of his teaching, and by the beauty of the language in which it is set forth. Unfortunately for his reputation as a critic upon the works of modern painters, he made his first appearance in that character in a light which repelled many whom otherwise he might have attracted to him, by elevating Turner, whom few could understand, to the disparagement of others, whom the multitude could understand. But he has since been convinced of his mistake, and manfully confessed it at Oxford.

The first course of lectures delivered by Mr. Ruskin, in that city, now appears in a collected form. They are seven in number: the commencing lecture is Inaugural; the

others are respectively "The Relation of Art to Religion," "The Relation of Art to Morals," "The Relation of Art to Use," "Line," "Light," and "Colour." Some of these titles are significant of the manner in which one special subject is brought to bear upon others, and they confirm the remark just made as to the comprehensive and varied character of the lecturer's mode of instruction. How much of true social wisdom is there, for example, in the following passage, taken from the Inaugural lecture—though it be a truth men may naturally be disinclined to admit, and still less to act upon:—

"It has been too long boasted as the pride of England, that out of a vast multitude of men confessed to be in evil case, it was possible for individuals, by strenuous effort, and singular good fortune, occasionally to emerge into the light, and look back with self-gratulatory scorn upon the occupations of their parents, and the circumstances of their infancy. Ought we not rather to aim at an ideal of national life, when, of the employments of Englishmen, though each shall be distinct, none shall be unhappy or ignoble; when mechanical operations, acknowledged to be debasing in their tendency, shall be deputed to less fortunate and more covetous races; when advance from rank to rank, though possible to all men, may be rather shunned than desired by the best; and the chief object in the mind of every citizen may not be extrication from a condition admitted to be disgraceful, but fulfilment of a duty which shall be also a birth-right."

And again, from the same lecture:—

"The Art of any country is the exponent of its social and political virtues. I will show you that it is so in some detail in the second of my subsequent course of lectures; meantime accept this as one of the things, and the most important of all things, I can positively declare to you. The Art, or general productive and formative energy of any country, is an exact exponent of its ethical life. You can have noble Art only from noble persons, associated under laws fitted to their time and circumstance. . . . The trades by which the British people has believed it to be the highest of destinies to maintain itself, cannot now long remain undisputed in its hands; its unemployed poor are daily becoming more violently criminal; and a searching distress in the middle classes, arising partly from their vanity in living always up to their incomes, and partly from their folly in imagining that they can subsist in idleness upon usury, will at last compel the sons and daughters of English families to acquaint themselves with the principles of providential economy; and to learn that food can only be got out of the ground, and competence only secured by frugality; and that though it is not possible for all to be occupied in the highest Arts, nor for any, guiltlessly, to pass their days in a succession of pleasure, the most perfect mental culture possible to men is founded on their useful energies; and their best acts and brightest happiness are consistent, and consistent only, with their virtue."

There is a fine peroration to this lecture for which we would most gladly find room, were it possible. In it Mr. Ruskin draws a picture of what our country ought to be in the future, and must be, if those whom he addresses and their compeers, the "youths of England," will learn and practice their duty. "All I ask of you," he says, "is to have a fixed purpose of some kind for your country and yourselves; no matter how restricted, so that it be fixed and unselfish."

In the three following lectures respectively the author proceeds to show how the great Arts, which form one perfect scheme of human skill, have had, and can have, but three principal directions of purpose:—first, that of enforcing the religion of men; secondly, that of perfecting their ethical state; and, thirdly, that of doing

them material service: not, as he observes, that they always have worked out these results; for though it has been commonly thought that Art was a most fitting means for the enforcement of religious doctrines and emotions, there is room for grave doubt whether it has not in this function done evil rather than good. Referring to sacred Art as exhibited in the works of some of the great masters he says:—

"The effect of this realistic Art on the religious minds of Europe varies in scope more than in any other Art-power; for in its higher branches it touches the most sincere religious minds, affecting an earnest class of persons who cannot be reached by merely poetical design; while, in its lowest, it addresses itself, not only to the most vulgar desires for religious excitement, but to the mere thirst for sensation of horror which characterises the uneducated orders of partially civilised countries; not merely to the thirst for horror, but to the strange love of death, as such, which has sometimes, in Catholic countries, showed itself peculiarly by the endeavour to paint the images in the chapels of the sepulchre, so as to look deceptively like corpses. The same morbid instinct has also affected the minds of many among the more imaginative and powerful artists with a feverish gloom which distorts their finest work; and lastly—and this is the worst of all its effects—it has occupied the sensibility of Christian women universally, in lamenting the sufferings of Christ, instead of preventing those of his people."

"When any of you next go abroad, observe and consider the meaning of the sculptures and paintings, which of every rank in Art, and in every chapel and cathedral, and by every mountain path, recall the hours, and represent the agonies, of the Passion of Christ; and try to form some estimate of the efforts that have been made by the four Arts of eloquence, music, painting, and sculpture, since the twelfth century, to wring out of the hearts of women the last drops of pity that could be excited for this merely physical agony: for the Art nearly always dwells on the physical wounds or exhaustion chiefly, and degrades, far more than it animates, the conception of pain."

The practical effect of studying or observing such works of Art as these, whether paintings or sculptures, is undoubtedly to create a morbid feeling in the spectator, a material, rather than a spiritual, sympathy with the Divine sufferer; and the lesson which the reality ought to teach, the deep meaning conveyed in, and the benefits to be derived from, the facts themselves: the scenes in Gethsemane and on Mount Calvary, are lost in the contemplation of what to most minds is regarded as a "simple human death by torture."

Our notice has gone but a very little way into the subjects touched upon in these most valuable and eloquent lectures, which must have conveyed to at least some of his auditors, ideas as new as they are worthy of deep attention. Our space, however, is exhausted for the present; at a future time we shall hope to make our readers better acquainted with the book; yet they would do well to read it for themselves. In it are lessons not of Art alone, but of principles that inculcate the highest and holiest teachings that man can offer to his fellow-man. "We may have splendour of Art again," to quote Mr. Ruskin's own words, "and with that we may truly praise and honour our Maker, and with that set forth the beauty and holiness of all that He has made; but only after we have striven with our whole hearts, first, to sanctify the temple of the body and spirit of every child that has no roof to cover its head from the cold, and no walls to guard its soul from corruption, in this our English land."

* LECTURES ON ART DELIVERED BEFORE THE UNIVERSITY OF OXFORD, IN JULY TERM, 1870. BY JOHN RUSKIN, M.A., Honorary Student of Christ Church; Slade Professor of Fine Art. Published by Macmillan & Co., London and Oxford.

CELEBRATED CHURCHES OF EUROPE.

No. IX.—LINCOLN CATHEDRAL.

STANDING upon a somewhat elevated spot of ground in the midst of a tract of country remarkable for its almost uniform flatness, the Cathedral of Lincoln commands an extensive horizon, and is, as a consequence, itself visible from a long distance. The traveller on the railway between Newark and East Retford will, as he approaches Tuxford, and the day be clear, see its lofty towers,

though they must be nearly twelve miles away from him. The position of this glorious edifice is undoubtedly much to its advantage, for from whatever point it is approached it stands boldly out to the view of the spectator, recalling to mind the words of the Psalmist with reference to the city of Jerusalem, "Her foundations are on the holy hills." "Notre Dame of Lincoln"—the cathedral is dedicated to the Virgin Mary,—"by the vastness of its dimensions," says a modern French writer, "the beauty of its arrangement, the regularity of its entire plan, the elegance of its details, and the grandeur of the architecture, deserves to be spoken of by the side of the cele-

church, namely the 9th of May, 1092. In 1124, a destructive fire laid waste a large portion of it, but Bishop Alexander repaired the disaster by rebuilding the whole. Sixty years afterwards an earthquake caused considerable damage both to the external walls and the interior arches, when Hugh de Grenoble, who had succeeded to the benefice undertook the work of reconstruction. From this period may be dated the cathedral as it now stands. Mr. Gwilt, in his *Encyclopædia of Architecture* divides it as follows: Hugh de Grenoble erected the nave, choir, and aisles, between the years 1186 and 1200; Bishop Grosstête, 1240, and Bishop Lexington, 1254, built the towers; Hugh of Burgundy added the presbytery and the western transept between 1286 and 1300; in 1306, Bishop D'Alderby reconstructed the choir by reducing its length and enlarging its breadth; he also founded the eastern transept; and in 1438 Bishop Alnewick built the great west window and the porch.

The structure consists of a nave and aisles, four transepts, a choir, chancel, and chapel. Internally, it presents the appearance of eighteen large arcades, including those of the transepts. The perspective of the interior, owing to the long range of columns is very picturesque, and the general effect would leave nothing to be desired were the arches rather more elevated. Yet the nave is fine as a whole, and the piers in this part are peculiarly rich: the side aisles are unusually narrow, but this scarcely interferes with the general excellent effect. The chapel has a beautiful vaulted roof, supported by a central pillar consisting of a circular shaft, surrounded, or cased, by ten fluted columns. The western front, seen in the annexed engraving, is partly Norman and partly Early English: it has two towers rising from the ground to the height of 180 feet: formerly these were surmounted by spires upwards of 100 feet in height, but they were taken down in the early part of the present century: the pinnacles at the angles still remain. At the intersection of the transepts with the nave and choir is the great central tower—it is concealed from the view of the spectator in the engraving by the western towers. This principal tower is 300 feet in height: it also had a spire upon it, which was blown down in 1547. The western front is regarded as a beautiful specimen of Gothic architecture, though more remarkable for the multiplicity of its details than for the grandeur of its lines: in long years past many of the niches contained statues of the kings of England; they were destroyed by the fanaticism of the seventeenth century. The choir, separated from the nave by a rich stone screen, is a richer and more elaborate composition than the nave and transepts, though, like them, it is of Early English character. The eastern end of the choir, with the Lady Chapel, is of transition style, between the Early and Decorated English, and is of peculiar beauty. The cloisters enclose a quadrangle, three sides of which remain in their original state, and are of good decorated work. Altogether Lincoln Cathedral must be classed with the best of these sacred edifices in our country; and almost justifies the tradition which says the old monks were so proud of their church that they considered the "Prince of Darkness" looked upon it with a particularly evil eye: hence the popular saying applied to persons considered to be especially envious and malignant, that they "look like the devil over Lincoln."



brated churches of Chartres, Amiens, Bourges, and Reims, *chefs-d'œuvre* of religious Art."

So far back as the time of the Romans Lincoln was a place of some importance, and maintained, or rather, increased, gradually till the Conquest, at which era it ranked as one of the most flourishing cities in the kingdom. William ordered the erection of a strong castle to keep it and the surrounding country in awe; for this purpose it is said that no fewer than two hundred and fifty houses were demolished to make a site for the fortress. Remi, or Remigius, Abbot of Fécamp, who came over with the Conqueror from Nor-

mandy, and was by him made Bishop of Dorchester, in 1070, transferred the episcopal seat to Lincoln, an event which certainly had a beneficial effect, in a religious point of view, upon the portion of the Conqueror's new dominions. Remi laid the foundations of the cathedral on an extensive scale, in the form of a Latin cross with a double transept, and intended that it should be built in the Romano-Byzantine style of architecture. Such is the form it now presents, though the style of the edifice as now seen is altogether changed. The bishop lived long enough to see his plan carried out, but died on the day before that fixed upon for the consecration of the

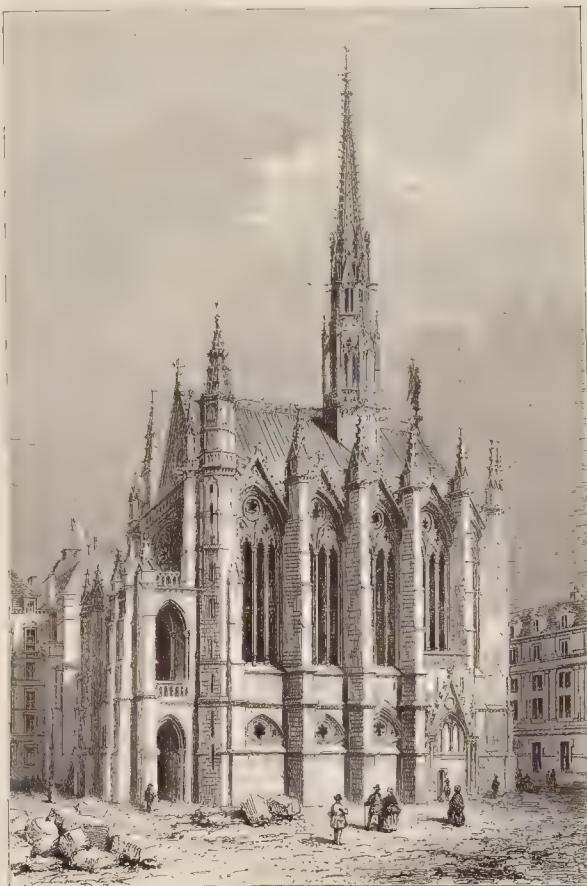
No. X.—LA SAINTE CHAPELLE DU
PALAIS, PARIS.

IN the middle of the Seine," writes the Abbé J. J. Boursé, "in the island where are crowded the earliest monuments of the ancient city of Paris, long before the rich *faubourgs* were adorned with magnificent palaces, sumptuous mansions, and vast edifices wherein are displayed the *chef-d'œuvre* of Art and the elegant productions of industry, a lofty and massive tower, crowned with battlements, rose above the tranquil course of the river, serving at once as the abode and the citadel of the masters of the country. At the stormy periods which form the commencement of our history, this dark and proud *donjon* fitly represented the state of society, when right was so frequently disowned and violence too often took its place. The most ancient chroniclers show us there the sweet and noble figure of Saint Clotilde, at the time when the sadness of widowhood caused her to seek an asylum under the shadow of the cloister of St. Martin de Tours. After the retreat of that princess a long silence brooded over the royal abode, as it were over a tomb; and it was not broken till the time when feudalism triumphed. The tower of the city (*de la Cité*) became then the centre of the new organisation commenced by the court of Paris and followed by the whole of France: the tower of the Louvre was not then in existence. Behind the thick walls of that fortress which the counts of Paris and the dukes of France reared, at the foot of that rampart, the valiant race of Robert the Strong served its time (*fit son apprentissage*) on the throne in saving Paris from the horrors of anarchy and the fury of the Norman hordes."

When the founder of a new dynasty, Hugues Capet, from whom sprang the third or Capetian race of French kings, was laid in the tomb, in 996, the *Tour de la Cité* was still a military post, and not a palace. Capet's son, Robert le Saye, or as he has been called, Robert le Dévot, if we are to believe the chroniclers, replaced the fortress by a fine edifice worthy of royalty. The reign of this monarch was marked by the erection of numerous architectural structures; among them was the Chapelle Saint Nicholas, which was attached to the new palace: in 1242 this chapel disappeared to make room for La Sainte Chapelle, erected between 1242 and 1248, under the direction of Pierre de Montreuil, a beautiful Gothic edifice which has always been one of the "sights" of Paris. It owes its origin to Louis IX. (called St. Louis), whom Chateaubriand designates as "the model man of the Middle Ages, as a legislator, a hero, and a saint." Louis made considerable additions to the palace built by Robert le Saye: it owes to him the hall which bears his name, the great chamber where is held the Court of Cassation, the lower storey, besides other portions, and the chapel. This last is the only part of the palace of St. Louis which has come down to us comparatively intact, "a magnificent testimony to the piety of the monarch, and the *chef-d'œuvre* of an Art of which the thirteenth century produced so many remarkable examples: it was erected as a depository of the precious relics of the passion of our Saviour." Among these, as tradition reports, was the veritable crown of thorns, that had been preserved in Constantinople from time immemorial, and which Baudouin, Emperor of Constanti-

nople, gave to Godfrey de Bouillon. Two years after the receipt of this very questionable relic, others of greater value followed from the emperor, and of quite equal authenticity; such as a fragment of the real cross, the spear head which pierced the side of Jesus, and a piece of the sponge that the soldiers dipped in vinegar to moisten the lips of the sufferer. All these objects the credulity of the age believed to exist more than twelve centuries after they had been used for the purposes assigned to them. Possessing such inestimable sacred treasures, Louis would, of course, find a fitting shrine for them: hence arose La Sainte Chapelle, which derived its name

from the purpose it was intended to serve—to be the casket for the jewels. The architect was, as we have stated, Pierre de Montreuil, or Montreuil, who also built the abbey-church of Saint Germain des Prés. The chapel is divided into two churches, so to speak—a lower one and an upper: the former is dedicated to the Virgin; the latter, consecrated under the joint title of "the holy crown" and "the holy cross," is properly the royal chapel. The vaulting of the former rests upon isolated columns, symmetrically disposed, and of surprising lightness. But it is in the upper chapel that the genius of the architect has displayed all the resources of his talent.



The single nave, though small, appears larger than it really is by the extreme simplicity of its lines, the elegance of the arrangement, and the height of the windows of richly-stained glass, representing incidents taken from the Old and New Testaments. Behind the high altar is a magnificent shrine of gilded metal, in which the relics were deposited. "But, alas!" says the Abbé Boursé, "of all the riches accumulated by the devotion of monarchs nothing now remains. The revolutionary crucible has melted the valuable metals, and the precious stones have been made the prey of cupidity. However, several relics escaped

the impious rage of 1793, and were preserved in the metropolitan church of Paris. The holy crown is exhibited every Good Friday to the veneration of Christians." We may add that La Sainte Chapelle, profaned by the French Revolution, and turned into a depository of national records, has within the last two years undergone a complete restoration, and now appears almost as in its original beauty. It is to be hoped that the events which threaten just now to make Paris a desolation everywhere may be arrested in time to avert so deplorable a result.

JAMES DAFFORNE.

SOUTH KENSINGTON MUSEUM. RECENT ALTERATIONS AND ADDITIONS.

COLLECTION OF OLD MASTERS.

WE last month recorded the loan to the Museum of a selection of paintings from the Grosvenor Gallery. Another collection of about seventy paintings, lent by Lord Elcho, has just been hung in the room adjoining the Sheepshanks Galleries, space having been gained by the temporary removal of the Townshend pictures. The collection is almost entirely confined to examples of the Venetian school of the fifteenth and sixteenth centuries, though one of the most important and attractive pictures in it is by Murillo. This is an illustration of a monastic legend—the infant Saviour appearing to a mendicant friar, and bestowing on him a loaf of bread. In the background is a landscape with distant buildings. The intensity of devotional feeling expressed in the countenance of the kneeling monk, and the sweetness and grace of the Holy Child, are beyond all praise. This painting formed part of the Spanish collection of Louis Philippe, which hung in the galleries of the Louvre until 1848, when it was removed to England, and afterwards dispersed by auction.

The largest example of Titian is a *replica* of the 'Venus and Adonis' in the National Gallery. Near this is a remarkable picture representing St. Sebastian, a handsome youth with long dark hair, pierced by an arrow. The drooping body of the dying saint is bound to a tree by the arms—one being fixed above his head, the other drawn down. One foot rests on a log of wood, on the end of which is the inscription:—

TITIANUS FACIEBAT
MDXXII

It is believed that this picture is the same as the St. Sebastian by Titian, described in the inventory of the pictures belonging to Charles I. Lord Elcho has been fortunate enough to acquire what appears to be the small original design for this painting. The inscription is wanting, as is also the fatal arrow; and some small figures, dimly discernible in the background of the larger painting do not seem to have been introduced in this: in other respects the treatment is the same in both pictures.

A gorgeous example of Venetian colouring, representing the infant Jupiter surrounded by nymphs who are ministering to his wants, and playing on various musical instruments, is, perhaps, the finest extant work of Andrea Schiavone, a pupil of Titian. The figures recall those of his better known contemporary, Paolo Veronese.

'The Nativity,' a small but nobly-designed work of Giorgione is remarkable as bearing the signature, "Georgius Parabellus." Signed pictures by this great master are rare.

A fascinating female portrait by Paris Bordone appears to have once been a full-length reclining figure in the attitude of Titian's Venus, but it has been ruthlessly cut down to a half-length.

Giorgio Vasari is represented to great advantage by his 'Christ on the Mount of Olives,' a painting good alike in conception and execution, and admirable in colouring.

A curious fresco painting of the Three Graces is assigned to Pellegrino; while to Jacopo Pontormo are attributed two portraits, one of a beautiful young woman, the other of a young man holding an inscribed paper, on which the name Jacopo may be deciphered.

A portrait of Tintoretto, by himself, is an interesting example of this great portrait-painter. The favourite subject of the Venetian school, 'The Marriage at Cana,' serves Tintoretto, as it so often did others among his contemporaries, as an excuse for representing a magnificent banquet. This, though a small picture, and much in need of cleaning, will repay closer examination than at first sight it would appear to deserve.

Salvator Rosa is represented by two landscapes, one of a high degree of excellence: two other singular landscapes with figures and cattle, are attributed to Pietro Francesco Mola.

One of the smallest pictures in the room, 'A Virgin and Child,' by Fra Bartolommeo, will perhaps win more genuine admiration from the visitors to the Museum than any other in the collection. The beauty of both mother and child, especially of the latter, is very great; while the sweetness and simplicity of the composition appeal to all, whether instructed or uninstructed in Art.

The whole of the paintings in this collection are protected by glass. Although this is always an obstacle to the thorough enjoyment of an oil-painting, the inconvenience is not great when the colours are bright and clear; but when paintings originally dark and sombre in colour are still more darkened by age, it is often with the utmost difficulty that the subject can be made out amidst the surrounding objects reflected as in a mirror from the surface of the glass; and the baffled student may, perhaps, be pardoned for complaining that the claims of posterity have been here allowed a somewhat undue preponderance over those of the present generation.

R. O. Y.

SCHOOLS OF ART.

BADWORTH.—The pupils of this school have presented their master with a valuable gold watch in recognition of the efficient manner in which he has discharged his official duties to them. The school, as appears from the last Government examination, is progressing most satisfactorily.

CLERKENWELL.—The prizes won by the successful competitors of the last Government examination of the students of this school, were presented to them, on the 3rd of last month, by Mr. C. Lampert, at the school-room, Clerkenwell Green.

DOVER.—The opening meeting of this school took place in the early part of August, in rooms belonging to the Old Ship Hotel, which have been arranged for the purpose. Models of every kind are distributed about the apartments, and casts of figures for students in anatomical drawing.

RYDE.—The attempt to establish a school in this town has unfortunately failed, owing principally, it is stated, to the difficulty of procuring a suitable building for the purpose; this the South Kensington authorities require before granting any aid. Under these circumstances the committee, after much trouble and considerable expense in its endeavour to carry out the object, has determined to proceed no further.

SCHOOLS OF ART COMPETITION.

We subjoin a list of the schools to the students of which medals were awarded, together with the number of students on the books in December, 1869. Want of space last month compelled us to omit it when noticing the Schools of Art competition.

School.	No of Students.	MEDALS AWARDED.		
		G. M.	Silver.	Bronze.
Birmingham	1,108	—	—	1
Bristol	125	1	—	1
Canterbury	121	—	1	1
Coventry	180	—	—	3
Edin. Royal Society	535	—	3	4
Edinburgh, Male	455	—	1	3
" Female	225	—	—	1
Frome	93	—	—	1
Glasgow	1,161	2	—	1
Hull, Ex.	124	—	1	1
Hull, Ex.	158	—	—	2
Leicester	291	—	—	1
Leeds	113	—	—	1
Manchester Mechanics' Institute	3,000	1	1	4
Metropolitan	—	—	—	—
Blossbury, Female	167	—	2	3
Leicester	318	1	1	5
St. Martin's, Long Acre	161	—	—	3
St. Thomas Charterhouse	149	—	—	3
West London	479	—	—	2
South Kensington	885	3	6	10
Nottingham	490	1	5	2
Oxford	301	—	1	1
Salisbury	97	—	—	1
Stourbridge	108	—	—	1
Warrington	131	1	—	1
Worcester	172	—	—	1
Yarmouth	103	—	—	1

THE WELLINGTON MONUMENT.

ONE natural consequence of the aggravation of marked incompetence by harsh vulgarity of manner is, that if the exhibitor of these qualities should even strive to do well, evil is present with him. Thus, the exploit with which the First Commissioner of the Board of Works celebrated the close of the Parliamentary session was so conducted that, partly from the previous character of the actor, and partly from the unnecessarily offensive mode adopted—as usual—on the occasion, a large amount of sympathy has set in rather on the side of the assailed than of the assailant.

For the long delay in the progress of the Wellington Monument, we are by no means disposed to admit Mr. Stevens' excuses. The fact cannot be explained away—all that surrounds it is mess and muddle. But it must be borne in mind that the Board of Works is *particeps criminis*. When that body decided to place the execution of a great national monument in the hands of a sculptor, they were at least bound to see that a definite contract was entered into for its execution. Of such a contract, a main element, as all acquainted with the subject are fully aware, is *time*. It is inconceivable that the Board of Works should have given an order for the execution of the work without any time for completion being referred to: yet such is the case. Nor does this master-omission sum up the bungles of the Office. If Mr. Stevens be driven into a court of law, there is some reason to think that he will be able, on the bare *littera scripta* of his case, to turn the tables on his opponents. And when accusations of corruption are pretty broadly hinted against professional men (judging from the quarter whence they emanate, *because they are professional*) every honest man would rejoice to see the engineer hoisted with his own petard.

The case lay, after all, so much in a nut-shell, if dealt with with ability, or even with common temper. It was so easy to bring the sculptor to book; to point out, with the full assent of public opinion, the impossibility of submitting to further delay; to arrange, as hundreds of men would have been able to do, for the steady pursuit and rapid completion of what remains to be done; to arbitrate, if need were, between the letter and the spirit of the sculptor's argument; to ensure what was due to the public, and what was due to the monument. All this might have been effected by any competent manager in a week.

In place, however, of a procedure within the limits of the ordinary civilities of business transactions, on the part of an Office of which the original *laches* had greatly impaired their power of proper control, we have only a violent burst of autocratic and ill-informed abuse, hints at corruption, threats of law, with the promised result of hanging up the whole matter till the Greek kalends; or till the time when even the lawyers shall have fought out that pretty quarrel, the rights of a contract entered into without stipulation as to time. Truly the one attempted popular act of the First Commissioner has been much like his admitted unpopular acts. It is easy to turn a delinquent into a martyr, and it is a feat not uncommonly effected by men of no ability and no manners. The mode in which Mr. Barry was served, leads every one, *a priori*, to sympathise with Mr. Penrose; and that in which "the Board" doubles estimates without any justification, tends to the condonation of the delays of Mr. Stevens. But, although we take this view of the case, it cannot be denied that both Mr. Penrose and Mr. Stevens have been guilty of gross departures from the straight line of duty: it is utterly unpardonable that reasons—if they were right reasons—for delay should not have been put forth many years ago. The public is not disposed to deal hardly with artists, and it is made clear that the Government has been even less so—always excepting the present head and chief of the "offending." The delay, if not absolutely a breach of trust, is a betrayal of confidence; and the offence of the architect and sculptor—for the one must take his trial beside the other—cannot be condoned.

THE MERCHANTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

PART II.

THE history of the merchant navy in the Middle Ages is very much mixed up with that of the military navy.

In the time of the earlier Norman kings we seem not to have had any war-ships: the king had one or two ships for his own uses, and hired or impressed others when he needed them; but they were only ships of burden, transports by which soldiers and munitions of war were conveyed to the Continent and back, as occasion required. If hostile vessels encountered one another at sea, and a fight ensued, it seems to have been a very simple business: the sailors had nothing to do with the fighting, they only navigated the ships; the soldiers on board discharged their missiles at one another as the ships approached, and when the vessels were laid alongside, they fought hand to hand. The first ships of war were a revival of the classical war-galleys. We get the first clear description of them in the time of Richard I., from Vinesauf the historian of the second Crusade. He compares them with the ancient galleys, and says the modern ones were long, low in the water, and slightly built, rarely had more than two banks of oars, and were armed with a "spear" at the prow for "ramming." Galleries were a smaller kind of galleys with only one bank of oars.

From this reign the sovereign seems to have always maintained something approaching to a regular naval establishment, and to have aimed at keeping the command of the narrow seas. In the reign of John we find the king had galleys and galliases, and another kind of vessels which were probably also a sort of galley, called "long ships," used to guard the coasts, protect the ports, and maintain the police of the seas.

The accompanying drawing (Fig. 1), from one of the illuminations in the famous MS. of Froissart's Chronicle, in the British Museum (Harl. 4379), is perhaps one of the clearest and best contemporary illustrations we have of these mediæval galleys. It will be seen that it consists of a long low open boat, with outrigger galleries for the rowers, while the hold is left free for merchandise, or, as in the present instance, for men-at-arms. It has a fore-castle like an ordinary ship; the shields of the men-at-arms who occupy it are hung over the bulwarks: the commander stands at the stern under a pent-house covered with tapestry, bearing his shield, and holding his leader's truncheon. A close examination of the drawing seems to show that there are two men to each oar; we know from other sources that several men were sometimes put to each oar. The difference in costume between the soldiers and the sailors is conspicuous: the former are men-at-arms in full armour, one on the fore-castle is very distinctly shown; the sailors are entirely unarmed; except the man at the stroke-oar, probably an officer, who wears an ordinary hat of the period, the rest wear the hood drawn over the head. The ship in the same illustration is an ordinary ship of burden, filled with knights and men-at-arms. The trumpeters at the stern indicate that the commander of the fleet is on board this ship; he will be seen amidstships, with his visor raised and his face towards the spectator, with shield on arm and truncheon in hand.

If the reader is curious to see illustrations of the details of a naval combat, there are a considerable number to be found in the illuminated MSS.; as in MS., Nero,

D. iv., at folio 214, of the latter part of the thirteenth century; in some tolerably clearly drawn in the "Chronique de S. Denis" (Royal, 20, cvii.), of the time of our Richard

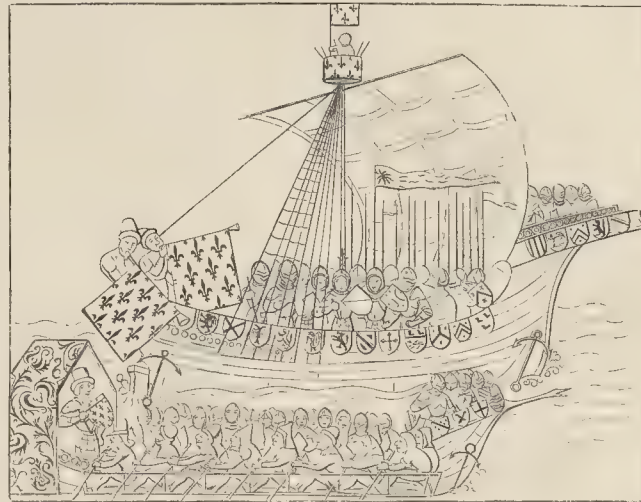


Fig. 1. SHIP AND GALLEY.

II., at folio 18, and again at folio 189 verso. Other representations of ships occur at folio 25, 26 verso, 83, 136 verso (a bridge of boats), 189 verso, and 214 of the same MS.

These ships continued to a late period to be small compared with our notion of a ship, and most rude in their arrangements. They were great undecked boats, with a

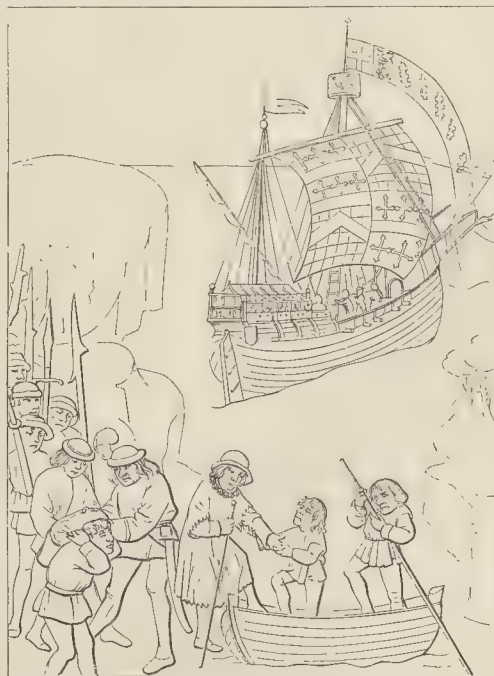


Fig. 2. SHIP OF RICHARD EARL OF WARWICK.

cabin only in the bows, beneath the raised platform which formed the fore-castle; and the crew of the largest ships was usually

from twenty-five to thirty men. An illumination in the MS. of Froissart's Chronicle (Harl. 4379), folio 104 verso, shows a

ship, in which a king and his suite are about to embark, from such a point of view that we see the interior of the ship in perspective, and find that there is a cabin only in the prow. The earliest notice of cabins occurs in the year A.D. 1228, when a ship was sent to Gascony with some effects of the king's, and 4s. 6d. was paid for making a chamber in the same ship for the king's wardrobe, &c. In A.D. 1242 the king and queen went to Gascony; and convenient chambers were ordered to be built in the ship for their majesties' use, which were to be wainscoted—like that probably in Earl Richard of Warwick's ship in the wood-cut (Fig. 2). This engraving, taken from Rouse's MS. Life of Richard Beauchamp, Earl of Warwick (British Museum, Julius, E. IV.), of the latter part of the fourteenth century, gives a very clear representation of a ship and its boat. The earl is setting out on his pilgrimage to the Holy Land. In the foreground we see him with his pilgrim's staff in hand, stepping into the boat which is to carry him to his ship lying at anchor in the harbour. The costume of the sailors is illustrated by the men in the boat. The vessel is a ship of burden, but such a one as kings and great personages had equipped for their own uses; resembling an ordinary merchant-ship in all essentials, but fitted and furnished with more than usual convenience and sumptuousness. In Earl Richard's ship the sail is emblazoned with his arms; and the pennon, besides the red cross of England, has his badges of the bear and ragged staff: the ragged staff also appears on the castle at the mast-head. The castle, which all ships of this age have at the stern, is in this case roofed in and handsomely ornamented, and no doubt formed the state apartments of the earl. There is also a castle at the head of the ship, though it is not very plainly shown in the drawing. It consists of a raised platform, the round-headed entrance to the cabin beneath it is seen in the picture; the two bulwarks also which protect it at the sides are visible, though their meaning is not at first sight obvious. A glance at the fore-castle of the former ship in our illustrations will enable the reader to understand its construction and use. Besides the boat which is to convey the earl on board, another boat will be seen hanging at the ship's quarter.

The next wood-cut (Fig. 3) is taken from the interesting MS. in the British Museum (Add. 24189, f. 3 verso), from which we have borrowed other illustrations, containing pictures of subjects from the travels of Sir John Mandeville. We have introduced it to illustrate two peculiarities: the first is the way of steering by a paddle passed through a gummet of rope, still, we see, in use in the latter part of the fourteenth century, long after the rudder had been introduced; and the use of lee-boards to obviate the lee-way of the ship, and make it hold its course nearer to the wind. The high, small, raised castle in the stern is here empty, and the fore-castle is curiously defended by a palisade, instead of the ordinary bulwarks. Another representation of the use of lee-boards occurs at folio 5 of the same MS.

But though the royal navy was small, as we have said, in case of need there was a further naval force available. The ancient ports of Kent and Sussex, called the Cinque Ports, with their members (twelve neighbouring ports incorporated with them), were bound by their tenure, upon forty days' notice, to supply the king with fifty-seven ships, containing twenty-one men and a boy

in each ship, for fifteen days once in the year, at their own expense, if their service was required. Thus, e.g., a mandate of the 18th Rich. II., addressed to John de Beauchamp, Constable of Dover Castle, and Warden of the Cinque Ports, after reciting this obligation, requires fifty-seven ships, each having a master and twenty men well armed and arrayed to meet him at Bristol; stating further, that at the expiration of the fifteen days the ships and men should be at the king's own charges and pay so long as he should have the use of them, viz., the master of each ship to have 6d., the constable 6d., and each of the other men 3d., per day.

In the year A.D. 1205 we have a list of royal galleys and vessels of war ready for service: and it is instructive to see where they were stationed: there were at London 5, Newhaven 2, Sandwich 3, Romney 4, Rye 2, Winchelsea 2, Shoreham 5, Southampton 2, Exeter 2, Bristol 3, Ipswich 2, Dunwich 5, Lyme 5, Yarmouth 3, in Ireland 5, at Gloucester 1—total 51; and the Cinque Ports furnished 52; so that there were ready for sea more than 100 galleys, or "men-of-war."

If the occasion required a greater force

than that which the Cinque Ports were required to furnish, the king was at liberty to issue his royal mandate, and impress merchant ships. Thus, in May, 1206 A.D., the Barons of the Cinque Ports were commanded to be at Portsmouth by a certain date with all the service they owed; and writs were also issued to all such merchants, masters, and seamen, as might meet the king's messengers on the sea, to repair to Portsmouth, and enter the king's service; and the royal galleys were sent to cruise at sea to arrest ships and send them in. Again, in A.D. 1442 the Commons in Parliament stated the necessity of having an armed force upon the sea, and pointed out the number of ships and men that it would be proper to employ; viz., eight ships with fore-stages carrying 150 men each, and that there should be attendant upon each ship a barge carrying eighty men, and a balyner carrying forty men; and that four spyners, or pinnaces, carrying twenty-five men each, would be necessary. The Commons also pointed out the individual ships which it recommended to be obtained to compose this force; viz., at Bristol the *Nicholas of the Tower*, and *Katherine of Burtons*;



Fig. 3. SIR J. MANDEVILLE.

at Dartmouth the Spanish ship that was the Lord Poyntz's, and Sir Philip Courtenay's great ship. In the port of London two great ships, one called *Trinity*, and the other *Thomas*. At Hull a great ship called *Taverner's*, the name *Grace-dieu*. At Newcastle a great ship called *The George*. They also state where the barges, balyngers, and pinnaces may be obtained. Some of these may have been royal ships, but not all of them. Of the *Grace-dieu* of Hull we know from Rymer (xi., 258) that John Taverner of Hull, mariner, having made a ship as large as a great carrack, or larger, had granted that the said ship, by reason of her unusual magnitude, should be named the *Grace-dieu* carrack, and enjoy certain privileges in trade.

On a great emergency, a still more sweeping impressment of the mercantile fleet was made; e.g., Henry V., in his third year, directed Nicholas Manslyt, his sergeant-at-arms, to arrest all ships and vessels in every port in the kingdom of the burden of twenty tons and upwards, for the king's service; and Edw. IV., in his

fourteenth year, made a similar seizure of all ships of over sixteen tons burden. On the other hand, the king hired out his ships to merchants when they were not in use. Thus, in 1232 A.D., John Blanchoilly had the custody of King Henry III.'s great ship, called the *Queen*, for his life, to trade wherever he pleased, paying an annual rent of eighty marks; and all his lands in England were charged with the fulfilment of the contract. In 1242 directions were given to surrender the custody of the king's galleys in Ireland to the sailors of Waterford, Drogheda, and Dungaroon, to trade with in what way they could, taking security for their rent and restoration.

The royal ships, however, maintained the police of the seas very inefficiently, and a *petite guerre* seems to have been carried on continually between the ships of different countries, and even between the ships of different seaports; while downright piracy was not at all uncommon. When these injuries were inflicted by the ships of another nation, the injured men often sought redress through their own government from the government of the people

who had injured them, and the mediæval governments generally took up warmly any such complaints. But the merchants not unfrequently took the law into their own hands. In the twelfth century, *e.g.*, it happened to a merchant of Berwick, Cnut by name, that one of his ships, having his wife on board, was seized by a piratical Earl of Orkney, and burnt. Cnut spent 100 marks in having fourteen stout vessels suitably equipped to go out and punish the offender. And so late as 1378 a sort of private naval war was carried on between John Mercer, a merchant of Perth, and John Philpott of London. Mercer's father had for some time given assistance to the French by harassing the merchant-ships of England; and in 1377, being driven by foul weather on the Yorkshire coast, he was caught, and imprisoned in Scarborough Castle. Thereupon the son carried on the strife. Collecting a little fleet of Scottish, French, and Spanish ships, he captured several English merchantmen off Scarborough, slaying their commanders, putting their crews in chains, and appropriating their cargoes. Philpott, the mayor

of London, at his own cost, collected a number of vessels, put in them 1,000 armed men, and sailed for the north. Within a few weeks he had retaken the captured vessels, had effectually beaten their captors, and, in his turn, had seized fifteen Spanish ships laden with wine, which came in his way. On his return to London he was summoned before the council to answer for his conduct in taking an armed force to sea without the king's leave. But he boldly told the council, "I did not expose myself, my money, and my men to the dangers of the sea that I might deprive you and your colleagues of your knightly fame, nor that I might win any for myself, but in pity for the misery of the people and the country, which from being a noble realm with dominion over other nations, has through your supineness become exposed to the ravages of the vilest race, and since you would not lift a hand in its defence, I exposed myself and my property for the safety and deliverance of our country."

The ships of the Cinque Ports seem to have been at frequent feud with those of

Norwegian ship. And to give a later example: in 1470 some Spanish merchants applied to King Edward IV. for compensation for the loss of seven vessels, alleged to have been piratically taken from them by the people of Sandwich, Dartmouth, Plymouth, and Jersey. Yet there is a Saxon law as early as King Ethelred, which gives immunities to merchant ships even in time of war, which the council of Paris a few years ago hardly equalled. "If a merchant ship, even if it belonged to an enemy, entered any port in England, she was to have 'frith,' that is peace, and freedom from molestation, provided it was not driven or chased into port; but even if it were chased and it reached any frith burgh, and the crew escaped into the burgh, then the crew and whatever they brought with them were to have 'frith.'"

The shipping of the time of Henry VIII. is admirably illustrated in Holbein's famous painting at Hampton Court. The great vessel of his reign, the *Henri Grace à Dieu*, is also illustrated in the *Archæologia*. Both these subjects are so well known, or so easily accessible, that we do not think it necessary to reproduce them here.

The discovery of the sea-passage to India, and of the new world, opened up to commerce a new career of heroic adventure and the prospect of fabulous wealth. England was not backward in entering upon this course. In truth, although Sebastian Cabot was not an Englishman by birth, we claim the honour of his discoveries for England, inasmuch as he was resident among us, and was fitted out from Bristol at the cost of English merchants on his voyages of discovery. It was in this career—which was part discovery, part conquest, part commerce—that our Hawkinses, and Drakes, and Frobishers, and Raleighs, were trained. And besides those historic names there were scores of men who fitted out their ships and entered upon the roads they had opened up, and completed their discoveries, and created the commerce whose possibility they had indicated.

The limitation of our subject to the mediæval period forbids us to enter upon this tempting portion of the subject. But we may complete our brief series of illustrations of merchant shipping by giving a picture of one of the gallant little ships—little, indeed, compared with the ships which are now employed in our great lines of sea-traffic—in which those heroes accomplished their daring voyages. The wood-cut is a reproduction from the frontispiece of one of Hulsius' curious tracts on naval affairs, and represents the ship *Victoria*, in which Magellan sailed round the world, passing through the straits to which he gave his name. The epitaph that the author has subjoined to the engraving tells briefly the story of the famous ship:—

"Prima ego velivolvis ambivi cursibus orbem
Mucellane novo te duc ducti h'eto.
Ambivi ment que dicor *Victoria*: sunt mihi
Vela, alae, pretium, gloria, pugna, mare."

The ship, it will be seen, is not very different in general features from those of the Middle Ages which we have been considering. It has the high prow and stern with their castles, it has shields outside the bulwarks, in imitation of the way in which, as we have seen in former illustrations, the mediæval men-at-arms hung their shields over the bulwark of the ship in which they sailed. But it has decks (apparently two), and is armed with cannon at the bows and stern.



Fig. 4. THE SHIP VICTORIA.

the other ports of the kingdom (see Matthew Paris under A.D. 1242). For example, in 1321 Edward II. complained of the great dissension and discord which existed between the people of the privileged Cinque Ports and the men and mariners of the western towns of Poole, Weymouth, Melcombe, Lyme, Southampton, &c.; and of the homicide, depredation, ship-burning, and other evil acts resulting therefrom. But in place of vigorous weapons to repress these disorders, the king did not apparently find himself able to do more than issue a proclamation against them.

When so loose a morality prevailed among seafaring men, and the police of the seas was badly maintained, it follows almost as a matter of course, that piracy should flourish. The people of Brittany, and especially the men of St. Malo, at one time were accustomed to roam the sea as the old sea-kings did, plundering merchant-ships, making descents on the coasts of England exacting contributions and ransoms from the towns. In the time of Alfred it would seem by one of his laws as

if English vessels sometimes pillaged their own coasts.*

About the year 1242 a Sir William de Marish, who was accused of murder and treason, took refuge in the Isle of Lundy, whence he robbed the merchantmen passing to and fro, and made descents on the coast. He was building a galley in which to carry on his piracies when he was taken and hanged.

The spirit that lingered to very recent times among the "wreckers" of remote spots on our coast seems to have prevailed largely in the days of which we are writing: a foreigner was a "natural enemy," and his ships and goods a natural prize, when they could be seized with impunity. So in 1227 A.D. we find a mariner named Dennis committed to Newgate for being present when a Spanish ship was plundered and her crew slain at Sandwich. In the same year the inhabitants of some towns in Norfolk were accused of robbing a

* Sir Harris Nicholas "History of the British Navy," vol. i. p. 21.

OBITUARY.

THEODORE MINTROP.

THE death of this painter is reported to have occurred in August last. He was born in 1814, at Heithausen, Bavaria; and, being of very humble parentage, was employed as a farm-labourer, till the thirtieth year of his age, on an estate belonging to an elder brother. While thus engaged, a taste for Art gradually developed itself in him; and without example or instruction he commenced painting landscapes with great boldness and freedom. His talents becoming known to M. Geselschap, an excellent artist of the Dusseldorf school, Mintrop was induced by him to enter the Academy of that city, where he studied under Sohn, and soon began to distinguish himself in what may be termed Decorative Art, as arabesques, friezes, &c., displaying in these works a creative and graceful fancy. Among them are, notably, such compositions as his 'Wine,' 'The Occupations of Winter,' 'The Riches of the Year,' 'Life in the Fields'—all charming idylls full of rich details. His 'Apotheosis of Bacchus' is a large frieze, finely composed. In another department of painting his 'Infant Jesus,' and 'The Holy Family,' added greatly to his reputation. Mintrop also executed a fine series of drawings illustrating 'The Life of Christ.' A few oil-pictures of sacred subjects show that if he had thought fit to give that medium attention, he might have obtained eminence: his principal works of this kind are 'The Virgin Mary,' 'Christ and St. John,' and 'St. Elizabeth.'

EUGÈNE LE POITTEVIN.

Those of our subscribers who chance to possess a volume of the *Art-Journal* for the year 1846 will find in it a portrait of this popular French artist, whose death, in Paris, in the early part of August, we announced last month. The portrait was accompanied by a sketch of his life up to that period, and by some wood-engravings copied from his works. In the volume for the year immediately following appeared an engraving, on steel, from his 'Studio of Paul Potter,' in 1848 one from his 'Fisherman's Return,' and, in 1854, another, from his 'Studio of Vander Velde.'

M. Le Poittevin was born in Paris, on the 31st of July, 1806. At the age of twenty he entered the *École des Beaux Arts*, as pupil of M. Hersent; and two years afterwards gained the "first" medal for historic landscape, prior to which, namely, in 1826 and 1827, he had exhibited at the Société des Amis des Arts, 'Harvesting,' and several other pictures: the former was purchased by the Duchess de Berri. In subsequent years he visited, for the purposes of studying and sketching, England, Normandy, the north of France, Holland, and Italy; these journeys severally resulting in a number of paintings, principally marine and coast views, which he sent annually to the Paris exhibitions. His works are extremely various, and many of them are to be found in some of the best galleries of Paris: at Versailles are 'The Capture of Baruth,' 'Naval Engagement at Embro,' 'The Battle of Wertingen,' and some other maritime subjects. For the late king, Louis Philippe, he painted, in 1844, 'A Breakfast on Mount Orleans,' which was in the royal château of Eu. In the gallery of the Luxembourg are 'Low Waters,' painted in 1833, and 'The Shipwreck,' dated 1839. Among his other principal works may be enumerated—'A.

Vander Velde landing at Blanckenborg' (1840); 'Where there's Smoke there's Fire,' 'The First Wound,' and 'The Honeymoon' (1848); 'The Rights of Power,' and 'The Turkey Drover' (1853); 'Winter in Holland' (1855); 'Dutch Pilots,' and 'A Norman Cottage,' painted in 1859. He obtained medals of the second class in 1831 and 1848, one of the first class in 1836, and one of the third class in 1855. In 1843 he received the decoration of the Legion of Honour; and subsequently the cross of the Order of Leopold of Belgium. Upon even his most ordinary subjects, M. Le Poittevin bestowed the utmost care: his touch is decided, his general manner broad, and in his colour the utmost harmony prevails, combined with a brilliancy seldom seen in the works of French landscape and marine painters. Thus his execution may be traced to the works of the Dutch and Flemish artists, while his compositions show more point and anecdote than are generally found in the latter. For his well-earned and duly-merited reputation, he was evidently indebted to his close and continual observation of nature; studying not only in his *atelier*, but yet more in the green fields, and by the open sea, where humanity was busied, and where character was to be found; for figures, as a rule, play even a more important part in his pictures than do the inanimate objects amid which they are placed.

THE WORKS OF
MESSRS. MARCUS WARD AND CO.

For all those who disport themselves with playing-cards, with the exception of the serious player who makes a toil of a pleasure, Mr. Marcus Ward has prepared a treat. Adhering to the conventional deformity of king and knave, making no attempt to gild the refined gold of the impossible ugliness of the queen, adhering to the straightest orthodoxy as to form and colour of pips, the artist has broken out in glory on the back of the pack, and revels in gold and gules; or denotes by the red bosom of the robin, and the snow of the Christmas rose, that he has not forgotten the merry season of Yule.

It is not easy to conceive anything more richly or fantastically appropriate than are some of these ornamentally enriched packs of cards. Mr. Harrison Weir has drawn the robin. That winter songster will chirp melodiously in many a merry round game. The paler beauty of the Christmas rose may suit a quiet pair, seated at *heart*, and glancing, it may be, from the game, to the hope of sweeter roses to bud in the coming summer. The veteran whist-player may have his more sober pack adorned by heraldic designs—army, navy, and national—by ornamental designs in gold and colours, in colours alone, by floriated designs in one colour, or may be content with plain white or tinted enamel, known by the title of club cards. Among the coloured patterns, we call attention to one, in two colours, representing the four seasons. The boy chasing the butterfly in spring, and the bearded and long-robed sage shivering over the fire of winter, are so happily drawn that we regret that the sturdy village maiden who is binding the sheaves of autumn turns her back on us. The oriental designs, black and gold on a scarlet ground, are very rich and bold. Several of the ornamental designs are admirable specimens of applied Art. There is one in gold and three colours,—a sort of quarter-foll, enclosing foliated arabesque patterns,—which bears the palm in a double sense. The heraldic pattern is also admirably rendered, though we cavil at the fourth shield,—quarterly, azure an eagle, four lions rampant counter-charged, which ought not to hold equal rank with the arms of

Scotland, England, and Ireland. It is unfortunate for Messrs. Willis and Co. that we have ceased to quarter the arms of France; and that, we think, is the hardest bit of criticism that these beautiful packs suggest to our pen. The cards are issued under the name of Willis and Co.'s improved ivory playing-cards. The tasteful "éditeur," as the French would say—we want an English word for it—is Marcus Ward, of Belfast and Chandos Street.

Preparations for Christmas already? Yes, and none too soon; for Art-publishers, to deserve the name, must look long beforehand, as we know by no small experience. The seed-time for the printer in gold and colours, or for the fabricant of cunningly folded papers, must long precede the harvest, though the harvest be a winter one. Mr. Marcus Ward is preparing a brilliant collection of cards, *sachets*, dance tickets, and all the stationery of congratulations, invitations, and banquetings, which not only adds such a sparkle to ball toilet, or dinner-table, but furnishes the most helplessly stupid partner with something to say. Not that we consign these graceful wares to stupid partners. Those who have *esprit* will find not only something, but much, to say about them, and perhaps something that, when said, will not be forgotten.

Beginning with the little lace-like cards; an embossed and coloured robin pipes on one, "A Merry Christmas to you!" a flower-crowned Cupid repeats the greeting on another. More gravity breathes in the aspiration, "Think of me to-day, when you pray and when you play." Then we have a series of charming little boys, some of them, we rejoice to say, very naughty—your over-good boy is odious. In one, plum puddings fly through the air, bombarding miniature soldiers. In another, two little pickles in bed wake just in time to catch a glimpse of old Father Christmas. Then come groups of fairy-like little people, with the faces and figures of children, and the attire and manners of grown people—boating, fishing, shooting, hunting, dancing, and flirting. One good little couple is coming confidentially from church through the snow: let us hope they are comparing notes of the sermon. Then we come to more sumptuous cards, with golden grounds, and holy saints, or holy angels, or an infant holier than all, and flowers and fruit, and birds, in colours on the gold. Then come a series of mediæval grotesques, also on golden ground, in which feasting and frolic prevail, in the quaintest of attire. There is Sir Roger de Coverley, and there, we very much regret to add, is a representation of a wicked custom so long out of fashion, that perhaps it may have come in again unawares—Kissing under the mistletoe! These gay doings adorn *sachets* as well as cards, and marvellous ledgers and day-books, to register the date of applications for a dance, or to illuminate the "menu" of a dinner; and there is headed note paper, and illuminated envelopes, all from the same fairy-land stationer.

The true mourning is that of the heart: it needs no emblem; for it is its own herald, and claims the mute respect of all who meet it. Yet signs and symbols of mourning are worn among us; and, so long as such is the case, it is surely more consonant with a real love and reverence for the memories we cherish that our mourning emblems should be graceful and appropriate than that they should be savagely and atrociously ugly. We owe gratitude to Mr. Marcus Ward for having commenced a crusade against the unmitigated rule of the undertaker over stationery used with any reference to mourning. The black edges of letters and envelopes have of late so increased in width that there is scarcely room for a direction. A hideous imitation of the wretched spider-legged Oxford frames has been showered from the soot-bag of the mortuary stationer. Turn from these abominations to the gentle greys and embossed whiteness of Mr. Ward's mourning paper—the angels who tell of hope undimmed, and the palms that wave in deathless triumph; and, we repeat, the public owes him a debt of gratitude for the inauguration of so much needed a reform.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XCIV. ALEXANDER HOHENLOHE BURR.



SCOTLAND, it is well known, has contributed to the British school of painting many of its foremost artists from the time of George Jamesone (1586-1644), whom Walpole designates the "Vandyke of Scotland," to our own day. Jamesone was a portrait-painter, and studied under Rubens in Antwerp, and so successfully that his works have sometimes passed for those of the great painter of the Low Countries; yet it is stated that he rarely received more than about thirty-four shillings for a portrait, though working for royalty and for the nobles and chieftains of his native country. The latter part of his life was passed amid stormy times, yet, says his biographer, Allan Cunningham, "he had probably too much sense to meddle in angry politics, and he seems to have been befriended equally by both sides"—Royalists and Covenanters. "The covenanting Lesleys and Campbells were his frequent visitors, while the royalist Montrose and a vast body of his companions, not to mention the unfortunate monarch, Charles I. himself, were his friends and patrons. The pencil he held was, no doubt, a potent charm to keep peace about his dwelling: to sit to the great portrait-painter of the day is a temptation which many ridicule but few resist. Jamesone was, in short, caressed by the powerful, and lauded by the poets of his time, much in the usual fashion of his successful brethren before and since. . . . That he stands at the head of the British school of portrait-painting there can be no

question; nor had England an artist of her own worthy of being named before him in his own walk before the days of Reynolds."

Jamesone may be considered the solitary advanced guard, or pioneer, of a great army of painters who have since his time filled the land with their fame, while the reputation of many has gone abroad to the furthestmost ends of the earth. The history of Scottish Art, as distinct from English Art, has yet to be written, for each, as a rule, has its own distinguishing features, even as the country which gave birth to each has its distinctive natural character marked on the surface. True it is, that not a few of our northern artists having tried their wings in their own land have come southwards to mature and develop their powers; yet even then they have almost invariably preserved their individuality amid all that might tempt them into new paths by association with men of other thoughts and methods. Moreover, there is a natural tendency in mankind to seek the locality where their talents, genius, and industry will find the widest field of action, and meet with its highest reward. These are strong motives to attract to our vast metropolis the painters and sculptors of Irish or Scottish birth; for though patronage is not wanting elsewhere—in Scotland especially there is no lack of it in proportion to the number and wealth of its inhabitants—London is the great mart of commerce, and even Art has in our own days no insignificant place in the trading system.

These prefatory remarks will scarcely be considered inappropriate when introducing to our readers the artist whose name stands at the head of this notice, and who has left Scotland to reside in London. ALEXANDER HOHENLOHE BURR is the younger brother of John Burr, whose career was sketched out in our volume of last year. Though a Scotchman by parentage, he happened to be born in Manchester, in the year 1857; but when quite a boy, he and his brother, who was born in Edinburgh, went there, and both of them entered the Trustees' Academy, at that time under the direction of the late John Ballantyne, R.S.A., and Robert Scott Lauder, R.S.A. At the age of nineteen, namely in 1856, he made his first appearance as an exhibitor, at the



Drawn by W. J. Allen.

THE ESCAPE OF QUEEN JENNIE.

Engraved by Stephen Miler.

Royal Scottish Academy, to which he sent a small picture called 'The Fruit Stall,' whose owner, an old woman, is disposing of some of her wares to a group of children: the artistic value of this little work did not escape the notice of the then secretary of the Academy, Mr. D. Hill, R.S.A., who at once secured it for himself: a greater compliment could scarcely have been paid to the young painter. The following year Mr. Burr was even still more fortunate, his picture, 'The Politicians,' contributed to the Scottish Academy, having been purchased by the Association for the Promotion of the Fine Arts in Scotland, and engraved, by H. Lemon, for distribution to the subscribers of the Association;

an impression of the print—it is a large one—lies before us as we write. The scene is a cottage interior, which the children seem to have transformed into a kind of battle-field, for the chairs are upset, toys and alphabet-books lie on the ground, mingled with debris of various kinds, among which are the contents of a large vegetable basket. Wearied, however, with the work of destruction or of play, whichever it may be, they have assembled in the centre of the room over the broad sheet of newspaper which they pretend to be reading. Seated in a high-back chair, at one end, is the eldest of the group, who has habited himself in some old man's loose coat, probably his grandfather's,

also his woollen cap; holding a pair of spectacles to his eyes he scans the paper very demurely; at his right hand is a smaller boy in the act of listening; and by the side of the latter a young girl holds up a cat and points with her finger to some paragraph she assumes to be reading for the edification of the animal. Facing the "chairman" a little girl, with her bonnet thrown back over her shoulders, gives all attention to the part of the paper she clutches in her hands; and, standing on a hassock which has done duty through many years, is a small bare-footed boy, his clothes pinned up all round, pointing with his finger to some special passage that has arrested his attention: while, to complete the absurd humour of the whole group, a large dog has raised himself on his hind legs, his nose on the paper, doing his share to master the contents of the journal. But the seekers after knowledge under difficulties will soon be put to the rout; at an open door in the background, which a little rogue is vainly endeavouring to close against intrusion, appears an old woman whose

uplifted hand and disturbed expression of face testify to her dismay at the unwonted and distracting sight that meets her entrance. After the Association had engraved the picture, it became the property of Mr. William Wilson, of Banknock, near Stirling, a liberal patron of the Fine Arts.

In 1858 Mr. Burr sent to the Scottish Academy two pictures, both of which were very favourably spoken of at the time; one bore the title, 'Caught Napping,' the other 'The Music Party;' the latter, representing an old man playing a musical instrument, while children accompany him with their voices, was purchased by that well-known amateur, the late Mr. Houldsworth, of Glasgow. The same year the artist exhibited at the Liverpool Society of Arts a work called 'Grandad's Return.'

It will suffice to show at what an early period of his career Mr. Burr had gained the "eye" of the Scottish patrons of Art, and of those, moreover, who may be assumed to have a knowledge of what is good Art, when we state that he was selected, in



Designed by W. J. Barr.

THE JUMPING JACK.

Engraved by Stephen Miller.

1859, by the Association, in conjunction with such eminent artists as Sir George Harvey, P.R.S.A., Horatio McCulloch, R.S.A., James Archer, R.S.A., and Erskine Nicol, A.R.A., to paint a series of designs illustrating Burns' poems: the pictures were subsequently engraved, and published in a volume, by the Association. Mr. Burr selected one of the stanzas in "Logan Braes" as his subject:—

"Within yon milk-white hawthorn bush,
Amang her nestlings sits the thrush;
Her faithful mate will share her toil;
Or wi' his song her cares beguile;
But I, wi' my sweet nurslings here,
Nae mate to help, nae mate to cheer,
Pass widowed nights and joyless days,
While Willie's far frae Logan braes."

Of this the artist made a very charming composition, in which the figures and the landscape divide the attention almost equally. Seated on a sloping bank by the door of her cottage, and holding her youngest bairn asleep in her lap, is the mother whose

"mate" is gone to the wars: her attitude and expression of face are significant of abstracted thought. At her feet are two older children, a boy and a girl, bareheaded and barefooted, amusing themselves by sailing a rough-made little boat in the sparkling burn which winds its way through the narrow channel at the base of their home: these two figures are capital "placed," are natural and full of action. The middle distance forms a background of thickly-leaved trees, between which we have a glimpse of some lofty mountains. Throughout the whole is manifest much true feeling for the beauties of nature and the sentiment expressed in the poet's lines. The picture is now in the possession of Mr. Robert Horn, advocate, Edinburgh. We have no positive clue to the date of the two excellent works engraved here, 'THE JUMPING JACK' and 'THE FLUTE-PLAYER,' but they are of the artist's Scottish time.

In 1861 Mr. Burr, accompanied by his brother John, came to London, having in the preceding year exhibited a small picture, in the Academy, called 'Reading the Bible,' now in the posses-

sion of Mr. Alexander B. Anderson, of Liverpool, a gentleman who has been a liberal patron of the two brothers. The first picture he exhibited after taking up his residence among us was 'The Mask,' hung at the Royal Academy in 1862. In the following year he contributed to the same gallery a far more important work, a scene from Tennyson's "Dora;" it represents Mary and Dora in the doorway of farmer Allen's sitting-room, where she discovers him, with his grandson between his knees, ruminating on his past stern conduct to his son. The figure of old Allen is very fine, especially in the half-stern, half-renting expression of face. The entire composition has, indeed, more subject-matter for comment than we can find room to write. In

1864 Mr. Burr sent to the Academy 'Fun,'—engraved in our Journal for 1867, under the title of 'Playmates,'—a cottage interior with a group of youngsters at their sports. From that year till 1869, when he contributed a picture to which we shall presently refer, nothing was seen at the Royal Academy from his pencil.

Yet other exhibition-galleries showed that this intervening time was not idly passed. In 1865 we noticed by him at the British Institution an interesting and carefully painted picture called 'The Lesson.' In Mr. Wallis's winter exhibition, held that same year in the Suffolk Street Gallery, was 'Caught Napping,' a village school-room full of children of both sexes, one of whom, a boy,



Drawn by W. J. Allen.

THE FLUTE-PLAYER.

[Engraved by Stephen Miller.]

having fallen asleep on the desk, will be instantly awakened from his slumber by the master, who is preparing to "come down" on the sleeper's head with a tolerably thick glove which he holds in his hand, to the amusement of some of the scholars and the horror of others: but the delinquent will be more frightened than hurt. In 1867 this artist sent to the British Institution two pictures, 'Holy Water' and 'Nursing Baby,' both very commendable.

We have no notes of anything exhibited by Mr. Burr in 1868, and believe that he was absent from all the picture-galleries. Last year he sent to the Royal Scottish Academy 'After the Battle of Culloden,' and to our Royal Academy the picture which forms one of our engravings, 'THE ESCAPE OF QUEEN HEN-

RIETTA,' the faithful but unfortunate wife of Charles I. We have no room for any remark on this work, nor on that exhibited in the same gallery this year, 'Charles I. at Exeter,' except that both pictures evidence higher aim than any of his preceding compositions, and more matured powers in treating his subjects. We think there is more in this artist, by a great deal, than he has hitherto shown us; he is diffident of his own strength: and though we would be the last to persuade a young painter to court failure by urging him to go out of his depth, we believe that he might venture, greatly to his own advantage, beyond what he has hitherto done, and so raise himself to a yet higher position.

JAMES DAFFORNE.

EAGLE LECTERNS.*

In our inquiry as to the meaning of Eagles, and how they came to be employed as reading-desks in churches, we must not ignore the fact that they were originally used, not for the Scriptures, but for the Service-books. The words of the great French ecclesiologist quoted farther on, and the existing practice of continental churches, seem sufficiently to prove this. The fact, however, militates against the idea of the church eagle being necessarily connected with the Gospel, or with scripture at all; and, therefore, tends to dissociate it from the emblem of St. John, except so far as both may symbolise lofty thoughts and aims. That this latter is the meaning M. Viollet-le-Duc attaches to eagles, we have stated in our former article. The eagle with him is simply a far-seer, and high-flyer, though he gives quotations connecting it with St. John. We in England have, since the Reformation, made the eagle so exclusively a Bible-desk, that we cannot get rid of the idea it has to do with the evangelistic symbol.

A second and more subtle interpretation of the church eagle is this—that it symbolises the Church militant in the world. This meaning appears to be based on Rev. xii; where, by a beautiful figure, the Church is represented as a mother of children flying on the borrowed wings of a great EAGLE (ver. 14) into the wilderness, and thus avoiding the power of a fell dragon, which stands ready to devour her children. That this idea of the church eagle is not altogether modern seems probable from our finding mediæval eagles almost universally standing on a globe, the world, having under their talons a serpent, while the base of the pedestal is supported on lions' backs, earthly kings and potentates upholding the Church.

There remains a third and very different explanation, which occurs to the writer; and it is, that the king of birds, with slightly outspread wings adorning the most conspicuous piece of choir-furniture, was originally nothing more nor less than the Roman eagle, and its presence in churches a complimentary recognition of State protection by the Church, as far back as when the empire became officially Christian, just as the royal arms became a prominent object in English churches after the Reformation: the former a voluntary matter possibly, the latter by order.

The clue to this theory was given by the present Dean of Westminster. The writer imagining that if eagles had really to do with St. John they would naturally be most favoured by churches planted by that apostle, and might probably be traceable from the West, back to their fountain-head in Asia Minor, and desirous of knowing whether they are used at this day in the Eastern churches, he wrote to the Dean, as being a paramount authority on all matters connected with Eastern Christianity. The Dean was good enough to reply at some length to the effect, that he believed eagles to be a Western rather than an Eastern institution—in fact he was not sure whether the iconoclastic principles of the orthodox Eastern churches would allow of so near approach to an image in a church. "The only resemblance to it at all, which I remember," writes the Dean, "is that the bishop in the Russian Church (whether elsewhere I know not) stands on a carpet, at a certain moment in the service, whereon is embroidered the figure of an eagle—said to be symbolical of the eagle of the old Pagan Empire over which Christianity has triumphed."

Surely this communication of Dean Stanley is a valuable and suggestive. It amounts to this. The eagle, in another form, is found in the great Eastern section of the Church Catholic, and it is traditionally considered an emblem of the empire succumbing to the cross. What more natural than to find the same imperial emblem, elsewhere and in other times otherwise used, placed by a grateful Church in a position of honour—no longer the most "fearful wild fowl" living, but—*Presidium et dulce decus meum*. We can imagine what

a sensation it must have caused through the whole world when the great Roman Empire at last officially succumbed to Christianity; when the dreaded Eagle of so many ages was supplanted by the Cross as the imperial standard. Such an event must have made a vast impression, and was sure to have been symbolised in a variety of ways in church architecture and ritual, then springing at one bound from obscurity into glory. After a lapse of ages (and how soon unwritten things become confused and hide away!) this first meaning of an eagle in the church would be forgotten, and other, and more spiritual, reasons for the use of them be sought and found.

This Church-and-State theory is strengthened by what M. Viollet-le-Duc tells us about lecterns, for we find from him that the eagle was originally placed as a crest or finial on the apex of the two-sided lectern. His words are "In the Primitive Church the clergy and clerks remained (held themselves) standing in a circle about the altar, and sang the Psalms in unison. But Flavianus and Theodorus established that they should sing and psalmodise alternately. In France, Germany, and England, a lectern was then placed in the middle of the choir, and the singers below on the right and left. The lectern was generally surmounted by an eagle that dominated (*dominant*, stood above) the two inclined desks which carried the hymn-books, or which received the desk on its wings if the lectern had only one desk. The eagle flies towards the highest regions, this is why it accompanies the lectern, as if to carry towards God the song of the clerics. William Durand said that the symbol of the eagle was given to St. John because his Gospel is that which soars the highest, for he said 'In the beginning was the Word.'"

This is all M. Viollet-le-Duc states about the introduction of lecterns into choirs. He mentions that two small ones were sometimes placed in the roof-loft, from which to read the Epistle and Gospel; and that nearly all the old lecterns were destroyed at the Revolution; they were, no doubt, valuable for their metal, and probably, in some instances, for precious stones.

M. Viollet-le-Duc's word "*dominant*" is suggestive. We seem to trace the ever conflicting powers of Church and State. First the eagle *dominates* in the holy place; later on, the imperial bird, by a happy thought, is made to do duty, and carry the book. Elsewhere it descends lower still, and is trodden under foot. The once awful respect for the lion and unicorn in the English Church has diminished somewhat in the same manner. The fact is, governments are ever variable in themselves and in their relationship to the Church. Earthly powers change, decay, disappear. This power survives. The last few weeks have witnessed an eagle of earth borne down in the bloody field, torn down in the street. Go into the churches; the other eagle is safe. In the field is carried the white flag and red cross. German, French, English alike, it outlasts all revolutions. Dominated over, it ever dominates.

Du Cange in his famous "Glossary of Mediæval Latin," though he throws no light on the origin of eagles, yet gives us, under the words "Aquila" and "Analogium," many interesting quotations from mediæval documents about lecterns; e.g., of an eagle which had to be regilt, in consequence of the gilding being worn off by the constant handling of its admirers ("*analogium tale frequenter*").

From the "eccrology" of another church he makes this extract:—"On the 10th of November, in memorial of the death of Milo of Bonville, and of Ada his wife (the same persons for whom he instituted an anniversary), James, the son of the above mentioned couple, gave to us in lieu of the customary bounty, the eagle of copper, now in our choir, on which the Gospel is read, and the cost of the eagle was six score libras." Of the benefactor of another church is recorded that "he enriched with many ornaments the sacred fane, among the rest he caused to be made an analogium, an artistic casting (*fusoria arte compactum*) of Spanish metal, over which stood an eagle with expanded wings." From the "customs," or "uses," of another church we learn "the deacon here enters

in his alb and stole, and carrying the book of the Gospels, before whom goes a verger (*ostiarus*) with an *analogium*, for the deacon to read from." Hence we gather that the Gospel lecterns were smaller and portable objects.

Whatever be the value of the theory which the writer has ventured to propound, and however doubtful he leaves the subject, he trusts that his researches and conjectures may not be without interest. Whatever be its real origin, or the lesson the lectern reads, it is, at all events, a time-honoured institution, and is in any sense a suggestive emblem.

To say the least it is useful as denoting at a glance in Anglican churches the place whence the Word of God, pure and simple, is read; clearly distinguishing it from the place whence prayer is offered, or the place whence man addresses his fellow-man.

We hope the splendid and unique eagle, illustrated in our May number, may soon find a home in one of our cathedrals or large churches, and testify for many years to the joint taste and labour of the designer and carver. Its purchaser will have the satisfaction of knowing that he is contributing to the restoration of one among the many interesting churches of Northamptonshire.

SELECTED PICTURES.

ST. MARK AND THE SAINTS.

Titian, Painter. G. Geyer and G. Pommer, Engravers.

On the ceiling of the sacristy in the Church of Santa Maria della Salute, Venice, is a series of paintings by Titian, of which this has been represented to us as one; but it is singular that we can find no reference to it in any writings to which we have access. The figure on the pedestal, however, is intended for St. Mark, the patron saint of Venice; to the others, with the exception of that of the martyr St. Sebastian, we have no clue: there is evidently a story attached to the scene; but though one might work it out imaginatively, this might be very far from what the painter may have purposed to delineate.

According to Vasari, Titian painted for the Church of San Spirito, Padua, a small picture of St. Mark, seated in the midst of other saints; but he gives no further description of it, so as to lead to the conjecture that it might have been a replica of this, or a first idea from which the picture at Venice was the result. In the Church of San Niccolo, in the latter city, was a famous 'St. Sebastian,' by Titian, in which the martyr is seen accompanied by the saints Niccolo, Francesca, and Catherine. St. Sebastian is represented nude, and, says Vasari, "has been exactly copied from the life without any admixture of Art: no efforts for the sake of beauty have been sought in any part, trunk or limbs; all is as nature left it, so that it might seem to be a sort of cast from the life: it is, nevertheless, considered very fine." This picture is now in the Vatican.

As in that painting, so also in this, the figure of St. Sebastian is eminently naturalistic, and most statuesque, yet without any attempt at ideal beauty; and however skilful in anatomical development and truth of flesh-colour, it does not give a pleasing representation of the brave young Roman soldier, who, according to the chronicles of the Christian Church, suffered martyrdom for his faith. The figure standing at his side is certainly not more attractive in appearance: the others are probably portraits of two of Titian's contemporaries, possibly Venetian senators: he was accustomed to introduce his patrons even into his sacred compositions.

* Continued from p. 140.





TITIAN. PINKY

THE DESCENT FROM THE CROSS

THE ROYAL BIRMINGHAM
SOCIETY OF ARTISTS.

THE AUTUMN EXHIBITION.

THE second exhibition of the year was opened to the public on the 29th September: its contents number nearly 700 works, including a few examples of sculpture. The chief attractions arise from borrowed works; yet many have been sent by artists, metropolitan, provincial, and local. The present is certainly the best "Autumn" Exhibition we have seen for a very long time in the gallery of this society.

The place of honour is worthily filled by 'The Way to the Cattle Tryst,' of Peter Graham, lent by Mr. Joseph Gillott, who also contributes an example of Erskine Nicol's humour, in 'A Country Railway-station.' W. P. Frith's portrait of Charles Dickens is due to the kindness of his executor, Mr. John Forster. Two admirable examples of George Cole are lent respectively by Messrs. W. C. Firmstone and George Fox. 'The Music-scene in the Barber of Seville,' by the late John Phillip, is contributed by Mr. John Marshall; 'The Welsh Funeral,' one of the most solemn and noble of the works of the late David Cox, is contributed by Mrs. David Jones. A fine pendant to it is found in the 'Counting the Flock,' by the same artist, lent by Mr. S. Mayou. Mr. S. Cartwright contributes two charming works—'Christmas Visitors,' by F. D. Hardy, and 'Nestlings,' by G. B. O'Neill. In these days of modern, we are reminded of the Middle-age, style of warfare, by J. Pettie's 'The Sally,' the property of Mr. John A. Mappin. Mr. A. A. Hirst lends an admirable, though small, George Lancer; and the pathos of 'T. Fied' is shown in 'Homeless,' lent by H. W. F. Bolckow, Esq., M.P. Colonel Ratcliff contributes two examples of Sidney Cooper in his speciality of sheep and cattle; and the minute character-painting, poetical, wonder-working hand of G. J. Pinwell is, for the first time, locally known by two admirable renderings from Browning's Poem, of "The Piper of Hamelin," lent by Mr. E. Dalziel. Marcus Stone is represented by his study for his picture—'Elizabeth obliged to attend Mass by her sister Mary,' lent by Mr. F. Elkington. Among the many works sent direct by the contributing artists we notice, 'Alone,' by James Sant—very admirable in drawing; 'The Death of Cleopatra,' by V. Prinsep; the incident suggesting to Æsop his fable of 'Fortune and the Sleeping Boy,' by E. Armitage; 'The Minstrel's Gallery,' by H. S. Marks. G. E. Hicks has two examples—Egyptian women, full of colour; John Firnie has a very charming landscape—'Evening on the Plugway.' James Dunby has also numerous works. There are characteristic examples of Henry and H. J. Dawson, Alexander and C. E. Johnston, Collingwood, Archer, MacCallum, Hemsley, John Sherwin, C. J. P. and A. Pettitt, Henry Moore, Edwin Hayes, Henry Johnson, J. J. Hill, W. B. Leader, John Sayer, J. D. Mayfield, J. MacWhirter, A. J. Woolmer, &c. Two notable full-length portraits are contributed,—that of the 'Countess of Dudley,' by R. Becker, and the portrait of 'Mrs. Markham,' by Sir F. Grant, President of the Society. The lady-artists are represented by Miss Matrie—whose 'Japanese Chrysanthemums,' surrounded by objects of still-life, is admirably painted—Mrs. Anderson, Constance Phillott, Adelaide Ballott, Agnes Bouvier, Margaret and Louise Rayner, &c.: each contributes works of much excellence.

To the examples of works contributed by the members of the Royal Birmingham Society and other local artists our space precludes our doing justice. F. H. Henshaw's contributions are as bright, sunny, and as carefully touched as of old, a charming example is—'A Homestead on the Avon,' with its quaint timber-beams, its birchen trees o'ershading, and sunlight over all, tell of peace and rest. C. T. Bart's 'On the Sands' tells of sea breezes, the sand, and the advancing tide: his 'Spring' is by no means so successful a work. William Hall exhibits: his best work is 'The Hills near Bettws-y-Coed.' C. W. Radcliffe has numerous

works. John Steeple contributes: his works indicate a greater breadth of treatment than on former occasions. R. S. Chattock sends only one work, 'Gloaming,' characteristic of his care and appreciation of evening effects. S. H. Baker's contributions are numerous and carefully worked out, with a tendency to flatness and prettiness which he would do well to avoid. W. T. Roden, celebrated for his examples of portraiture, exhibits two landscapes, in which he essays the old free style of painting: in these he has secured great breadth of effect in light and shadow, with the minimum of artistic labour. The evidently painstaking labour and study of C. R. Aston is apparent in his exhibited works here; in them he has secured the verisimilitude of the leading features of the country of the Lakes as regards local colour, physical aspect, and atmospheric effects of and on the land of Wordsworth, Southey, &c.: all who have visited the various localities will be convinced of the excellence and truthfulness of the works exhibited by him. That the right material is in F. H. H. Harris is abundantly shown in his rendering of the architectural features of the time-honoured city of Granada. H. H. H. Horsley, W. H. Vernon, E. O. Bowley, P. M. Feeney, J. J. Hughes, P. Deakin, Edwin Taylor, Henry and Alfred Baker, Lomas, Reeves, Payne, Carpenter, Ashmore, &c., are also contributors of examples of landscape. In portraiture the local society is strong, as is evidenced by W. T. Roden's portrait of D. W. Crompton, Esq., F.R.C.S., and other portraits by H. T. Munns, which are artistic and life-like. There is incipient power evident in those by W. Roden, Jun.: they are clever and true, but kept somewhat in check by careless handling, and a contempt for purity of tints. Not as a portrait we may refer to a Wilkieish 'bit of genre-painting'—'A Political Cobbler,' by J. Pratt; and to the brilliant colouring and careful execution of a little maiden, bouquet in hand, by Frank Hinkley. C. T. Worsey is still a local leader in flower-painting—this is proved by the excellence of his works here exhibited. By lady exhibitors will be found works by Miss Steeple, whose pictures show an improvement in manipulation; by Misses L. H. and E. Aston (to the latter is due 'A Memory,' very charming, indicating that a success might follow her cultivation of miniature-painting). Misses A. Brown, A. F. and Louisa Martin, Mary and Florence Vernon, &c., are also exhibitors.

Sculpture is represented by five examples, the chief—'The Playmates,' by the vice-president of the society, Mr. Peter Hollins, is very delicate and sculptural. H. Weekes, R.A., sends a marble bust of an African princess. Two celebrities, *i.e.* Elihu Burritt and Chunder Sen, are represented in modelling-clay by Miss Fellows: both are likenesses. 'Hush!—a Child and Dog,' by G. Halse, concludes our necessarily limited notice of the contents of the exhibition of the Royal Birmingham Society of Artists; the secretary of which, Mr. A. E. Everitt, true to his antecedents, and in the midst of his official duties, all well discharged (as the contents of the exhibitions of the society ever prove), has yet found time to contribute some excellent examples illustrative of the archaeological-architectural wealth of our country.

ART IN SCOTLAND, IRELAND,
AND THE PROVINCES.

GLASGOW.—In October of last year, the Town Council granted a site in George Square for a statue to the late Mr. Thomas Graham, F.R.S., Master of the Mint. The model has been exhibited. The sculptor is Mr. William Brodie, of Edinburgh, and the figure and pedestal are designed in harmony with Chantrey's statue of James Watt, in the other corner of the square.

BELFAST.—Mr. Shakspeare Wood, an English sculptor long resident in Rome, has sent

to Belfast for exhibition three statues executed in Carrara marble: one, a full-length figure, is 'Enid waiting on the three,' from Tennyson's 'Idylls of the King'; another, the companion work of the former, is Elaine, also from the 'Idylls'; the third is a smaller figure of a young girl nude. Mr. Wood has forwarded with these statues several busts of persons resident in Belfast.

BRADFORD, YORKSHIRE.—Mr. J. B. Philip, the sculptor of the Oastler monument, in fulfilment of a promise made by him at the inauguration of the work, has presented to the Town Council of Bradford the model of his statue of Alfred the Great, executed by him for the Houses of Parliament. The model will be placed in Peel Park.—An exhibition of Fine Art, &c., was opened last month in some new school-rooms at Great Horton, Bradford: a large and good collection of oil-pictures, water-colour drawings, sculptures, gold and silver plate, &c., &c., was brought together for the occasion.

BRISTOL.—The annual meeting of the subscribers to the Bristol Fine Arts Academy was held on the 13th of September, Mr. Miles presiding. From the report of the committee, we learn that the annual exhibition of the Academy consisted of 602 works in oil and water-colours, and some pieces of sculpture, being, as yet, the largest exhibition of the kind. The sales amounted to £1,430; and the final result was a profit of £78.

CARDIFF.—On the 30th of August, the Marquis of Bute opened the Fine Art and Industrial Exhibition in this town; preliminary notices whereof have already appeared in our columns. It is the most extensive exhibition of this kind ever held in the principality, and promised, at the very commencement, to be in every way most successful: the entire expenses were covered by visitors and season-ticket holders within two or three days after the opening. Among the chief contributors to the Art-collection are the Science and Art Department, South Kensington, and the Marquis of Bute: his lordship's gallery of old masters is notably fine; and he is himself an amateur artist of some pretensions: the Cardiff exhibition shows two pictures from his pencil. Various local manufacturers, tradesmen, and artisans have supplied the industrial contributions.

CARDISLE.—A monument is about to be placed in the cathedral of this city, at a cost of £300, to the memory of the late bishop of the diocese, Dr. Waldegrave: it is the joint design of Mr. Adams, the sculptor, and Mr. T. H. Watson, the architect. The figure, in statuary marble, will be recumbent, with rich canopied superstructure and solid foliated brass standards.

HULL.—In the month of August, Alderman Jameson formally presented to the Hull Corporation the statue of Sir William de la Pole, by Mr. Keyworth, of which we gave an account in a recent number of the *Art-Journal*. Great satisfaction was expressed with the work. Thanks were unanimously voted to Mr. Jameson for his munificent gift, and to Mr. Keyworth for the able manner in which he had executed this companion-work to his former statue of Andrew Marvel. Before the meeting separated, it was intimated that Mr. Sheriff Leatham had signified his intention to present a marble statue to the Town-hall, and that Mr. Keyworth, having given such entire satisfaction, would be called upon again to exercise his talent. We congratulate the artist on his success, and we congratulate the liberal and patriotic members of the Hull Corporation, who have thus shown that the spirit which made the great house of De la Pole famous is not extinct in the town for which Sir William de la Pole obtained the first charter of incorporation. If aldermen and sheriffs of London were as enlightened and generous as those of Hull, it would be a proud day for the metropolis. But our London dignitaries seem quite content to sit with their hands folded and their pockets buttoned up under the shadow of Mr. Peabody.

ON THE
ADAPTABILITY OF OUR
NATIVE PLANTS TO PURPOSES OF
ORNAMENTAL ART.

BY EDWARD HULME, F.L.S.

PART VI.

RESUMING the consideration of the adaptability of many of our familiar plants to the requirements of the designer in the decoration of surface or relief ornament, we give in the present part examples of the ornamental treatment of eight plants, all of them of frequent occurrence, so common, indeed, that the whole of them must be more or less familiar to all our readers, but which, with one or two exceptions, have, so far as our experience extends, been rarely, if ever, introduced into Art-work. The rose and thistle, from their heraldic application as the badges of England and Scotland respectively, may be frequently seen in old carvings, the bindweed is not uncommonly used both in mediæval and modern Art, but the campion, king-cup, feverfew, daffodil, and harebell have by no means, as it appears to us, received the attention at the hands of the followers of Decorative Art which they may fairly claim.

Our first illustration is based upon the DOG-ROSE (*Rosa canina*), the commonest of our numerous species of English wild rose—a family which, like the brambles, willows, and others, has by some botanists been cut up into several species from more or less obvious botanical marks, frequently of a nature, however, which subjects them to be by other observers considered as mere variations depending upon chance external influences; thus, while one writer reduces the various rose forms to five specific types, another, of equally high status, mentions nineteen species as occurring in Britain. This refinement of scientific observation will, however, be of no real service to the designer: for his purpose the dog-rose, the most familiar of our English species, may be accepted as a fairly typical flower. The garden varieties of roses are derived from the *Rosa sempervirens* of Southern Europe, the *R. indica*, an Asiatic species, and many others. The sweetbriar, *R. rubiginosa*, one of our wild English species, is also a favourite in many gardens from the fragrance of its leaves when pressed in the hand. The word rose is derived, according to some authors, from the Celtic *rhos*, which is in turn derived from the adjective *rhod*, red; while others affirm that it descends to us from the Latin *rosa*, itself deduced from the Greek *rodon*, derived from *eruthros*, red; but we are unable to give any clue to the meaning of the prefix in the familiar English name, the same idea being expressed in the specific word *canina*, in the French *rose de chien*, and the German *hundrose*. The rose, though commonly met with in ornament throughout the whole of the Decorated and Perpendicular periods of Gothic, is more especially found in the latter, since it was then employed, not merely on its own merits, but also as the badge of the Tudors; hence, as a heraldic form, we frequently meet with it in secular no less than in ecclesiastical work. Examples of the heraldic use of the rose are very numerous; it may merely suffice to mention Hampton Court and Henry VII.'s Chapel at Westminster as abounding in illustrations. In the church at Hawton, Nottinghamshire, in a sculptured representation of the Resurrection, there is as a background, a very elaborate and beautiful diaper of the rose—its leaves, flowers, and buds being all employed; this, as the Rose of Sharon, may be considered as introduced in a symbolic sense. A golden rose has from time to time been given by the popes to those whom they more especially desired to reward for services rendered to the church: Henry VIII., of England received, together with his title "Defender of the Faith," this mark of honour from Pope Alexander VI. The dog-rose will be found in flower in early summer; the colour of the blossoms varying on different shrubs from pure white to a deep pink; the brilliant scarlet fruit, an equally ornamental feature, being met with as the season advances.

Our second illustration is based upon the KING-CUP, or MARSH MARIGOLD (*Caltha palustris*), a plant by no means uncommonly met with in marshy ground, water-courses, and such like localities. It may frequently be found in tidal streams, growing in such a position that at high tide it is completely covered; we have thus seen it from the towing-paths by

the side of the Thames, flourishing in great vigour and beauty, and at full tide swaying with the force of the stream at a depth of from one to two feet from the surface. In such situations the plant grows with luxuriance, and from the large size and brilliant yellow of its star-like flowers, the vigorous growth of its rich green foliage, and the long succulent stems,



DOG-ROSE

KING-CUP

it becomes a striking feature even in the mass of bold healthy vegetation so commonly found by the edges of a water-course; these, therefore, are the characters which, in embodying the plant in any design, we must endeavour to enforce. We are unacquainted with any early examples of the use of the marsh marigold, except

in one page of a fifteenth-century illustration. And this is the more curious since the name marigold has reference to its use in the church-decoration of the Middle Ages, upon those days more especially devoted to the festivals associated with the Virgin Mary; we should naturally, therefore, have thought that thus brought



DOG-ROSE

before the attention its ornamental features would have been perceived and permanently embodied in some capital or spandrel. The generic name *Caltha* is derived from a Greek word signifying cup, and expressively points out a beautiful feature in the form of the flower, while the specific name, *palustris*, is drawn from

the Latin *palus*, a marsh, and clearly indicates the localities naturally chosen by the plant. The plant will be found in flower in the spring, remaining for a considerable time in full bloom, and from its perennial nature, will, when once established in any locality, soon become a permanent addition to the flora of the district.



CAMPION

The subject of our third illustration is derived from the FEVERFEW (*Chrysanthemum parthenium*), a plant widely distributed over Britain, but at the same time with doubtful claims to be considered a true native; it is, however, thoroughly at home in those places in which it is to be met with, and from the clear white daisy-like flowers, and the delicate green of its

handsome foliage, it merits the attention of designers of Ornamental Art. From its lightness, and the deep cutting of the leaves, the feverfew would be found of more service in painted or engraved ornament than in any kind of relief work. The feverfew has a reputation among herbalists as a bitter and tonic; and, no doubt, before the introduction of quinine and such-like

more powerful remedies, would possess a valued and considerable remedial virtue. The familiar English name implies this, and is one of the numerous class of names, as eyebright, goutweed, lungroot, livelong, wormwood, &c., given to plants in recognition of their real or fancied medicinal use.

The CAMPHION (*Lychnis diurna*) is another

plant well adapted to the need of the ornamentalist, the form of the flower and the sheathing of the stem by the pairs of leaves being valuable and characteristic ornamental features. The *Lychnis diurna* is to be met with in moist hedgebanks, and more especially those that are shaded by overhanging trees; the flowers are of a delicate pink, scentless, and opening in the



CONVOLVULUS.

DAFFODIL.

early morning; differing in all these respects from the *Lychnis vespertina*, a very similar plant in general appearance, but having the flowers white, with a slight odour, and opening in the evening. The white camphion has generally a more robust and coarser character of growth than the pink camphion, and appears to delight

in more open situations. By many botanists, however, these two plants are considered as closely allied, the pink camphion being regarded as merely a variety of the white, and both referred to as the *Lychnis dioica*. The specific names *diurna* and *vespertina* refer to the times of flowering, the morning and evening respec-



THISTLE.

tively; while the generic name *Lychnis*, common to all the species, is derived from the Greek word for lamps, the thick downy covering on the leaves of the white camphion having at one time been employed in the manufacture of wicks for use in lamps.

The large CONVULVULUS, or BINDWEED, the

subject of our fifth illustration, and botanically known as the *Calyptostegia sepium*, is one of our most familiar plants; large surfaces of our hedgerows (Lat. *sepe*, a hedge) being covered by its graceful leaves and tubular flowers. It is a curious fact that, though abundant throughout England and Ireland, it is very local



HAREBELL.

in Scotland. The so-called convulvulus major of the garden is the *Ipomoea purpurea*, a species very widely spread over the tropical and temperate regions of the earth. Many of the family possess active medicinal qualities, and preparations from them are found in the Pharmacopœia. The English species also were at one time thus employed, but Gerard, the

great medical botanist of Queen Elizabeth's reign, will not admit that they possess any virtue, but rather the contrary. "They are not fit for medicine, and unprofitable weeds, and hurtful to each thing that groweth next them, and were only administered by runnegate physickmongers, quacksalvers, old women leeches, abusers of physick, and deceivers of people."

The DAFFODIL (*Narcissus, pseudo-narcissus*). This beautiful flower will be found of value to the designer, for its own inherent beauty, and also more especially in combination with the primrose, wild hyacinth, or cowslip, in any design where it is desirable to embody the idea of spring, since it is one of the most striking plants of that season of the year. The daffodil may be found in meadows and copses, and is generally abundant throughout England, though in many cases probably as an escape from the cottage-garden. In Ireland and Scotland it is never met with except under such circumstances. Where the daffodil has once established itself it grows with great freedom, and will generally be met with in profusion, though it is so local in its growth, that even if abundant in any one spot, it may frequently be sought for in vain throughout the rest of a district. The flowers, of a pure and brilliant yellow, grow singly upon the stalks, each rising directly from the root. The daffodil has a very wide area of distribution, being met with throughout the greater part of Europe, and more especially in the south-west; it is, for instance, one of the characteristic plants of the meadows and hill-side pastures of Spain, together with the two-flowered narcissus (*N. biflorus*), a plant which, though abundant in Southern Europe, has never been naturalised in England. It may be frequently met with in cultivation, and will easily be distinguished from the daffodil from the flowers being generally in pairs upon the stem, and from their creamy white or straw colour. The generic name *Narcissus* is derived from a Greek word signifying stupor, in allusion to the heavy and powerful odour of another species, the *N. poeticus*. We have introduced together with the plant itself in our design, the brimstone butterfly: an insect which, though developed from the chrysalis in autumn, hibernates in some sheltered spot, and is the first butterfly that greets us in the spring; on this account, and from its beautiful form and colour (a pure sulphur yellow, with one bright spot of pure orange in the centre of each wing), it may very legitimately be added. Its entomological name is the *Gonepteryx rhamni*, or, literally, the angle-winged butterfly (Gk. *gonia*, an angle, *pteryx*, a wing), that feeds, in its larva state, on the *Rhamnus*, or buckthorn.

The SPUR-PLUME THISTLE (*Cirsium lanceolatus*) has been selected as the subject of our seventh example. It may very commonly be met with in hedge-banks and waste ground, attaining to a height of from three to four feet, and forming a very ornamental and conspicuous object. Its employment in heraldry with the motto NEMO ME IMPUNE LACESSIT, as the badge of Scotland, is so well known, that the mere mention of the fact will suffice to recall it to the memory of our readers; but this application of it, and its frequent recurrence in all circumstances where the national emblems are introduced, renders it necessary that the designer should be familiar with the plant he will thus have to treat. There are several indigenous species of thistle, some one or two of them laying claim to their right to be considered the true Scottish badge, but the balance of evidence will we think be found to point to the spur-plume thistle as that most entitled to the honour. Of these the *C. marianus*, or milk thistle, one of our rarer native, or at least naturalised, species, has a particularly ornamental effect from the veins upon the leaves being of a clear milky-white, the rest of the leaf being of the normal green colour.

The HAREBELL (*Campanula rotundifolia*) has supplied us with the material for our remaining illustration. It may generally be found in profusion, on dry and hilly pastures and heaths, though by no means in such localities exclusively, as the road-side hedge-bank is another favourite spot. There are ten species indigenous to England, most of them of great beauty and adaptability to Art-requirements; of these we may in particular mention the *C. hederacea*, the ivy-leaved campanula, a little plant by no means uncommon in moist shady pastures and swampy low-lying ground. The present species is abundant everywhere throughout Europe and northern Asia. The Canterbury bell (*C. medium*) is an allied and familiar garden species.

SALMACIS.

ENGRAVED FROM THE STATUE OF T. BROCK.

THE story of Salmacis, the nymph of the fountain so called, at Caria, near Halicarnassus, is one of the fictions of which so many are to be met with in the writings of the ancient Greek and Roman poets. Ovid refers to it in his "Metamorphoses":—

"Now in the limpid streams she view'd his face;
And dress'd her image in the flowing glass.
On beds of leaves she now repos'd her limbs,
Nor could she find that grew about her streams,
Of the deliciousness gathering as she sto'd
To view the lay.
Fain would she meet the youth with hasty feet,
She fain would meet him, but refused to meet
Before her looks were set with nicest care,
And well deserv'd to be reputed fair."

Davenant's Translation, Book iv.

A quaint, but most eloquent Scottish divine, the late Rev. Edward Irving, whose pulpit oratory took London almost by storm in our younger days, when speaking of the idolatry of sense and its effects, said: "In the rude and barbarous conditions of society, where the intellect is still in its embryo state, or cultivated only for the gratification of the sense, they begin by giving to their ideas of God a sensible form, being able to conceive of no abstract power, dignity, or beauty, save that which is embodied in a form; and because the human form is most noble, their deities have that form, with exaggeration of those features wherein the chief virtue of the god is imagined to reside. And if the Arts have kept pace with their ideas, as in ancient Greece, they do then call upon the artist to present to the sense the best effigies which he can make of that grace, strength, majesty, and loveliness which they have imagined in their god; and there the idolatry of the sense keepeth pace with the idolatry of the imagination."

There is nothing surprising, nothing contrary to reason, in this combined idolatry of the sense and the imagination as applied to the works either of painter or sculptor. The formative Arts are in themselves material, though capable of being spiritualised; they are imitative also, and must have for their origin something pre-existent, something with which the eye is familiar, yet capable of receiving higher attributes of grace and beauty than those which may actually belong to them; and here the fancy or imagination of the artist comes in to give to his ideal "effigy" the utmost attractiveness of beauty, and expression, and form, he is capable of imparting to it. It was with this object the sculptors of Greece worked upon the marble that symbolised their divinities, and adorned the temples in which they worshipped, and offered sacrifice to, the gods and goddesses of their country; and it is with the same object that the best sculptors of every age and land have striven in the prosecution of their labours.

The sculptor who adopts a subject suggested to him by the descriptive writing of some Greek or Roman author, must especially endeavour to form his model on the same "lines" as those employed by the great artists of old; and Mr. Brock, who, by the way, we may speak of as a rising sculptor of great promise, has evidently worked in this direction in his statue of 'Salmacis.' We have italicised the lines of Ovid which particularly gave him the idea of his statue: the figure in attitude and expression is exceedingly animated; there is much elegance in the arrangement throughout, while the modelling of the flesh is firm and truthful.

* Hermaphroditus.

THE WORKMEN'S INTERNATIONAL EXHIBITION.

THE exhibition is now as complete as it is expected to be: all the contributions are placed: if there be yet space to spare—and there is plenty—the huge extent of "ground" to be covered must be taken into account. Certainly it cannot fail to strike the visitor that the supply is thin: he looks around and sees infinitely less than he had calculated on seeing; and the sensation is disappointment before he proceeds to examine the contents. Making due allowance for many and serious difficulties which the managers could not overcome, there can be no doubt that the exhibition falls short of what it ought to have been, and, we think, might have been. We may have been led to expect too much, for there has rarely been a public purpose so liberally supported; the press upheld it universally; a large number of noblemen and gentlemen were "guarantors;" special messengers were despatched to the several states of Europe; and agents were employed in all the leading cities and towns of Great Britain, Ireland, and the Colonies.

Although ostensibly a workmen's exhibition there was nothing to prevent extensive employers from being contributors: the only condition being that they should name the artisan by whom the work exposed was actually executed—which they are generally willing to do. We should print a very long list if it contained all the leading manufacturers who are absent: but a small portion of one of our columns might enumerate those who are present; of our Art-manufacturers, indeed, there are barely a score who enter appearance at the Workmen's International Exhibition.

To begin with the foreign department: France is not represented at all; Spain is in the same position; Prussia is almost in the same state; Austria has a few objects of secondary merit; Belgium has given little or no help; Denmark has fitted up an attractive case—but it is solely by contributions of the general agent in New Bond Street—we do not imagine that any of the goods came direct from the manufacturers; Bavaria sends a few poor examples of earthenware; and the whole force of the foreign department rests upon Italy. By some lucky chance, or, possibly, by the enterprise of some energetic "helper" of that country, Italy comes out in great strength; but for this aid, indeed, the contributions of the Continent would have been a source of humiliation and not pride.

We confess that such results cause us some surprise. We cannot account for the apathy of the various manufacturers of the several states of Europe. We should have supposed there were hundreds in France, in Austria, in Belgium, in Prussia, and some even in Spain and Bavaria and Norway and Sweden, who would, if the case had been properly put before them, gladly have availed themselves of another opportunity to submit their "wares" to the inspection of British—buyers. There is in those kingdoms a very exaggerated notion of English wealth; a pretty general idea that "things of beauty" need only be seen to be purchased here; yet the producers almost universally seem to have resisted

* Herr Klein, however, has fitted up a large case which he exhibits here; but the objects he shows issue from his establishment in Great Marlborough Street: they comprise the various productions for which the Austrian has made a name—especially the minor utilities in ornolu and leather: these are of great beauty in design and execution.

temptation, and have been deaf to the alluring arguments, no doubt held out to them by the representatives of the Workmen's International Exhibition.

The good will of Dr. Forbes Watson—always indefatigable in forwarding any project that can manifest and develop the resources of India—has placed a number of interesting and valuable objects of Indian manufacture between the Foreign and British divisions, but these are nearly all that represent our colonies or possessions beyond our own sea-boundary.

We are, therefore, notwithstanding the many "allowances" we are bound and willing to make, grievously disappointed that the Workmen's International Exhibition is no better than it is; especially as we well know the continual labour of many months bestowed by hon. secretaries and committee to realise their own hopes and the expectations of the country.

Italy, as we have intimated, stands nobly out, and honourably contrasts with other states of Europe: in any exhibition the wood-carvings of Frullini, Ferrari, and Gajani, all of Florence, would hold foremost places: they are, indeed (those of Frullini especially), of unsurpassed excellence, of the best order of design, carved with consummate skill. The jewellery exhibited by Accarisi and Torrini (those of the latter being chiefly mosaics) are admirable examples of Art, not sufficient, perhaps, to make us content with the absence of Castellani, yet only next in merit to the productions of that great master. But if Castellani exhibits no works in precious metals, he shows a marvellously beautiful collection of works in earthenware, based on models of the best Italian, the old Capo di Monte and other "styles," but from original designs by his son, a younger Castellani, who is in truth an artist. But no wonder; he has been educated in, perhaps, the best school of Europe.

Italy has also sent several marble statues, one of which is an exquisite work—"The Boy Tasso," by Torrelli.

Messrs. Borgen (who are general agents for the productions of Denmark) have furnished a case of beautiful examples of goldsmith's work, chiefly the productions of Christensen, of Copenhagen. We made our readers acquainted with their character by engraving many of them in 1867. Messrs. Borgen have also another case filled with admirable specimens of vases, figures, &c., in *terra-cotta*: these will attract, as they ought to do, both admirers and buyers; for they are sold at prices singularly small, considering their positive worth.

We turn from the foreign department, certainly with a "shrug," yet with gratitude to Italy for having come to the rescue; but we are by no means largely cheered when we walk up and down the short avenues that divide the contributions of British producers. It is vain to ask where is this, that, and the other, who might have been present—and who ought to have been. We look first for the contributors of porcelain and earthenware: excepting the Royal Manufactory of Worcester, the return is *nil*. Mr. Binns has indeed sent some of the very best of the productions of that renowned establishment: they are such as could not have been surpassed by any *fabricant* of France; and he has given us the names of the artists by whom they were designed and painted. No doubt they are pupils of that school: their names are not familiar to us as are those of some of the earlier workers in that style. All honour then to Messrs. Josiah Rushton, Scott





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Callowhill and James Callowhill, and Josiah Davis, who submit to us these veritable productions in Fine Art. Some paintings by Miss Bayley, for Messrs. Minton, are also of considerable merit.

Some cups and saucers (one especially, gilt), painted by H. J. Kane, for Thomas Barlow, of Longton, are of much ability and good promise.

There is nothing more under this head that demands notice.

The glass is even of less importance than the porcelain; some clever engraved examples are shown by Thomas Barnes, of Birmingham, while those of Davis, of that town, manifest skill and some originality. One or two cases contain other specimens, neither good nor bad, and that is all. We may, perhaps, except a few shown by a society—the Society for the Employment of Women.

Under the head "Ornamental Metal-Work" we have some thoroughly good specimens of plating and electro-plating, contributed by Messrs. Mappin and Webb; designed and made by artists and artisans in their employ—Jefferson, Barret, Finlay, Badger, and others: we give the names as we find them in the catalogue. Some iron-work for churches has been sent by Messrs. Cox and Son, and some admirably engraved brass-work by W. J. Bastard, of Clerkenwell. They are "saw-pierced."

By far the most attractive contribution under this head is the collection of imitation jewels exhibited by Mr. John Jeffreys, of Tottenham Court Road. They are positively marvellous: it is impossible, without minute inspection, to distinguish the mock from the real—with reference either to the imitated jewels or the imitated gold in which they are set. It seems only in idea that the one is more valuable than the other; yet the one is charged for in pennies while the prices of the other are in pounds—the real being 240 times the worth of the imitations. They are admirably set; simply, as they ought to be, but with a sufficiency of ornamentation. We defy any casual observer to take up one of the emeralds or opals and believe that he may be its possessor for a few shillings: he might wear one of the rings or the shirt-studs with confidence, in the assurance that detection is impossible without submitting the article to the usual tests.

In furniture little is shown that is novel or of much merit. There is not in the catalogue the name of a single one of our leading manufacturers. How is this? We know that several are ready and willing to give the names of the artists who design, and the artisans who work, for them; yet they have kept entirely aloof from the movement. The names of Jackson and Graham, Gillows, Holland, Trollope—in short, all the renowned producers—do not appear in any way; but surely we might have expected that some of their workmen would have exhibited as *employés* at the great houses.

A very admirably carved bedstead, "made and lent by Mr. G. Pugh," is, however, an attraction in this division. Mr. Blews, of Birmingham, sends some excellent Gothic furniture, carved—the best of which are the production of Mrs. Dawson: they are indeed of high merit, and show that in this class of Art women may compete with men.

Messrs. Brookes and Crookes, of Sheffield, have admirably filled a case with specimens of their razors, knives, scissors, &c. This firm has established, and maintains, a high reputation in every country of Europe, and in America. The articles they produce

have never been surpassed in grace and delicacy of manufacture; but they are not satisfied with only intrinsic excellence, they pay great attention to design, and give to their productions, whenever it is possible, all the value which can be derived from Art. The scissors, especially, are an article of much elegance. Shirley, of Sheffield, has also some thoroughly good articles in this way.

If a curiosity in Art-manufacture is sought for, it will be found in a full case beside the machine that produces its contents: a machine so delicate in construction, and producing such marvellous effects, that one might almost believe it to be endowed with *thinking* intelligence. It is working the "silk book-markers" that have made renowned the name of "Stevens of Coventry." His work commenced with these productions, but it has not ended with them. When we noticed these efforts some years ago, we anticipated advance. Mr. Stevens has gone far beyond our expectations; the art has ramified in his hands: his loom now produces a large number of personal ornaments—brooches, sleeve-links, ear-rings, shirt-studs, &c., the ingenuity of which cannot be too much praised, while they are very charmingly designed, simple flowers being, for the most part, their adornments. It is difficult to convey an idea of the grace and beauty of these objects, in which Art is well and rightly applied. They pretend to be nothing but what they are—productions of the loom: if hand-wrought they could not be better, although they must then be produced at twenty times the cost, for their marketable value is very little indeed; yet no lady could be degraded by wearing them: the value of a thing is not always what it will bring. We urge our readers to see and examine this collection, and to watch the wonderful loom as it calls them into being.

We have noticed the objects that seemed most attractive in the Workmen's International Exhibition: there are single objects, however, that demand notice, and upon these we shall briefly comment.

The "Bog-oak ornaments" of Ireland are contributed by Jacques of Dublin, and Gibson of Belfast: the well-known names of leading producers of this class of goods are absent. Those of Mr. Gibson are very varied, and of considerable merit.

A temple and fountain of wrought iron, made by Davidson, for Messrs. Barnard and Bishops of Norwich, is an example of admirable workmanship.

A word of praise is demanded for J. T. Wilson, "joiner," of Newman Street, who shows an excellent pulpit, and a lectern, in carved oak.

Of wood-carving there are some very good examples: a panel by J. Osmond is "first class;" so is a knight on horseback, by J. S. Teape. There are some meritorious miniature-frames, charmingly designed and wrought, by G. H. Bull; and several skilfully turned pillars by T. J. Olley. A gilt table, composed of orchids and ferns by Gonne, of Dublin, demands notice.

Conspicuous in this department is a case containing several objects carved in box-wood, by Mr. G. Stone Thorpe, of Hastings. They are of considerable excellence, well and skilfully designed, and executed with much talent. There are two miniature busts of a negro and negress, and another of Charles Dickens, the latter being wrought from later photographs of the great author. It is certainly a good likeness; the character and expression of the man have been happily caught, while

the work has marked artistic merit. The busts of the negro and negress are wrought from "submarine oak," a material very difficult to be procured. These specimens had for many centuries, no doubt, lain underneath the sea: it is of course only the "heart of oak" that can be made available by the artist. Mr. Thorpe also exhibits a frame composed of wild flowers: he has himself designed as well as carved it: the work is entitled to high praise.

The imitation woods and marbles exhibited by John Taylor, of Edgeware Road, are of the very highest merit: it is difficult to determine that his works are not actual marbles highly polished. A word of praise must also be given to those by Winniffrith, of Tunbridge Wells.

The galleries contain principally specimens of needle-work; of which those of Belfast, in ladies' embroidery, are the most conspicuous and the best. There is, however, one collection that has no business there—its more fitting position would be a place of honour underneath: it consists of various imitations of leaves and flowers, exhibited with a number of well-executed vases and "flower-pans" in earthenware; "exposed" by M. Benizil, Rue de Duras, Paris. They are certainly very clever imitations, and may grace any of the drawing-rooms of England.

The Science and Art Department contribute to the gallery several large frames, containing drawings and objects for study. We trust they have been found attractive and useful: we doubt, however, if even a small portion of the visitors have given them more than a passing glance.

The machinery in motion is, no doubt, the most attractive part of the Exhibition: it will gratify curiosity, but also have permanent influence as an element of instruction. We regret that it is not more extensive: but there are looms at work (besides the beautiful example that creates for Mr. Stevens his charming book-markers). There is a type-founding machine, a machine for striking medals, a machine for making needles (worked by Crossley, of Alcester), and there are sewing machines in great variety.

It will be understood that our remarks apply mainly, if not solely, to the Art of the exhibition: in the machinery and in the purely useful departments there is great merit. In that way, indeed, British artisans surpass those of any other country, but in the arts that render objects of utility or adornment graceful or beautiful, they continue far behind continental competitors. That is a dismal fact; we reluctantly admit it to the full. If there had been any doubt upon the subject, it would have been removed by "the Workmen's International Exhibition."

Of the pictures we have sufficiently spoken: the collection demands no notice—the copies are for the most part deplorably bad. It is well to know that working men have been thus employing leisure time; we hope that has been the only motive. To exhibit such productions is neither wise, nor in good taste: they may supply very good and very pleasant decorations for their own parlours, but that is all.

The attendance of visitors, especially on evenings, has been quite as large as could have been hoped for: a "return" is daily printed in the *Times* and in other papers. The expenses will have been met by the receipts; there will be no call on the guarantors. There are "refreshment-rooms" well arranged and furnished with necessaries, but pleasure cannot be had there without much and irrational cost.

THE ALEXANDRA PARK.

In spite of very persistent and energetic efforts, the proprietors of the Alexandra Park have indulged themselves in a continuance of their internal squabbles. The cost of this luxury cannot be set down at less than £30,000 a year, so that these gentlemen must be squandering at a quarrel. Meantime the voice of indignation arises from the neighbourhood. Land bought, houses built, shops occupied, in the expectation that the company would be guided by more common-sense principles than those of the dog in the manger, are daily, monthly, annual, losses to the holders. The inhabitants have held repeated meetings on the subject—indignation meetings, they would be called in America. And we are informed that it is only the paralysis caused by the bursting of the war-cloud that has delayed a very decided effort at self-help. If cash down be paid for the property the owners will (they say) accept it, even foregoing their cherished disputes for that purpose. It is true they may go to law among themselves for the division of the price, after they have sold the property; and this reflection allows the idea of purchase to be ranked among things practical.

If, or rather when (for it is only a question of time), the Alexandra Palace is placed under the control of men of this world, the first step to be taken by the proprietors must be to fill it with an adequate collection of works of Art. The plan proposed for this purpose is the organising of a series of Art-Unions, on a scale not hitherto attempted. Art-objects of all kinds are included in the scheme—works of Fine, Applied, and Industrial Art. The project is one eminently deserving the attention of manufacturers. An opportunity is afforded them of organising an exhibition as to the contents of which they will not be the last persons consulted, but the first. By an early participation in the scheme, the principal firms of our great industrial centres can secure the means of a wide and repeated introduction of their products to public notice—a mode of advertisement which they cannot find elsewhere. By taking an interest in the capital which the local residents propose to raise, the ceramic manufacturer, the textile manufacturer, the electrotypist, the bronzist, the industrial producer of almost every description, will have the means at the same time of selling a definite amount of his product, and of making the excellence of that product very widely known; first by exhibition in the palace itself, and then by the constant exhibition at the home of the fortunate acquirer of the object as an Art-Union prize.

Into the details of the plan we think it premature now to enter. All prizes and no blanks is too good to be true. Still, there is a possibility of the risks being reduced to a minimum, and the good chances raised to a maximum. That, however, is matter for future investigation. Our present object is to bespeak the very serious attention of the manufacturers to any appeal that may come before them on this subject, as we have ground on which we believe that such an appeal will emanate from the residents in the neighbourhood so soon as business at all resumes its ordinary channels.

Something, however, we would say as to the enormous advantage "the people" of London, and not of London only, would obtain by preserving for themselves and "their future" these beautiful grounds close to the crowded Metropolis. It will be a source of grief now, and of absolute mourning hereafter, if this land is to be covered with villas and houses: one of the lungs of London will be closed up; a means of intellectual enjoyment will be kept away; and in lieu of an open and health-giving "space," we shall have another "endless pile of brick." Surely some actively benevolent man will follow the many examples of commercial magnates of the provinces, and expend, as they have done, a hundred thousand pounds or so to give "a park to the people," to be their own while grass grows, and water runs. The opportunity now offered may not recur: we confidently hope it will not be lost.

ART IN CONTINENTAL STATES.

ANTWERP.—The Royal Academy of this city has elected Sir Edwin Landseer a member in place of the late M. Overbeck; and M. Dyckmans, who is a native of Antwerp, in the room of the late Baron Leys.

FLORENCE.—The manufactory of Signor Giuseppe Francini, No. 97, Via Guelfa, Florence, employs some sixty persons in the fabrication of stained-glass windows. The artist who superintends the work is Ulysse de Mattei, some of whose productions were exhibited in London in 1862. He gives particular attention to the connections of the various pieces of glass, so as to hide the junction as far as possible, a mode of work not practised by the best artists of the most brilliant times of window jewellery. Signor de Mattei has already executed a window in Or San Michele, a church rich with the frescoes of Orcagna and his school. The Assumption of the Virgin is the subject of a window in San Miniato. In the church of San Giuseppe he has executed six windows, with two figures in each, and two circular windows. He has also been employed to protect the work of Giotto, in the old pretorian palace called Del Bargello. Finally, he has been commissioned by Baron Bettino di Ricasoli to execute four windows for the Ricasoli chapel, in the castle of Brolio. We congratulate Florence on the activity thus displayed in the noble and graceful art of staining glass.

PARIS.—The war that has desolated so large a part of France during the last few weeks necessarily limits our Art-news to a very narrow space. Still there are a few items to be recorded. The *Grand prix de Rome* has been won by Jacques F. E. Lemaitre, a young man of twenty years old, and a pupil of M. Cabanel. The subject for the pictures submitted in competition was 'The Death of Messalina.' The second prize was awarded to Pierre O. Mathieu, also a pupil of M. Cabanel and M. Ceguiet; but as he acquired a similar honour last year, he could not receive it a second time, and it was given to Theobald Chartran, another of M. Cabanel's students. The first prize for sculpture—subject, 'Samson slaying the Lions'—was adjudged to Jules Isidore Lafrance, pupil of MM. Duret and Maillat; the second to Alfred C. Charles, pupil of MM. Dumont and Bonnaissieux. Achille Jacquet, pupil of M. Henriquel Dupont, gained the first prize for engraving; and Jules L. Massard, another of Dupont's pupils, received the second. The first architectural prize was won by Albert F. T. Thomas, pupil of MM. Paccard and Vaudoyer.—The statue of Voltaire, by Houdon, the result of a public subscription, has been temporarily placed in the square of the Polytechnic School. By a decree of the new French government the conservation of the public galleries, &c., is associated with the administration of Public Works.—An interesting series of researches, set on foot by M. Richard, as Minister of the Fine Arts, has been arrested by the war and the revolution. M. Alfred Michiels was charged with a mission to discover and report on the relics of mediæval Art yet extant in Burgundy, Franche Comté, Lyonnais, Provence, and Languedoc. In Dijon, he has found no less than sixty-three statues, reliefs, and pictures, illustrative of Burgundian Art, chiefly of the date of Duke Philip le Bon. No less than 600 pages of inedited documents, illustrative of the subject, have been prepared by him. It is most desirable that such tours of discovery were set on foot in our own country.—The annual prize of the French Institute, founded by Allier de Hauteroche for the best work on numismatics, has been given to M. Feu Ardent (a name that reads like one out of a novel), for his work on Egyptian money. A series of coins, from the early Pharaohs to the Ptolemies, has been collected and described by the author; and the work is a most important contribution to the library of one of the great handmaids of history.

PARMA.—Our Italian friends, who rarely commit the folly of attempting two things at

once, have hardly leisure to make a great success of the Fine-Art Exhibition which was to be opened at Parma during September and October. The Royal Academy of Fine Arts of Bologna, and the Royal Academy of Fine Arts of Milan, had each proposed to defer its own exhibitions in favour of that at Parma. The exhibition contemplated works of Italian Art alone. But foreigners were not excluded, if they conform to the regulations issued. Medals in gold, silver, and copper, and certificates of honour, are to be distributed among the exhibitors.

ROME.—Signor Scipio Tadolini, known as the sculptor of a group representing the archangel Michael conquering Satan, has just produced a remarkable statue. The subject is Eve listening to the rebuke of the Creator. The graceful figure of the most graceful of all women is represented as seated amid flowers and grass. The right hand supports her head; with the left she leans on the ground as if about to rise. Her head is turned to the right, so as to present the profile to the spectator. The grace of the figure and posture, the beauty, and at the same time the terrified and agonised expression of the face, and the rich volume of hair, are spoken of with admiration by the Italian critics. We should like to have an opportunity of comparing this statue with the charming group by Professor Jerichau, of Adam discovering Eve at his side, which was executed as a commission from the ladies of Denmark, as a present to their lovely elder sister, the Princess of Wales.

URBINO has celebrated this year the 387th birthday of Raffaella. An arch of triumph was erected in the birthplace of the unrivalled artist, the streets were gay with banners, the pupils of the various schools walked in procession, a requiem and a musical mass were chanted in the metropolitan church, a musical entertainment was given at the ducal palace, and the festivities closed with a general illumination. How do we commemorate the birthdays of our great men in this country?

INTERNATIONAL EXHIBITION OF 1871.

Our readers are already looking to us for information as to the arrangements for the proposed exhibition at South Kensington, which we regret it is not in our power to lay before them, for the reason that they are yet far from being decided. In fact, there seems to be a disposition on one hand to wait for information from the Commissioners, and on the other hand to wait for information from the intending exhibitors; this does not argue well for the fulness of the galleries next year. It may be thought that, as the exhibition is to be a perpetual one, it will gradually get into working order, and lay firmer hold on the public from year to year.

But, in all similar undertakings, the *idiot* of the opening goes for much; and we cannot but expect that the success or failure of the first year will be likely to characterise the entire duration of the "perpetual exhibition."

The present state of the arrangements is as follows:—It is intended to exhibit, from 1st of May to 1st of September, 1871, four classes of objects: (1) Fine Arts, applied or not applied to works of utility; (2) Pottery, woollen fabrics, and educational works and appliances; (3) Scientific inventions and new discoveries of all kinds; and (4) Horticultural products.

Persons desirous to exhibit any article in any of these classes are requested to obtain and fill up a printed form, which will be furnished on application. This form states the "name of the applicant," his "postal address in full," the "nature of the object proposed to be submitted for approval," and the "division, class, and section, if any, to which the object belongs." Her Majesty's Commissioners will be glad of whatever information applicants may be in a position to give at once, and any distinction obtained by such applicant in the

London exhibitions of 1851 and 1862, or the Paris exhibitions of 1855 and 1867, are to be mentioned on the form.

So far all is good. Now comes the question—What reply is made to the application? Nothing, as yet, but an acknowledgment of its receipt, which, considering the good order of the post-office, is a simple waste of paper and postage. The applicant is not told that his exhibit will be received. He does not learn *when* he will be told. He is not informed to what date applications will be received. He is not even told what amount of space will be allotted to the class or section in question. He only finds that works submitted for approval must be delivered at the exhibition building, South Kensington, into the charge of the proper officers, unpacked and ready for immediate exhibition, and free of charges, on certain specified days of February, 1871. *No package is to be received from carriers.* Heavy objects and bulky reproductions are to be preceded by specification of dimensions sent to the secretary by the 1st of September last, so that a decision may be come to as to the possibility of their admission. *When this decision is to be arrived at and communicated to the applicant he remains ignorant.*

But let our reader mark the words "possibility of admission," and "submitted for approval." Let them not think that the question is the simple one of application for space, and aye or no. The entrance has to be made through a turnpike of unknown narrowness. Foreign works may be sent in with certificate of admission given by the respective governments of the countries in which they are produced. Foreign works sent in without such certificate, and ALL WORKS OF BRITISH SUBJECTS, will be submitted to the approval or rejection of judges appointed for the respective classes, whose decisions will be final, and may be ascertained on application at the exhibition building. Who the judges are to be is not stated. Who is to appoint them is not stated. When the rejected articles are to be returned is not stated. When the decision of the judges is to be given is not stated. Committees of selection for Fine Art are named, as also for Chinese and Japanese productions, for telegraphy, and for publications.

And this is nearly all the information, which is of any interest to intending English exhibitors, with which they are furnished.

How far the plan suggested is wise is not the question we are now discussing. The first thing is, to make the manufacturers who are asked to support the exhibition aware what the plan is. First they are to apply for space. At some undefined date they may expect to be told whether they may send the articles specified in their application for approval. If so allowed, on a certain day in February, personally or by agent, they are to deliver their exhibits unpacked and ready for exhibition at the building. Whether, when they are so delivered, they will be exhibited or not, or when this will be settled, or who will settle it, or when the rejected articles are to be handed back, and on what day the contributor is to wait to receive his rejected offering—all this is unsettled and unknown!

The professed precedent for this mode of dealing with that manufacturing interest on which the success of the exhibition mainly depends, is the Royal Academy. Artists, we are told, send their pictures for exhibition at their own risk, and abide the verdict of the committee of selection. But it must be borne in mind that the members of this committee are, at least, artists themselves. The idea of the Royal Academy, however feebly or inefficiently that idea may be carried out, is that of a corporate representation of the great body of British artists. Care is taken to name eminent men for the invidious post of judges; and the whole matter is within the four corners of the artistic community. And yet with all this, and with the prestige and authority of one hundred years growth, *public satisfaction* is far from being complete. Much restiveness is shown at many of the procedures of the Academy. Blunders, even scandals, occur almost every season. One branch of Art has almost entirely withdrawn

itself from the exhibition of the Royal Academy. Symptoms of schism occur year after year; and there is no doubt that if the Academy were now attempting to establish itself as a new institution, even with all its advantages, its failure would be utter and complete.

How far then a self-elected academy of Fine Arts, academy of manufactures, academy of inventions, and academy of horticulture, will succeed in its invitation to the whole world to send competing specimens—not for exhibition, but for approval by unnamed judges—has to be seen. We know that the indisposition of the principal manufacturers to send articles for exhibition is on the increase. One exhibition alone, that of 1851, is thought to have completely answered the ends of the exhibition. In the present instance prominence is given to the name of the workman. The introduction of this feature, however, is not made *a sine qua non*. In many instances a disinclination is felt on the part of the exhibitors to quote the names of the workmen, especially in those complex pieces of work that pass through many hands. An additional complication is thus caused. Either the workmen will be discontented or the masters will be confused. We can see, as yet, none of that clear, intelligible, well-ordered plan which alone can be expected to attract to a new "World's Fair," and to make of the International Exhibition of 1871 anything more triumphant than the International Exhibition of 1870—that is, a very moderate success.

We cannot but think that these considerations deserve the most earnest attention of the Commissioners. The case is one very different from that of former exhibitions. It is one thing to go to expense and trouble with the knowledge that you have the world for a jury, and another to undergo the same sacrifices merely to submit the result of your exertions to an unseen tribunal, deciding behind your back. The want of harmony or relation of any kind between contributors and judges is a very serious drawback. The most eminent of our manufacturers will not be willing to run the risk of rejection. They will decline sending contributions rather than undergo the sort of competitive examination to which they are invited. They will hardly be content to place their reputations in the hands of the captain and two lieutenants of Royal Engineers, who, with a professor, constitute the deputy commissioners, and seem the only working personages in the official catalogue. H.R.H. the Prince of Wales and H.R.H. the Prince Christian, are illustrious names with which to commence an "official directory," but neither the array of her Majesty's Commissioners, that of the Finance Committee, of the General Purposes Committee, or of the Committee to communicate and arrange with the Executive Committee of the Royal Albert Hall for the use of the Hall by the Commissioners, will give much satisfaction in the quarters to which we are now referring, and from which the main support of the scheme has to be derived. The circumstance that H.R.H. the Prince Christian, K.G.—who is not, so far as we are aware, either an engineer or an architect—forms, with Mr. Redgrave, R.A., the Committee for Inspection of Buildings, is an example of the manner in which illustrious and respected names have been set down at random, not only without any fitness for the duties to be performed, or rather not performed, but without reflection as to the odium which any unforeseen casualty might throw upon the unconscious committee-man. In a word, unless to all the official machinery there be added the proper measures for bringing the conduct of the intended exhibition into *rapport* with the producers who are invited to form the staple of the attraction, it will become rather a discredit than otherwise to the English manufacturer to be known to have sent objects "for approval" to the "Annual International Exhibition."

Those of our readers who are in possession of our volume for 1851 will remember how, so far back as 1848, we pointed out those main outlines of arrangement by adherence to which the success of the exhibition of 1851 became an organised victory. In the attempt to substi-

tute for these principles a lame imitation of the most unsatisfactory part of the system of the Royal Academy, we can see nothing but an invitation of failure. The Department of Science and Art can certainly but ill afford to court unpopularity.

We wish it to be distinctly understood, that we neither predict nor expect that the English manufacturers, as a class, will abstain from sending exhibits. But, unless more considerate arrangements are made, we think that the most famous of them will do so, and that those who do apply for room will not send either their most delicate or most costly productions—far less will they go to any trouble to produce for the express purpose of exhibiting. The English manufacturers and artists feel, and we think justly feel, that they are handicapped in the race with the foreigners, by the present plan. The representative of one of the largest of the foreign manufacturing interests, said to the writer only the other day—"We shall send our best work; we are our own commissioners, and we shall know exactly what we are doing." For the English manufacturer, in the face of such a system as this, to be called on to send articles on the blind chance of approval, is not fair.

The inequality may be removed by the appointment of one or two travelling commissioners, who shall visit the manufactories on application from the proprietors, and give certificates of admission to a certain limited extent. It is, perhaps, not superfluous to add, that such commissioners must be neither royal princes, noble lords, nor royal engineer officers, but men familiar with manufactures, with commerce, and with the personal administration of the great industries of the country. It is not too late to adopt this practical and business-like course. Its success, if proper men be selected, is indubitable. If the suggestion be neglected, the Exhibition may of course go on, and the galleries may be filled, but the exhibits will be far inferior to what they ought to be; and the feeling of jealousy and dislike with regard to the proceedings of an important section of the public administration, which we would gladly see swept away, will be intensified and rendered permanent. We trust that, as in 1851, our disinterested advice may be taken.

It is needless for us to state that we offer these remarks in a spirit the very opposite of hostility. We are deeply interested in the issue of this undertaking, and desire to give it hearty, cordial, and zealous support; not only because it may be an additional means of forwarding the interests of Art and Art-manufacture, but because it is our intention to produce an ILLUSTRATED CATALOGUE OF THIS EXHIBITION—as we have done of all the exhibitions of this order since the year 1844 inclusive. We are, therefore, naturally anxious to induce the best manufacturers of Great Britain and the other nations of Europe to contribute, that we may engrave such works for the advantage of the producers and the benefit of the public. Under existing circumstances we are—as they are—uncertain how to act.

MR. MORGAN'S STUDY FOR THE PASCHAL FEAST.

We intimated in our August number that there was a study made by Mr. Morgan which required separate consideration. This painstaking artist, in pursuit of his great object of clothing the scenes that surrounded the cradle of the Christian faith (in the attractive garb of local truth, found his imagination strongly affected by the contemplation of that favourite subject of the great Italian painters, the Last Passover of our Lord. Remembering that, with whatever special Christian associations it may now have become inseparable, it was simply and literally the Jewish Passover, the artist sought, but sought in vain, to be admitted as a spectator at this great annual solemnity. Failing in this attempt, he took the pains to make the nearest approach to the subject possible to a Frank. He bought a kid; he hired an upper

chamber; he invited thirteen of his most romantic, most characteristic, and most striking models, to partake of his hospitality; he set the kid before them, and then he painted the same.

Before proceeding to the criticism of one of the most remarkable and interesting studies which it has been our lot to examine, we wish to make a few remarks as to the artistic—or the realistic—law which regulates the true idea of this unique scene. There can be no doubt whatever, from the perusal of the express terms of the Pentateuch, that the first Passover was eaten standing, the loins girt, the feet shod, the staff grasped in the hand. No unprejudiced person, reading the language of the Books of Moses, can doubt, in the first instance, the intention of the Legislator. But before coming to the conclusion that such was the unvaried subsequent custom, or that any departure from such custom was a breach of the Divine Law, we must refer to that great body of oral tradition with which the written law was, as it was termed, fenced; and which was subsequently embodied in the Talmud. Here we find that a distinction was drawn between Egypt and Canaan—between the first and the later Passovers—between the land of bondage and the Land of Rest. In the latter case, the rabbis taught that the Feast of Commemoration was to be held in joyful repose. The attitude of standing girt ceased when the Jordan was passed. This explanation has regulated the actual Jewish custom.

Bearing this in mind, we still can find no shadow of authority for the style of treatment made so famous by the pencil of the immortal Leonardo da Vinci. The table there placed is Roman, a relic of the ancient arrangement of the triclinium. The introduction of the Greek mode of lying down to eat—a corruption of the ancient frugality of the Romans—is inconsistent with the stability of Jewish customs. In the luxurious climate of Pompeii or of Beis— in those scenes of which the Roman satirists tell us that no one who had a character to lose could frequent them—it was no doubt frequent, during the languid summer-months, for the feasters, crowned with flowers, and half, or more than half, unclothed, to recline on the couches around the table, as we see them depicted on the frescoes of the Augustan era. It would require very positive evidence—and we believe there is none of any kind—to transport this pagan and idolatrous custom to Palestine. The triclinium, if there introduced at all, could have only been one of the Greek innovations of Herod, so hateful to the orthodox Jews. The dinner-table is an unknown article of Syrian household furniture. How then do we reconcile the difficulty?

Simply thus: the seat of the East, when it is anything more than a carpet, is the divan. Upon this when present—on the several prayer-carpet in other cases—the guests at the Paschal feast would repose in the customary Oriental manner. The great dish of the feast would be placed on the floor in the midst—on a mat, maybe—or even possibly on a low tripod or stand, such as that used for the brasier. The curule chair of the Roman, no less than the luxurious sofa of the Greek, is foreign to the scene. One element then, and indeed the only one, which Mr. Morgan has failed to introduce into his study, is the divan; and even this, we take it, is not absolutely indispensable, especially in the case of the poor.

With this exception to the mode of grouping on the floor, we must own to having been most agreeably surprised by the life, the truth, and the vivid Oriental character of Mr. Morgan's study. Reverting to what we said in our former article as to the propriety of adhering to the traditional lineaments of Christ—and so far departing from the speciality of the scene as to entitle it only, Study of a Jewish Paschal Feast—we must speak in high terms, higher than the artist in his modesty has thought deserved, of this stirring and most interesting study. We wish to see it painted as it was sketched, without the least modification. It is too valuable a bit of rarely-seen Eastern life to lose. The study once made permanent, it will be for the artist to consider what minor modifications in grouping, or to

some extent in posture, might be demanded by the rules which we have endeavoured to make clear. One thing is certain—while our idea of a ring of Arabs sitting, lying, or, as we should say, squatting, on the ground, is one very much devoid of dignity and of grace, no such bad impression is produced by Mr. Morgan's group. The special Greek words of the New Testament, that tell of repose and of uprising, are justified and explained by the view of the case which we have brought forward. We have no doubt that the time will come when the introduction of either the Italian or the Greek method of sitting or of reclining at a table will be admitted to be a positive anachronism, an inadmissible conventionalism, in representations of the Last Supper.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

SIR,—In your August number you gave an account of a visit to my studio, and of some of the pictures painted during my stay in the Holy Land. You will now give me permission to state my case for myself.

I have for years felt that the pictures which represent the sacred stories are entirely conventional and untrue. I have wondered why it is that in a country where Bibles which record those stories are sold in thousands, pictures which represent them are very seldom painted, and still less frequently sold; that while pictures of 'Queen Katherine interceding for her Life,' or 'Sancho Panza and the Duchess,' are sure to interest and sure to sell, pictures which represent the Saviour of the World, or the acts and doings of His apostles, are passed by—neglected and unsold. Now this unaccounted fact arises not from want of interest in the subject, but from an unconscious feeling that they are not true. Quite unconscious; for, as far as I know, few people ever think at all about it. Many of the people I met at Jerusalem, the city in which the Saviour lived, were quite startled by a few questions I put to them as to the dress and appearance of the Saviour—a subject, they said, which they had not thought at all about; though a Jewish rabbi, in derision, pointed me to a figure passing by, and said, "There! your Jesus was like that man."

But after the traveller has been to the Holy Land, has visited Jerusalem, crossed the Mount of Olives to Bethany, visited Bethlehem, Nazareth, Capernaum, has seen the people, their habits, and their dress, if he then enters one of the galleries of Europe, and looks at the pictures which represent those people and those lands, he is struck with the difference to what he saw in the East. He feels that they do not represent the East at all; are no more like the inhabitants of Palestine than boys with ducks' wings on their chins represent angels. In fact, they are only known to be so intended by the names underneath them. Take, for example, the picture of the Last Supper, at Milan, by Leonardo da Vinci. He sees a company of men sitting at a table, covered with a table-cloth, having its folds as if it had just come home from the mangle, with plates, knives and forks, salt-cellars, &c., everything just as it would be served at the Freemasons' Tavern. He feels that this is quite untrue; for in the East they have neither tables nor chairs, and they all surround and eat from one dish. He proceeds to Paris, and stands before the large picture of the Marriage at Cana, by Paul Veronese. He sees a magnificent assembly, with musicians and servants, ladies and gentlemen in satin and cloth of gold, in a building which almost makes him think he must be present at a Lord Mayor's dinner in Guildhall. He remembers what he himself saw in Cana of Galilee, and what a marriage was there, and then reflects that this is the finest presentment of this most sacred subject, and is accepted by Christian Europe.

The traveller finds that all the pictures by Raffaele or Rubens, Titian or Tintoret, are constructed on the same model and idea, and that idea not Eastern at all. And whether beautiful in execution, in form, or in colour,

they cannot be regarded as illustrations of the Bible. But now he turns into the sculpture gallery of the Vatican, or the Louvre, or the British Museum, and he is struck with the resemblance to the Roman or Greek heroes. He sees that these statues wear a tunic and a toga, just as Raffaele has drawn. He finds that they are bareheaded also, as Raffaele has drawn, though that is quite impossible in the East; and, indeed, that the figures of Raffaele are altogether like these statues, but coloured. He now remembers that all these pictures were painted for the Church, and by command of the Popes. He remembers that Tiberius Caesar was emperor at the time of the birth of our Saviour, and that therefore there might appear some propriety in selecting the Roman dress of that time, in which to represent the Founder of the Faith. As the opportunities of travel were then small, and knowledge was not very extended, the error was not felt: once begun, and painted with great beauty, it was accepted; the figures became stereotyped, and have served as the models of succeeding ages to the present time. Thus, we have a figure much more like the Jupiter of the Greeks than Jesus of Nazareth. He sees it all. He sees how the notion arose, and how it has been perpetuated. But he feels, too, that for him, knowing as he now does the customs of the East, and the costumes of the East, that henceforth these pictures to him are valueless, because untrue.

But, sir, you will say, what matters it about the dress if the expression is true? Well, there may be less in features than expression. But what would you think of Queen Elizabeth in a bonnet, or with chignon and sunshade? Or of Julius Caesar in a tall hat and umbrella? Why do you laugh? It would not be more incorrect. The chignon might be beautifully rendered, and the person of Caesar might be "every inch a king." You laugh, because in this case you know better. You know the anachronism. You know that Queen Elizabeth lived 300 years ago, while the chignon is only a year old. The finest picture of Queen Elizabeth in this costume would not please you, because it is incorrect. The moment you perceive the incorrectness of the sacred pictures, you cease to value them, and demand something more true.

Supposing then, sir, for the moment, you feel as I do that these great works of the Roman Catholic painters are to be regarded as only conventional and ornamental, and chiefly designed to make the church attractive, and not pretending to be veritable views of the scenes named. You ask me, is there any means of knowing what were the dress, the habits, the landscape, of the Bible histories. The events occurred at least 1,800 years ago, many of them much more. The Jews allowed no graven image or the likeness of anything living to be made. Thus no records are to be had, as in the case of the Egyptians or Greeks; how then will you ascertain what dress, &c., was worn? This is no doubt a difficulty, and that was why the error was at first committed. The Egyptians or Greeks have never been represented wrongly, as their sculptures remain to guide us.

There is a remarkable difference between the people of the West and those of the East. While we in the West appear to be restless, dissatisfied, variable; the East appears calm and unchangeable. Two thousand years ago, the people of Britain were savages. Two thousand years ago the people of Palestine had reached a high pitch of civilisation. They seem to have stopped short as if they had attained all their desire. What happened in the time of Abraham happens there to-day. Many of them live in tents as Abraham did, taking with them their flocks and herds of goats, sheep, camels. There is the door or division of the tent, like that at which Sarai stood. Indeed, if you visit them they will bake cakes, and dress a kid, to entertain you, just as Abraham entertained the three angels. Isolated from the world, and seeming to know or care little for what passes in it, they grow their own corn for food, and their own flax, goat's or camel's hair, and weave it for their clothing. Their language to-day is almost exactly what it was 2,000 years ago. To-day it is called Arabic, then it was Hebrew. Our Saviour spoke He-

brew, and His expiring words, "Eloi! Eloi! lama sabachthani!" are almost identical with the same words in Arabic of to-day. There is less difference here than there is between the dialect of Northumberland and that of Cornwall. The imagery of the language is the same to-day. There is the same exaggerated homage, the same flowery names. Their social laws are the same. The patriarchal power still exists. The father "marries his son;" that is, finds him a wife, and buys her of her father. The man is still allowed several wives. Daughters are to-day as then—not esteemed. The father is pitied and consoled with on the birth of a female child. Jacob had twelve sons; but small mention is made of one of his daughters, and that for a special reason. Their food consists to-day, as it did then, of olives, grapes, figs, pomegranates, oil olive. Bread and oil from the cruse is still a good dinner. You will see them cut down the grass, which to-day is, and to-morrow is cast into the oven. When the oven is heated they put in their cakes to bake. You see them give full measure, pressed down, running over, and heaped into their bosoms; that is, they carry figs, bread, fruit, &c., inside their dress. There are the money-changers, as you see them nowhere else. The sheep follow the shepherd; the shepherd carries the lambs in his arms. Their grave is a cave, and a stone lay upon it. In one word, sir, Palestine is the Bible illustrated by fact; Palestine proves the Bible to be true; and the Bible proves that Palestine is unchanged.

But now as to the dress: Palestine has a dress of its own, peculiar to itself—different from Egypt, different from Turkey, different from Persia; and what is more remarkable is, that it is worn by all classes—by the inhabitants of the desert, in the villages, and in the towns. It is not local, but worn by all, from Damascus to Hebron, and on both sides of the Jordan. That of the humbler classes are almost all alike. The wealthier classes will have a richer colour and material, but the same made garments, and even the Jews wear the same form of dress. This identity can only arise from its being the ancient and unvarying dress from generation to generation. John had his raiment of camel's hair, and a leathern girdle about his loins. They are seen to-day in multitudes.

You will say that the people are now Mahomedans. The difference of the two religions is far less than we suppose. Mahomet made a composition of the Jewish and Christian scriptures, and superadded his own directions, which are chiefly ceremonial. Of course, they are sufficient to produce intense hatred to those of any other religion; but very minute differences in religion are sufficient to do that. The change does not appear to have altered their language or habits, as proved by a comparison with those described in the Bible.

We may, therefore, feel perfectly satisfied that whoever will go to the East, and reproduce what he sees there, will portray what occurred in the time of our Saviour; and the pictures which you saw in progress at my house will be my contribution towards a truer representation of Bible history.

To the great majority of men, of course, these thoughts have never occurred. To many they will appear sacrilegious. Many will prefer to leave things alone—to be satisfied with the good old way, the time-honoured works of the great masters. But to those who believe the Bible to be a very real thing, and not a fanciful mythology—that the personages there described lived and moved, as we ourselves do, in actual, and not imaginary, scenes—to those this movement will be welcome as a further attempt at the realisation of the truth.

JOHN MORGAN.

22, Scarsdell Villas, Kensington.

[Our second article on Mr. Morgan's studies and pictures was in type before the receipt of the above letter. We are glad to give the artist the opportunity of enforcing, in his own language, the views we have already advocated. As to the criticism upon the abandonment of the traditional likeness of Christ, we are glad to believe that the silence of Mr. Morgan implies his assent to our judgment.—Ed.]

MINOR TOPICS OF THE MONTH.

D. MACLISE, R.A.—A bust of this lamented painter is to be placed in the hall of the Royal Academy. The work is confided to the hands of Mr. Edward Davis.

THE SLADE ART-SCHOOLS.—The building of these schools, to be erected in connection with the London University College, pursuant to the will of the late Mr. Slade, is to be proceeded with at once.

MR. F. J. WILLIAMSON, the sculptor of 'Dinah consoling Hetty in Prison,' engraved in the *Art-Journal* for the month of March, has been honoured by the command of the Queen to execute three large *bass-reliefs*, in statuary marble, taking incidents in the lives of the Princess Charlotte and the late King of the Belgians: they are to be placed in the mansion at Claremont.

"A BOOK OF MEMORIES" of Great Men and Women of the Age is announced for early publication by Mr. S. C. Hall. The readers of the *Art-Journal* are familiar with its leading contents. But they will be much enlarged: the Memories already printed being greatly augmented, while nearly a hundred new ones will be added. It will be somewhat extensively illustrated by engravings of portraits, birth-houses, residences, burial-places, &c. The list of persons thus remembered will comprise nearly all the leading men and women of the century, with several artists. It was the singular destiny of the author to have had personal acquaintance with all concerning whom he writes: he has limited his Memories to those who are dead, or rather "departed," for the author and the artist never die. His main purpose has been to picture those he describes; to do with his pen what the painter does with his pencil; they are those whose works will live for ever in "Fame's Eternal Volume."

EXHIBITION for the Relief of the Widows and Orphans of Germans killed in the War.—A nobler use could not be made of the comfortable and convenient little gallery at 39, Old Bond Street, than that which is announced in the above heading. The private view of the Exhibition, on the 24th of September, is on a date too late to enable us to give our readers even a glimpse of the contents of the gallery. But the object is one that demands our hearty sympathy, and, to say nothing of the stamp given to the undertaking by the patronage of the ambassador of the North German Confederation, the excellence which is attained by the modern German painters is a new pledge that there will be much in the Exhibition to reward the visitors.

"ART-CHALLENGER OF THE WORLD."—When a peculiarly loud and defiant flourish is uttered by an instrument that cannot be mistaken for a military trumpet, one's thoughts irresistibly revert to the allurements of the public orator usually called a "cheap-jack." Itinerant doctors, dentists, and healers of body and soul, were accustomed thus to attract their victims in this country, and do so, to this hour, in other parts of Europe. Therefore, when we saw the expression of "The Art-challenger of the World,"—or, in other words, a modest claim to be the best painter in the world—we came to a rapid conclusion as to what kind of Art was in question. But we were wrong. It does not seem that it is the artist himself who thus appeals from an educated to a sensation-seeking public. And yet as he is announced as addressing the audience, he must come in for his share of the blame. But certainly the large room

at what is called the *Palais Royal* contains, among many which it is easy to guess at, some very clever pictures. There are several fair copies of the works of famous artists, in which the copier has caught more of the spirit of his subject than is often the case; so that no one would conclude that the *Gevartius* after Vandyck, the *Jupiter* and *Antiope* after Correggio, and several deep-toned portraits after Rembrandt, had come off the same easel. To a happy art of conveying more of the spirit than of the actual form and colour of the great originals, Mr. Hughes is said to add the merit, or rather let us say the misfortune, of extreme rapidity of touch. When will artists learn that the world does not at all care for them to be clever, but for their works to be good? There is a series of five large paintings of a rapid and rather coarse handling, but which, viewed from the other side of a large room, are extremely effective. The effect by the lime-light is even more startling than by day-light; and our readers will remember that this is not the first time an artist has insisted on showing his works by the light he chooses. One of these paintings represents the Falls of Niagara as they were illuminated on the visit of the Prince of Wales. Positively, viewed with the precautions above stated, they are water and fireworks. Another of these strong effects represents the Clerkenwell explosion. Another, the terrible fire in the Cathedral of St. Jago. Another, the fatal fracture of the ice in the Regent's Park. These may be called "sensation" pictures, but their effect is very life-like. A fifth, representing the riot in Hyde Park, is a very happy bit of grouping: the dark parallelogram of the police, and the rush and tumble of the mob, being well caught and rendered. An Italian scene, painted after the mode, and with some of the misty glow, of Claude, shows that it is a great mistake in Mr. Hughes to think that his best title to fame, rather than his greatest danger, is the celerity with which he can paint against Time.

GUSTAVE DORÉ'S "MARSEILLAISE."—Patriotism we respect, and painters we respect; and there can be no good reason why the pencil of a patriotic painter should not do as good service in stimulating the imagination of his countrymen as the notes of the minister, or as the pen of the poet; and feeling, as all men in our land must do, the deepest sympathy for bleeding France, we looked with no small eagerness to the idealisation, by the author of the *Christian Martyr*, of "the Marseillaise." Alas for France, if such be her gods! If the serried battalions of her foes were all composed of men of such exquisite culture that they would be arrested in their march by screaming out of tune, then the masculine, disreputable, undressed harridan who advances, with a large sword in one hand and a banner in the other, yelling forth a rhapsody, would be a very effective national guardian. Around this genius of the revolution is grouped a very photographer's gallery of frantic faces, all yelling to the same old tune. We mourn for any one who can find the slightest gleam of manhood, martial worth, high unblenching courage, or appeal to any noble quality, in such childish and unmeaning dissonance. It has been by a terrible lesson the past month has taught France that paper-soldiers and paper-victories are not all that is requisite for safety, and that truth, in the long run, is the only safe policy. Frenchmen can fight well—there is no doubt of that; but to scream is not to fight. We trust that an earnest of the return to the

dignity of the old French character will be afforded by the tearing into shreds of this ranting Marseillaise. Leaders of the preaching and singing stamp are at the root of all the misfortune which has weighed heavier and heavier on France for the last eighteen years. The only thing we can say in favour of the Marseillaise is, that it is not quite so bad as M. Alfred de Musset's very feeble arrangement.

WAR-MAPS.—The best war-maps we have seen are those issued by Messrs. Keith Johnson, of London and Edinburgh. They are so distinct and clear that those who "run may read;" moreover, they are produced and circulated at very small cost to the purchasers; but purchasers are to be reckoned by tens of thousands; indeed, every reader of daily newspapers will find one of these "guides" indispensable—it will enable him to follow daily the progress of the invading army and to scrutinise the means of defence; in fact, to watch day by day all that goes forward at the now seat of war. Messrs. Johnson have made themselves renowned for the production of Art-works of this class. They were not likely to neglect the opportunity of ministering to a large public want: they have not neglected it.

FAIRFORD WINDOWS.—The Lord President of the Committee of Council on Education has sanctioned the execution of a series of cartoon drawings, full-size, from the stained-glass windows in Fairford Church, Gloucestershire, coloured after the originals, to be preserved in the Art-library at South Kensington Museum; and the Arundel Society announces its intention shortly to publish autotype photographs of these drawings, which will be more than thirty in number. The subjects are taken both from the Old and the New Testaments; but chiefly from the latter. The windows themselves are famous examples of mediæval glass-work.

THE "PALAIS ROYAL."—The opening of a new centre of Art-exhibition, combined with a species of explanatory lecture, is a subject not undeserving our attention. On the one hand, there is the danger that such an enterprise may degenerate into a mere show. On the other hand, the scheme has much capacity for good. Nothing, we must say, can speak fairer than the declaration of the manager as to the decorum which he seeks to maintain: he must keep his word. The capabilities of the place, fancifully named after the great historic centre of pleasure-seeking Paris, are ample as to size. The situation, in Argyll Place, Regent Street, is central. The premises are on the site once occupied by the mansion of Lord Aberdeen. Afterwards they were known as the Corinthian Bazaar. Now, great part of the very spacious ground-floor is occupied as a furniture-warehouse, and the central portion only as a lecture-room and picture-saloon. But the divisions are only temporary, and a noble space is at command. If this undertaking be faithfully and intelligently managed, so as to give the means of intellectual amusement and instruction combined, to that large stratum of society whose convenience the entrance fee of a shilling is intended to suit, there is room for success.

GOOD SAMARITAN EXHIBITIONS.—There is to be an exhibition on behalf of the widows and orphans of the German soldiers—why is there not one on behalf of those of the French? Who will come forward to start the work of mercy and sympathy? Aid should not fail. Materials are ample: M. Doré alone, if his works can find a

mode of transit, might fill a gallery. The Chevalier Fortuni could not hesitate to do somewhat in behalf of a land that has been so tender a foster-mother to him. The works of Meissonier would not lose in delicate force from the fall of his Imperial patron.

MISS ELLEN WILKIE, a niece of Sir David Wilkie, has produced a series of designs to enclose photograph portraits (carte size). They are very varied: flowers in wreaths, and birds and butterflies, being the objects the fair artist has found most available: they manifest much taste and skill, and a close acquaintance with the capabilities of Art thus applied. Her designs are very graceful, and cannot fail to be popular; for, of all the productions of this class, they are, beyond question, the best. They will be brought out as a volume by Messrs. Howell and James, having been reproduced, in lithography, by Marcus Ward, of Belfast and London.

DIAGRAM OF THE SEAT OF WAR.—A history of the Egyptian Hall would contain illustrations of some of the chief objects of interest that have stirred the public mind during more than half the present century. Natural history once reigned over Bullock's Museum in that locality. There Egypt was laid before the residents of London, by the models and specimens of Belzoni. Palestine, more recently, contributed to the Dudley Gallery stone missiles shot from the *tormenta* of Titus, and charred fragments of the carved cedar of "Solomon's Porch." Pictures of all kinds have formed a series of dissolving views. There, Doré introduced us to the Hell of Homburg, more real, and not less terrible, than that of Dante. Now we are invited there to look at the scene of the war. It is only a large diagram of the ground hitherto occupied by the contending armies. Military map it is not, for it is not to exact scale, and it makes no pretence to representation of the country in relief. But as a bold indication of the relative localities, on the large scale of some two and a half inches to the mile (two and a half times the scale of the English ordnance map), it is calculated to give a very good idea of the positions and movements of the troops. French and Prussians are represented by a crowd of little tin soldiers—those clever productions of the toy shops of Germany—and a veteran, both with the sword and the pen, Capt. Stocqueler, gives clear explanation of the course and state of the war. The effect produced by looking down from the gallery of the hall on the map, which is spread on the floor, is very happy. In fact, this exhibition supplies a lesson we have long required, namely, how to look at a large map. Our free ordnance map of England, though sufficiently extensive to give a correct idea of the elevation and depression of the country, is for the most part only to be seen in single sheets. The large map of this survey which hangs up at Jermyn Street eludes the eye, which is too close to one part, and too distant from another. The Great Globe, in Leicester Square, disappointed every one from being concave instead of convex—although it was extremely convenient for observation. But the clear and satisfactory down-look on the present chart is a hint not to be thrown away.

PILLAGER OR PILFERAGE IN PARIS.—Events now crowd on one another with such portentous rapidity, that, in the interval requisite for the completion and publication of an illustrated periodical like our own, the circumstances under which an article is written may be altogether

changed before it is in the hands of our readers. With this necessary saying-clause, we cannot omit to chronicle the fears entertained by the lovers of Art throughout Europe for the priceless treasures of the Louvre, and to mention the rumours which reach us as to the steps taken for their security, or at least for their removal. If our ears were gifted with that preternatural telegraphic, or rather telephonic, accuracy which Eugene Sue describes in one of his novels, they would, as we write, enjoy a sort of repose. The volleying thunder of the cannon has ceased, with the sharp rattle of the musketry, and the death-grunt of the mitrailleuse. Only from the trenches and walls of Strasburg drops an intermittent fire of shell. The sound heard is like that of the waves on a distant shore; it is the steady, sustained, unresisted march of a quarter of a million of German soldiers to the gates of Paris. Will those gates be opened or be stormed? and, in either case, how far will the *idées Napoléoniennes* be carried out, *mutatis mutandis*, by requisitions on the Art-wealth of Paris? Meantime, what is the value of painting, sculpture, and objects of Art and of *virtu*, in the great metropolis of pleasure? Republican simplicity, when real, as in consular Rome or in Switzerland, looks with evil eye on the apparel of luxury. As the Puritans shattered the widow-jewellery of our cathedrals, and broke up the army of sculptured saints into fragments, so may Citizen Cassetout feel inclined to deal with the accumulated treasures that have been paid for out of the pillage of France. Any way, the selling price of all these objects of Art, which has advanced so rapidly within the last twenty years, is for the moment almost *nil*. It may be, that within a few days a copper bowl that will hold liquid, and will not shiver if it gets a chance blow from a bullet, will be worth more to its possessor than a *Henri Deux* *aiguière*, for which, in the commencement of June last, he would have refused 25,000 francs. All prices dependent on variety, on beauty, on antiquity, on anything but intrinsic value, are for the moment nominal, vague, or *nil*. We are told that the pictures in the Louvre have been removed from their frames, and sent for security to an unknown destination. Again, this account is contradicted: with regard to some of these pictures, not indeed the most precious, but still of considerable interest, such as the large Paul Veronese, the mere fact of removal would involve injury. But it is hard to say who had authority thus to deal with national property, the glory of France, and the delight of Europe. Who can say into whose hands they may fall at that unknown destination?

NEW MAP OF EUROPE.—Certain French statesmen, or would-be statesmen, planned, as we all know, a new arrangement of the boundaries of Europe. Mr. Hachette, 424, Strand, has just published an entirely new map. It bears marks of a French origin, but it is intelligible to an untravelled capacity. France, coloured pink in the map, is a ferocious Zouave unsheathing his sword. Germany, a blue dragon, is coming down on one knee on poor yellow Austria, who lies on his back, and is nearly crushed by his burly neighbour. Russia, with more likeness to a baboon than any one—except Mr. Darwin—will think proper, is a great green *croquemitaine*, with his rag-basket on his shoulders, and a halo of bears and owls behind. Norway and Sweden form a brown, and unknown, monster. England is a green old woman, much embarrassed by an ill-educated dog that

answers to the name of Erin. Spain bears a strong family likeness to Queen Isabella. Turkey in Asia is a sultan smoking. Italy a green Yager. The figures give the outline of the several countries, and are clever and amusing, as well as easy to remember.

THE CERAMIC ART-UNION has issued a very pretty and pleasant novelty, that will be welcomed in any household: it is very simple, consisting merely of arched trellis-work, small and neat, constructed to form underneath a receptacle for flowers, either cut or naturally growing, while climbers twist about the wire net-work. The purpose is thus to form a niche for a statuette. It is difficult to convey an idea of the grace and elegance thus obtained: as a drawing-room ornament nothing better has been of late years produced. It may be used for artificial flowers and climbers with equally good effect.

TITLE-PAGES TO MUSIC.—Among the pleasantest indications of Art-progress are the titles that music-publishers now issue with their songs. Though sometimes very meretricious, striving to catch the eyes of "the groundlings" by gaudy and highly-coloured "pictures," they are sometimes so pure in style, so good in composition, and so well drawn, as to deserve places in choice books of Art-works. An example is before us, issued by Messrs. Weekes & Co. It is very simple in character, being little more than tendrils of the convolvulus round a heart, and surmounted by a lyre; the ornamentation is in silver, and the lettering in gold. The poem to which we more immediately refer is entitled "The Heart's Echo," written by Planchette, the music composed by Mr. J. L. Hatton; but no doubt there are others of the productions of this firm that merit encomiums as high as that we accord to this. The subject is one we hope to treat at greater length. There are few ways in which Art can be made so effective a teacher.

PAINTING AFTER VAN HUYSUM.—A copy is usually a vastly different thing from an original. Rarely, very rarely, do we meet with a perfect copy—a facsimile so exact that some special note is needed to tell which is which. A copy of this kind, it is said, was made by an Italian painter of that famous portrait attributed to St. Luke the Evangelist. The papal authorities got tired of the time consumed by the artist, and at last begun to threaten. On this he told them to come and take back their miraculous palladium. On their arrival, they could not tell which *was* the original—canvas, stretcher, frame—all was in exact duplicate as the painting itself. Even the miraculous virtue seemed to hold as closely to one as to the other; and the difficulty yet remains unsolved. A copy, almost as close as this, of a well-known flower-piece of Van Huysum, may be seen in the Danish Gallery, 142, New Bond Street. The original is in the possession of the King of Denmark, having been purchased by King Christian VIII. at a sale of the effects of a great merchant, who had given £3,000 for the marvellous mockery of nature. The copy may perhaps be obtainable for as many shillings, and yet we defy any one except an expert, who should carefully study not only the painting but the canvas and all special marks, to tell the difference with certainty—we mean to say, to be clear, that the group of flowers now in Messrs. Borgen's possession is *not* by John Van Huysum. Full-blown roses, gaudy tulips, delicate hyacinths, and a rich wealth of other flowers, are built up in one of the

great bouquets familiar to the admirers of the artist. A fly and a snail represent the animal kingdom; and there is a chaffinch's nest from which a tidy housemaid would endeavour to pick off the down. The picture is one that shows the great importance of accurately traced "pedigree," in deciding on the originality of a painting. But the copyist, whoever he or she may be, ought to be known, for he is deserving of a "pedigree" of his own.

RESTORATION OF WESTMINSTER ABBEY.—While the Dean and Chapter of St. Paul's are appealing to the public for a sum which seems only very slowly to be collected, the Dean and Chapter of Westminster are gradually but effectively doing much to arrest or to repair the ravages of time on their noble minster. The work on the chapter-house, tastefully and skilfully as it has been effected, is languishing for want, we believe, of funds. To the cleansing of the bronze monuments, and of the grille of Henry VII.'s monument, we have before called attention. The new step to which we now refer is the repair of the crumbled and decayed buttresses of the row of niches beneath the central arch of the great west door. The most dilapidated of these have been partly cut away, showing, we are happy to say, the inner part of the stone as fresh and sound as on the day it was built. Sound building-stone from the Chilmark quarries, in Wiltshire, some of which has formerly been employed in the Abbey, is being cut to the exact dimensions and mouldings of the portions thus excised, and the result will be the exact restoration of this portion of the facade to a state closely resembling that in which it was left by the architect. The effect, for the first few months, will be harsh and unpleasing, and will suggest to many ready-made critics a reference to putting new cloth into an old garment. With the lapse of a year or two, the discrepancy of tone will have disappeared beneath the levelling agency of the London atmosphere, and the fine front will be not only saved but renewed in its youth. Any of our readers who are inclined to visit the spot, should go a little further for the sake of the fine view of the group of towers, the lined roof of the unfinished chapter-house, and the gable and buttresses of the south transept of the Abbey. Few city-scenes in Europe are so picturesque. The vista down the broad street is closed by what looks like one of the vast monasteries of Southern Italy: a most un-London-like effect. It is the great pile to the south of the Thames, serving as a *succursale* to the India Docks. The small blank arches at the top give the effect of a row of dormitories. Mediaeval London seems to be rising from the dust.

MR. F. SARGENT is exhibiting, at 97, New Bond Street, a singularly beautiful and effective series of portrait-photographs on porcelain. They are, of course, coloured by the artist; the material exhibits his skill and judgment and practical knowledge to perfection. They are miniature paintings, in fact, of a rare order: no doubt he has been greatly aided by photography—how far we cannot say.

CORRECTION.—In our review last month of Mr. Herdman's "Thoughts on Speculative Cosmology," the word "no" was inadvertently left out in the extract commencing "There is irreverence," &c., which should read "There is no irreverence," &c. The omission puts an entirely different meaning on the author's expression and sentiment.

REVIEWS.

MICHELANGELO, LEONARDO, RAFFAEL. VON CHARLES CLEMENT. Deutsch bearbeitet mit Einkleitung, Ergänzungen und einem Anhang von C. CLAUS. Leipzig, Verlag von E. A. SEEMANN.

THE birthplace of the Renaissance—the soil, indeed, on which the Arts showed their earliest bloom—was Florence. Amid even interior and exterior convulsions, the city, through the energy, patriotism and industry of its inhabitants, grew up into an important republic, proverbial for its wealth, and distinguished by the refinement which it attained under this mild rule of the Medici. The efforts of the family to embellish their city were seconded by those of the citizens, who vied with their rulers in love of the splendours of Art, and emulated them in every effort for the enrichment of their beloved city.

The remembrance of a magnificent past, with the impressions of a luxurious present, stored the fancy with rich conceits; and painters vied with each other in contributing to the regal state of their native city, not only by easel-pictures, but also by imposing frescoes. The Florentines kept to themselves as long as they could the works of their best native artists; hence it is we here see in their strength only such men as Ghiberti, Fra Bartolomeo, Andrea del Sarto, and a few others; indeed, the genius of her artists made Florence the academy of Italy.

There hangs in the National Gallery a small head covered by a black beret, painted in *tempera*, presenting a pale boyish face. This is the portrait of Masaccio, to whom may be assigned the first place among those who revolutionised the art of Italy. As Brunelleschi, Ghiberti, and Donatello, stood in relation to sculpture and architecture, so Masaccio stood with respect to painting; but with the difference of great intellectual superiority on his side, and results correspondingly impressive. This artist was born in 1402, at San Giovanni, in the Valdarno. He is said to have been a pupil of Masolino, and to have been much influenced in his art by Brunelleschi. At the age of twenty-one his name was inscribed in the roll of painters. His early reputation gained him the patronage of Pope Martin, and he went to Rome, where he executed many works in *tempera*, which, according to Vasari, have all been destroyed. Those, however, on which his reputation rested were the mural paintings in the Brancacci Chapel in the Church of S. Maria del Carmine, executed after his return to Florence—works of such an imposing character as to become subjects of study, even to the most eminent painters, notably Raffiello and Michael Angelo.

The book of which the title is given above helps us to assign to certain painters the share they had in originating and promoting what, in their time, was called the "new style of painting," and what, in our day, is known as the Renaissance. An inquiry into the origin and progress of the Renaissance, as a feeling in Art different from everything that preceded it in the schools of painting up to the fifteenth century, possesses an interest which is enhanced by the precise practice which, of late years, has found favour extensively among painters. Of the breadth and solidity of Masaccio's works in the Brancacci Chapel we do not know that he had seen any examples similarly qualified; but he may have admitted suggestions from productions of contemporaneous sculptors, rather, perhaps, when they were in progress in the clay than when finished.

Besides Masaccio, the men principally cited as having assisted the Renaissance are Leonardo da Vinci, who was born in 1452, not in 1445, as asserted by some of his biographers; Michael Angelo, born in 1475; and Raffiello, born in 1483. Masaccio was cut off while yet in his youth: there occurs, therefore, a considerable interval before the breadth and grandeur of the new principle showed itself to any great extent. If for the assertion and confirmation of the new principles great powers were wanting, these

were found in the masters whose names are mentioned. The reverence for Masaccio as an originator is shown indisputably by Raffaele, who transferred a figure of the youthful painter to one of the most imposing of his own cartoons—"St. Paul preaching at Athens." "The Medusa" of Leonardo, which hangs in the Florentine school in the Palazzo Vecchio, is so fresh, free, and crisp, that it might be accepted as a work painted within the last half century. It is one of the youthful essays of Leonardo.

Lippi and Masolino were also imitated by the painters of the fifteenth century: this is traceable in Raffaele's works. It was asserted that Masolino began the paintings in the Brancacci Chapel, but this has been disproved by recent inquiry.

The works of Michael Angelo and Raffaele are so well known that it is not necessary to dwell on their relation to the Renaissance; nor is it fitting to note the changes of manner by which it has been gradually approached and ultimately confirmed. An inquiry into the origin and progress of the Renaissance in the different Italian schools specially treated would form a subject extremely curious and interesting, but it would involve years of labour.

The volume before us is a result of patient and extensive research, and proves, on the part of its author, great knowledge of the subjects with which he deals. The biographies of the three great artists are followed respectively by an appendix in which are chronicled their works—as nearly as can be ascertained—under the years in which they were executed. The book is a translation from the French by Herr Clausen, with a notice by the translator of the life and works of Fra Bartolomeo. The text is interspersed with thirty illustrations.

PEARLS OF OCEAN. Engraved by MOTTRAM, from the Picture by C. W. NICHOLLS. Published by J. PLIMPTON, Camden Town.

We have here fancy portraits of four charming ladies by the sea-side—under the wooden buttresses, it may be, of the old pier at Margate. One is knitting, another reading, while the other two, holding parasols that are not much moved by the wind, show that the day is calm and bright as are their own hearts and faces. The print is large—larger, perhaps, than it need be; it is, however, well engraved in the dotted style; and works of the class are so seldom issued nowadays, that this may be heartily welcomed as an accession to walls that of late depend for garnishing mainly on productions in chromo-lithography. The artist, who has achieved a high and well-merited reputation, has been fortunate in subjects for his pencil: he seems to have sound judgment in selecting themes; and succeeds in giving much interest to all his productions. The four young ladies who have been his "sitters" are very lovely: their beauty is, however, varied in character, so as to obtain contrast. They are "pearls," whether of land or sea matters not; somewhat encumbered, it is true, by heavy "setting"—i. e. drapery, but gracefully posed, and giving evidence of tranquil happiness and pure enjoyment. We have, therefore, to thank Mr. Nicholls for a pleasant acquisition: good engravings on steel are rarities, and to be valued for their worth as well as their scarcity.

ENGLAND TO DELHI: A Narrative of Indian Travel. By JOHN MATHESON. Published by LONGMANS & Co.

The introductory paragraph of Mr. Matheson's preface will suffice to show that his work, a large volume, does not admit of a long notice in such a journal as our own. He writes:—"The journey described in the following pages was undertaken from a desire to form some personal acquaintance with a country known to me through the medium of a close mercantile connection. In a word, business, not book-making, was its primary object." In his closing paragraph the author remarks:—"My aim has been simply to afford those who are not conversant with the subject, and who may choose to accompany me through these inci-

dents of travel, a passing glimpse of the social features and material resources of that wonderful Indian continent with which the welfare of our own country is now so intimately associated."

In these two passages is the clue to the matter contained in more than 500 pages—pages certainly not without interest to other than "commercial" minds. The country travelled over by the author—now seven years ago, as he says—is far from an unknown region, and has been fully described by some who have traversed it before Mr. Matheson; yet he has brought an observant eye and pleasant descriptive powers, to note down what he saw, and the result is an entertaining, and not uninteresting, narrative.

What, however, falls more immediately within our province, is the large number of wood-cuts of interesting Indian scenery, &c., illustrating the book: they are engraved by Messrs. Stephen Miller and George Pearson, from drawings by Mr. Robert Tennant.

HANDBOOK OF FOLIAGE AND FOREGROUND DRAWING. By GEORGE BARNARD, Professor of Drawing at Rugby School, Author of "Landscape Painting in Water-Colours," &c. New and Enlarged Edition. Published by GRIFFITH AND FARRAN.

Seventeen years ago, when Mr. Barnard—who by this time must be a veteran in his art—first brought out this work, we spoke of it as "better adapted to the student of botany than to the young artist," and that is still our opinion. This new edition is said to be "enlarged;" we have not the old one to compare with it, but the two, so far as our recollection serves, seem very much alike. We are bound, however, to accept the author's statement, that "the plates have been enlarged and made more capable of being copied; numerous additions have been made to the text; and a series of questions on each study added." As a botanical school-book it will be found both agreeable and instructive: the young draughtsman will also meet with some nice little studies in it for his pencil.

ABBREYS, CASTLES, AND ANCIENT HALLS OF ENGLAND AND WALES: their Legendary Lore and Popular History. Two vols. By JOHN TIMBS. Published by FREDERICK WARNE & Co.

There is no author to whom England owes a larger debt than it does to Mr. John Timbs: he has groped through a thousand dull and unreadable histories to gather together the gems they contain, and to bring them before the reader in an attractive and instructive form. He has done more than that—he has laboured in many out-of-the-way places, seeking and discovering hidden things, and bringing them into the light of day: as a most intelligent, industrious, enterprising, and useful labourer in letters, he has no rivals and few compeers. There have been, and are, many who dive deeper than he does beneath the surface, who are more learned to seek, and more careful to find; but there are none who work with greater success for the tens of thousands who are content with knowing a little and desire to acquire knowledge only on easy terms. We cannot say how many volumes Mr. Timbs has produced of the class to which we refer, but they must be very numerous; and there is not one of them that may not be consulted with equal pleasure and profit.

In this very interesting work, he has in a measure left his old ground—although some "Curiosities of London" are necessarily included in his plan; for the best and holiest of all the "historic sites of England" exist within our city walls, and the "birthplaces, residences, and last homes of men of genius and mark, which it is the pride of every Englishman to cherish as memorials of the means by which his country has attained true greatness," are to be found in greater number in its metropolis than in all the rest of the kingdom put together. But Mr. Timbs has already dealt largely with these: he has sought "fresh fields and pastures new," and has found both.

Thus he visits all the shires, searching out the most salient points in each, commemorating its leading heroes of pen and sword, describing the most remarkable of its ancient structures, preserving the traditions that are the rarest and most exciting, and giving to history all the charms of fiction by skilfully wrought details.

Let us take any one of the counties—Essex, for example: we have here a succinct history of Colchester Castle; a full account of the Priory of St. Osyth; all that one desires to know of ancient Dunmow, with its well-known "custom;" Hedingham Castle and Audley End, famous baronial halls, are carefully described; so is Barking Abbey; so is Ingatstone Hall, with its hiding-places of priests; so is Wanstead House; and so is Havering-atte-bower; and, though last not least, so is Tilbury Fort.

Some idea may thus be formed of the amazing industry of the indefatigable author who lives among books; not only to glean, but to gather the harvest that thousands of labourers have planted since printing was invented—nay, before that; for matters are borrowed here from many manuscripts preserved in the archives of the kingdom.

The books under notice are therefore of very considerable value. They may be welcomed by those who read either for amusement or information. Pleasant books it would be difficult to find; and there are few that may be perused with more profitable results.

Mr. Timbs has thus added to the debt his country owes him. It is to such workers, who receive comparatively small recompense for large toil, that England should be grateful; for such men, if for any, the crown pensions are designed—not alone as payment for a past, but as retaining fees for a future—a recognition of services received and an encouragement to guard against being weary in well-doing.

THE MODERN PLAYMATE. Compiled and Edited by the REV. J. G. WOOD, M.A., &c. Published by FREDERICK WARNE & Co.

This very gracefully bound and illustrated volume contains nearly 900 pages, in which are treated all the topics that are indicated by the title; but not these only: there are many subjects fully explained that infer work rather than play. The book is pregnant with instruction: to enumerate half the matters subjected to the clear and comprehensive mind of the accomplished editor would be largely to exceed our space. The volume manifests great industry and indefatigable zeal in catering for the young; nothing is omitted that can minister to their information as well as their amusement. Boys and girls, nowadays, can have no excuse for idleness: if Satan finds work for "idle hands," there are plenty who stand by to defeat his purpose, by showing the true joy of perpetual occupation.

The book supplies a valuable present to the young; more especially at this season of the year, when appropriate gifts are sought for, and the holidays are about to commence.

THE SCALD. By ROBERT B. HOLT. Published by LONGMANS & Co.

We have here another poem from the prolific pen of Mr. Holt, the author of "Kynwith," "Elfrida," &c. Without claiming high rank, he is unquestionably entitled to a foremost place among the poets: we might quote many passages as evidence of combined vigour and refinement. His versification is smooth and accurate: his illustrations are frequently apt and powerful, and furnish ample proofs of a highly cultivated mind rightly directed and guided. The title of this book, "The Scald," sufficiently shows the place and period in which the scene is laid. "Our Scandinavian ancestors" are his heroes: their deeds he commemorates in "heroic verse," often and always with emphatic effect. He exhibits much reading as well as thought: his poems are sometimes stories with much of the interest of "old romance." The book is full of written pictures, which the pencil might illustrate. We recommend it to the attention of artists.

THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1870.

HELIOGRAPHY.



It is now rather more than thirty years since the French Government communicated to the world the method, discovered by M. Daguerre, of fixing upon a silver plate an image projected on its surface by means of the camera obscura. The magic shadows, grim and ghastly as they now appear if we catch sight of an ancient specimen, attracted the wonder of the world, as much for their novelty as for their fidelity. A certain tendency to caricature, or at least to render unduly harsh and severe, the unflattering portraits thus produced, has never been altogether vanquished by the heliographer. It results from three distinct causes. One is the set expression which the features almost invariably assume, in the effort to look steadily at the object-glass. A second is the absence of fidelity of tone which always occurs when light is reflected from a blue surface—a defect which gives to the most brilliant of blue and of grey eyes a bleared expression. And the third is the disproportioned depth of shadow cast on the most delicate physiognomical lines, such as that which marks the parting of the lips. To these, in all but the very best instances, is added a distortion caused by different parts of the figure being differently focussed by the glass. Thus heavily weighted does the photographic portrait-painter enter into competition with the artist.

The success of M. Daguerre upon metal stimulated the efforts of Mr. Fox Talbot to attempt the production of sun-pictures upon paper. We are not now about to trace the history of the art of photography, or to enlarge upon the numerous steps taken in various directions (not always in advance), until the practice of the magic and graceful art degenerated, at times, into a nuisance and a mockery—being perverted to the dishonest purpose of making cheap piratical copies of the most costly engravings, and being laid hold of in order to fill those squat, pudgy, ormulu-adorned books, full of commonplace and uninteresting faces, through which one is sometimes expected to look, with simulated admiration, for the punishment of our sins.

On the other hand, photography has given us some of the most valuable methods of self-registration of phenomena that science has hitherto attained. As a means of giving reliable notes or sketches for subsequent use by the true artist, it is invaluable. And in some cases it produces pictorial effects of its own, in land-

scape, in reproduction of sculpture, painting, and engraving, and even, in rare instances, in portraiture, that mock all human skill to rival. We recall the views of the Yosemite valley, photographs of which we described in a recent number, as an example of the perfection of landscape sketched by the camera. We are about to ask the attention of our readers to some of the most important processes hitherto discovered; to describe their present state of perfection; and to give a glance at their probable future.

It is known to many of our readers that the photographic process, as at present employed, is a double operation. The picture which is formed in the camera, and which, when thrown by the lens of the instrument on the substance prepared to receive it (in the same way that the image of an external object is thrown by the lens of the eye upon the retina), is there retained by a chemical process, is not the object exhibited and preserved. In the camera image the figure represented is reversed, as in a looking-glass. There is also a further reversal of tint or shade, giving light for dark, and so on, into which we need not now enter. This original sun-picture is called a negative, and the mode of forming and fixing the negative is common to almost all photographic processes. We are about to speak of the mode of producing the positive image, the photograph of commerce and of private life, with which alone any but photographers themselves have for the most part any acquaintance.

The first mode of producing positive pictures upon paper was by the use of the salts of metals, the chief agent being the nitrate of silver. The fact that light alters both the colours and the texture of various substances, apart from the effect of light in producing change in the living organism, has been long known. The object of the study of the photographer was, first, to discover substances so sensitive to the action of light as to be changed by its influence in a few seconds, and then to discover how to act on these sensitive substances so as to destroy their sensibility.

In the ordinary photographs the effect produced is that of tone or shade. The metal held in solution is deposited on the paper, and the colour is deeper and deeper in proportion to the greater intensity of the light which passes through the negative plate in the process of printing. The chief objection to the photographs thus obtained is their uncertain durability. The chemical process, though arrested, seems at times to have a tendency to recommence. The picture produced is very delicate, and the general opinion is, that no silver photograph is reliable as to duration. At times they last remarkably well; at times they fade unexpectedly. Exposure to light, concealment from light, damp, heat—we are not exactly certain as to the effects of either. But so far are ordinary photographs from being stable records, that the British Museum has come to the determination of spending no more money in their production.

In reply to the accusation thus brought against silver photographs, it is urged that, while such a view of the case was very true four or five years ago, the constant improvements that have taken place both in the chemistry and in the manipulation of photography, have been such as to obviate the objection. The Berlin Photographic Company, which is represented in London by M. Gerson, of 5, Rathbone Place, and which has certainly produced some of the greatest triumphs of the art, offer to re-

place any photograph purchased of them which may fade within fifteen years. The beauty of these productions is so great that, if this claim to durability be substantiated, nothing can excel, and few things can rival, some of the most striking of the collection. Direct photographs from paintings is the speciality of this school. The size attained is remarkable, 20 inches by 15 inches being within their power. We call attention to the reproduction of 'La Cruce Cassée,' the well-known gem by Greuze, in which, while the background shows the marks of age on the original, the lovely face is far superior to any engraving. 'The Village Church,' by Kretschmann, is a charming composition, admirably rendered. Richter's 'Odalisque' is a marvel of modelling and of deep Rembrandt-like tone. These photographs are works of Art of extraordinary value.

The modes of producing positive photographic pictures, to which we are now about to refer, depend not on the change of shade, but on the change of texture, effected by solar or electric light in the substances employed. Gelatine, combined with bichromate of potash, is the medium employed, and the result produced by light on this mixture of matter of organic origin with an inorganic chemical compound is, to render it insoluble in water.

On this principle depends the process employed in what is called *Autotypy*. A film, or layer, about the thickness of a sheet of fine cardboard, is formed of gelatine and sugar, or gelatine and a kind of soap, mixed with lamp-black, sepia, or any other desirable colouring-matter, and rendered sensitive to light by immersion in a weak solution of bichromate of potash. This layer, which is called the tissue, is exposed to light in immediate contact with the negative which it is desired to copy—the light passing through the latter on to the tissue. After due exposure, the length of which is measured, not by the sand-glass, but by a very simple and elegant instrument called the *actinometer*, the tissue is laid on a support, which in the first instance was paper, but which now is zinc, slightly waxed over, and immersed in moderately-heated water. The portions of tissue acted on by the light remain coherent; the remainder of the gelatine dissolves, and washes away, like a thick ink. The light penetrates according to its intensity, so that the portions of the tissue which receive the greatest amount of light are rendered insoluble to a greater depth than the less illuminated parts, and the shades on the negative are represented by thicker and thicker portions of tissue. In fact the positive, in this stage, is a model in low relief, giving the lights and shades in precisely the same way that a porcelain plaque, or lamp shade, gives its delicate gradations of tint by actual modelling in intaglio. The modelled pigment picture, thus produced in insoluble gelatine, is fixed on paper by a simple and elegant process, and is the actual fac-simile, or autotype, which is acquired by the purchaser.

The effect of some of the pictures thus produced is admirable. For some purposes nothing can be wished better. The chemical durability, or resistance to fading, is absolute. The reproduction of certain objects, such, for instance, as a charcoal or chalk drawing, may be made a perfect fac-simile of the original. Some of the precious original drawings of Raffaele and of Michel Angelo are thus reproduced with an exactitude which leaves nothing to be desired; as we mentioned in our recent account of the Exhibition of the

Burlington Fine Arts Club. In that case carbon alone was employed; but red chalk, sepia, and other modes of draughtsmanship may be reproduced by a careful preparation of the tissue with the proper colour.

The copies of works of Art now offered to the public by the AUTOTYPE COMPANY and their licensees are already numerous, and of the highest value. Upwards of a hundred fac-similes of the frescoes by Michel Angelo in the Sistine Chapel at Rome have been produced by this process; and these unrivalled works are thus placed, as far as an exact record is concerned, beyond the reach of destruction, whether by war, by earthquake, or by that continued atmospheric degradation from which they have already greatly suffered. Not only are the ideas of the great artist brought home by these fac-similes to the untravelling connoisseur, but a better acquaintance may be obtained with the originals by comparing them on the spot with the more accessible copies. Ten frescoes by Raffaello, and four, from the ceilings by Perugino, continue this interesting series. But the greatest triumph that has yet been attained by this branch of photographic art, in a series of subjects, we hold to be a set of thirty autotypes of antique sculpture from the museum of the Vatican. In some of these, owing probably to a difficulty in obtaining sufficient focal length for the camera, there is considerable optical distortion; as in the hand of the statue of Augustus Caesar, which, in one view, swells to nearly double the proper size. With the exception of this fault (which is only occasionally very perceptible, and which arises from a defect in the first process—the formation of the negative by the camera—and not from any in the autotype process itself), these prints are as admirable representations of these famous statues as it is possible to conceive. They give the very texture of the marble, the granulations of its crystallisation, and the stains caused by weather and by neglect. They form the greatest boon ever offered to the sculptor, in the form of faithful, instructive, accessible representations of some of the *chef-d'œuvre* of a certain school of his art. No doubt they give a better idea of the original than an ordinary cast would do; and they have the advantage that they cannot be placed, as casts almost invariably are in this country, in a false light.

Passing over, for the moment, the list of the productions of the Autotype Company, we must mark the limit of their range. Their speciality is the production of single prints of large size, in permanent pigment, and at a moderate cost. The important function of book-illustration is beyond their limits. Their best productions are copies of original drawings (especially in chalk), of reliefs, and of sculpture. For mural decoration they offer great promise. Groups of game, implements of the chase, trophies of arms, and such objects as Grinling Gibbons loved to represent in carving, may be produced, by this process, in a pigment coloured so as to represent oak, pear-wood, ebony, or other material; and employed decoratively by the architect with the happiest effect. A truly artistic mode of wall-decoration, at an extremely moderate cost, is thus placed within the reach of the men of taste.

The point at which the autotype process stops may be said to be that at which that of the WOODBURY-TYPE commences. Our readers will look, we hope, with interest, for an account of that which is likely to play no unimportant part in the book-illustration of the future.

The process of photographic printing, which after the name of its inventor, Mr. Walter Woodbury, is called the Woodbury-type, depends upon the application of an elegant mechanical law to the substance already transformed by the chemical agency of light.

It has been long known that if a comparatively plastic or non-resisting substance, such as the seal of a letter, be placed between two plates of metal, and exposed to a violent blow, the harder material will be impressed by the softer. In the instance to which we refer, that of sealing-wax, this peculiarity has been made use of for the purpose of post-office forgeries: an anvil, a piece of sheet lead, and a sledge-hammer affording the means, to a dishonest experimenter, of taking an instantaneous copy of the most elaborate seal; and the procedure is said to have been by no means lost sight of in foreign post-offices. Further experiment has shown, not only that metals much harder than lead may be thus impressed, but that powerful hydraulic pressure may advantageously be substituted for impact. Even vegetable substances, such as ferns, may be made to impress their outline on an alloy hard enough to print from under an ordinary press; and the principle has been largely applied to what is called *nature-printing*.

By the process now carried on by the Fine Arts Printing Company, at Hereford Lodge, Gloucester Road, very beautiful results are produced by the Woodbury-type process. Sheets of gelatine, rendered sensitive to light by immersion in a solution of bichromate of potash, are printed in the ordinary photographic manner, by exposure to light under the transparent negative. The chemical copy thus obtained, by the effect of the light in rendering the sensitised gelatine insoluble, is converted into a mechanical copy, in extremely low relief, by washing away the soluble, or unchanged, portions. A hard gelatine model is thus obtained, which is not mixed with pigment as in the autotype process, but which resembles clear horn. This picture in relief is placed on a polished steel bed. A polished plate, usually of lead hardened by an admixture of antimony, is placed on it. A pressure of two hundred tons is applied by the hydrostatic press, and the exact counterpart of the gelatine mould is thus reproduced in metal. From this it is easy to print with rapidity and precision, a semi-transparent gelatine ink being used for the purpose. Any colour may be given to this ink, but the main object of photographic printers seems hitherto to have been to produce, as far as possible, the tints and tones of the original silver photographs. The delicacy of shade, and sharpness of finish, that we have seen attained in some instances by the Woodbury-type process, are such as to leave nothing to be desired. In rapidity of work the number of impressions that can be taken from a single plate almost vies with that which may be struck off from an ordinary engraving. And as any number of metallic plates may be produced in fac-simile at a very moderate cost, the command of speed of publication is equal to any that can be obtained by any other method at present known.

The beauty and fidelity with which the noblest works of the greatest artists may be represented on paper at a comparatively small cost, are increased when we regard the copies, not of engravings only, but of original pictures, produced by the German photographers. We have referred to the admirable silver photographs of the chief treasures of the galleries of Dresden, Mu-

nich, and other Art-capitals; and there can be no reason why the negatives employed for these productions should not be utilised for the purpose of printing in permanent pigment. One marked disadvantage, however, attends upon this otherwise admirable method. The impressed plate of the Woodbury-type is entirely covered with the gelatinous ink used for the printing. Lights of various delicacy are produced by the higher portions of the plate, but relief against a pure white ground is incompatible with the method. Prints thus struck off have to be mounted where a white margin is required. For illustrating books the main objection to this is the expense and the additional thickness of whole-page prints. But cuts illustrative of type, in books or newspapers, cannot be with any propriety, thus introduced, and the use of a block, or *cliché*, that can be printed in association with ordinary type, is thus altogether unlikely to be displaced by the Woodbury-type process.

It is worth the serious attention of the owners of the patent to see how far this defect can be remedied by the expedient of printing in white letters on a tinted ground. It would be far from impossible to arrange and to print, in this manner, pages containing both text and illustration. We have already, in many scientific books, diagrams printed in this manner. The white lines and letters on black ground are visible when made very much thinner than in the converse, even of black letters on white ground. The question of dazzle to the eye has to be regarded, but, at all events, the suggestion is worth the trial. Books printed thus would present a striking novelty in literature, but the innovation would be far less startling than that of the first introduction of photography.

There can be little doubt but that we shall be ultimately able to produce, in permanent and unfading pigments, effects almost or altogether equal to any that have yet been attained by the delicate medium of metallic tints. For the limit of the art of the photographer we must look to the negative rather than to the positive. In the camera itself, in addition to the distortion which takes place when the operator approaches the limits of the power of his lens, there are certain particulars in which the quality of the surface of the object to be copied refuses to lend itself to the action of the camera. One of the most refractory of these surfaces is lusted majolica ware. The famous Gubbio plateaux, which fetch from £60 to £100 each, are but undistinguishable smudges in the Kensington series of photographs. On the other hand, perhaps nothing can be photographed with such magical truth as the Henri Deux ware, which has somewhat a "mat" surface. Again, pencil drawings photographed very badly, while chalk drawings can be reproduced in absolute fac-simile. Ivory carvings are refractory. Old specimens, with a surface eroded by time, are not unsuccessfully attempted, but fresh polished ivory surfaces give a woolly reflection when photographed. This is the more remarkable from the admirable truth with which not only the polish, but the very molecular texture of marble is reflected from the autotype prints.

It is our intention in our succeeding number to give some further illustration of this important subject, more particularly with reference to the two distinct processes of heliotype and photo-chromolithography, in their respective several and varied features.

F. ROUBILIAC CONDER.

ALBERT DÜRER
AND
THE FAIRFORD STAINED-GLASS.

We are glad to find that the Rev. J. G. Joyce has completed the first portion of the series of cartoons from the stained-glass at Fairford, Gloucester, to be placed in the South Kensington Museum: some reference was made to the subject in the last number of the *Art-Journal*. The cartoons were exhibited at the recent meeting of the Royal Archaeological Institute, at Leicester, and Mr. Joyce read an interesting paper upon them. He dismissed as a fable the statement that about the year 1492 a vessel laden with stained-glass and bound from the Low Countries to Rome was taken by a ship belonging to John Tame, a merchant, who founded the church to receive the glass. He thought there was no ground for attributing the designs to Albert Dürer, whose style differed in at least four points, viz., the drawing of the horses, the *nimbi*, the hands and feet, and the architecture. Our readers will remember that, at the meeting of the British Archaeological Association, at Cirencester, in August, 1868, Mr. Henry F. Holt read a paper on these windows, giving his reasons for considering them the work of Albert Dürer.* This was the first time that the attention of the Art-world was generally directed to them, and we believe we are correct in stating that they were better known on the Continent than in England. We do not, of course, mean to say that they were unknown, for Winston notices the series in his "Inquiry into Ancient Glass-painting," p. 114; and Mr. George Scharf read a paper at the April meeting of the Archaeological Institute in 1866; but this was not printed. The name of Albert Dürer appears in the first printed account of the windows, by Sir Robert Aikyns, in 1712. A vellum roll, according to tradition, was placed in the church-chest by John Tame, but it was lost when Aikyns wrote. In 1778, people came to the conclusion that Albert Dürer must be Albert Dürer; but Bigland sneered at this in 1791.

Mr. Holt in his paper pointed out that John Tame did not purchase the manor till 1498; and as England was then at peace both with the pope and the Low Countries, John Tame would hardly have ventured on an act of piracy on a ship of his own friends and customers, the Flemings; and especially of the goods or property of King Henry's spiritual protector, Alexander VI. And it is very improbable that a set of windows painted for Rome should have been formed to fit a church constructed in the English Perpendicular style. The windows also contain the ostrich feathers and *Ich dien* of the Prince of Wales, in honour of Prince Arthur or Prince Henry, afterwards Henry VIII. Mr. Holt thinks it probable that Tame, wishing to decorate the church of his manor, ordered his Low Country agents to procure him one of the best sets of painted windows procurable on the Continent. Foreign workmen may probably have come over to superintend its fixing; and, curiously enough, a set of wall-paintings were brought to light, when the church was restored fifteen years ago, above the chancel arch, piers of central towers. Two figures of angels, still visible, appear in the German style of drawing, and these may have been painted by the foreigners who came to put up the glass. He says, if they are not Albert Dürer's, he knows no one of power to produce such designs but Martin Schöen, and he is not known to have designed for glass windows, and died some years before John Tame acquired the manor of Fairford. In these windows the treatment of the hair and beard is essentially that of Dürer, so also the peculiar escutcheons which the angels hold, and the tablet hung on the wall in the "Annunciation," and the lettering of the scrolls over the heads of the prophets and apostles. These letters are still known to painters as the Albert

Dürer alphabet. The subject of the first window, as given in Hearne's MSS., was 'The Serpent Tempting of Eve to eat the Forbidden Fruit.' The treatment of the second picture, 'Moses and the Burning Bush,' was identical with that in the *Biblia Pauperum*. The angel in this example, Mr. Holt said, was perfectly unmistakable to those who were in the habit of studying Dürer's work. The fourth subject was 'Solomon and the Queen of Sheba;' and the crown is a marvellous representation to be accounted for, as Dürer had been apprenticed to a goldsmith. It is said that before he was fourteen years of age he executed for Maximilian, the then emperor, a cross containing no fewer than fifty-two different statuettes and figures, which was afterwards given to Margaret of Austria. The subjects in the next window were for the apocryphal gospels, and Mr. Holt said that prior to 1600 no painter but Albert Dürer over represented these subjects. In the picture of the birth of the Virgin, Dürer copied the shape of the bed arrangement of the canopy and looping up of curtains from Martin Schöen. He describes the window containing the figures of the twelve apostles as grand to the last degree, marvels of Art and position; exhibiting, in the mode in which they were detailed, a knowledge of the fundamental principles of Art, which could not fail very materially to improve the science of painting, if the modern school could have the benefit of these pictures. These were real treasures, and were needlessly, and even cruelly, withheld from that admiration to which they were entitled; and the rising generation of artists was being deprived of treasures which they would find invaluable for their contemplation, study, and instruction. Space will not permit us to follow Mr. Holt in his description of the various scenes in these windows; but we turn to his second paper in the *Journal of the British Archaeological Association*, on the question whether Albert Dürer was ever a glass-painter, or not.

Mr. Holt thinks that from 1494, when Dürer came back from his apprenticeship tour, to 1506, when he painted his first grand picture—'The Pête de Rosaire,' painted at Venice, and now at Prague—he was working at Nuremberg, practising his mind, hand, and eye, on large compositions in colours, mainly by the medium of glass-painting, of which branch of Art Nuremberg was then one of the principal seats. Among artists in this branch of Art in that city, none was more celebrated than the Hirschvogel family, who were great friends of the Dürers. In this interval his hitherto recorded works are the series of the Apocalypse on wood, 'The Adam and Eve,' and a few other copper-plate engravings, and a few pictures, chiefly portraits. As Mr. Tom Taylor remarks, the peculiar use of pigments demanded for glass-work may have developed in him that tendency for void and positive colour which he spoke of to Melancthon as a fault of his earlier style. Mr. Taylor, having examined the windows carefully for the best part of two days, says he is satisfied as to the soundness of Mr. Holt's conclusion.

In the last page of the first edition of his *Apocalypse*, 1498, Dürer calls himself *maler*, or painter, but we only know of one picture by him prior to 1498, and that is the portrait of his father. Now Pierre Le Vieil (b. 1708, d. 1772), in his *L'Art de la Peinture sur Verre et de la Vitrerie*, published at Neuchâtel in 1791, especially declares Dürer to be included among the painters on glass of the fifteenth century, and remarks "Dürer excelled in his *chiaroscuro* in his paintings on glass, of which all the merit is due to him, and with which he combined that brilliancy of colouring so often wanting in the grandest masters. Lenoir's remarks on Dürer as a painter on glass may be found in his *Musée des Monuments Français Histoire de la Peinture sur Verre* (vol. iv). M. Langlois, in his *Essai Historique et Descriptif sur la Peinture sur Verre*, describes Dürer as the "recognised restorer of painting on glass." M. Paul Lacroix, in *Les Arts au Moyen Age* (Firmin Didot Frères, 1869), states, "Albert Dürer consecrated his pencil to twenty windows of the Church of the Old Temple, at Paris, and produced a series of pic-

tures of the most original drawing, and of a brilliant and intense colour." By these quotations Mr. Holt justified himself for stating at Cirencester that Albert Dürer's being a painter on glass was established by independent testimony.

In St. Mary's Church, Shrewsbury, are eighteen panels, filling two windows of stained-glass, which were brought to England from the Abbey of Altenburg at the commencement of the present century, and publicly advertised for sale as the undoubted work of Albert Dürer. In 1840 they were placed in the above-named church; and the vicar, the Rev. Thomas Lloyd, states that the glass is in good condition, and that in vigour and beauty of drawing, especially of the draperies, it is very remarkable. Mr. Holt says that "Dürer, on his return from Brussels to Nuremberg in Aug., 1521, went specially out of his way to visit Altenburg, as if impelled by a lingering desire to once more examine the works of his youth in that branch of Art which had directly led to the eminence he then so worthily enjoyed." Camden, in his *Britannia*, mentions these windows as the work of Albert Dürer, an eminent Italian master. He first knew Fairford about 1568, so that within forty years after the decease of Dürer (who died in 1528) the Fairford windows were known as his work. When Camden visited the church there must have been people living who remembered the windows being placed there.

The writer of the present paper has in his collection a curious MS. volume containing notes on the churches of London and the neighbourhood, by Arthur Tiler, in 1786. There is in this volume a description of the painted glass in Fairford Church, which he distinctly ascribes to Albert Dürer.

Hearne tells us that Sir Anthony Vandike "often declared to the king and others that many of the figures were so exquisitely well done, that they could not be exceeded by the best pencil." Upon the approach of the Republican army, in 1642, towards Cirencester, William Oldysworth, the lay improprator of Fairford, had them concealed; and they were replaced in the church at the Restoration. Sir Thomas Winnington stated in *Notes and Queries*, Jan. 23, 1869, that, while looking over the Gloucestershire collections given by Mr. Gough to the Bodleian Library, he found a MS. paper with no date or signature containing this sentence:—"Sir Anthony Vandike came to see Fairford windows, and told me the drawing was the work of Albert Dürer, the most famous, except Hans Holbein, of German painters, and who was in England during the reign of Henry VII." Mr. Holt says that as Vandike was himself a Fleming, he would not have stated the glass to be designed by a professor of the rival school, unless he was strongly convinced that Dürer was the man. Vandike was himself the son of a painter on glass.

A good deal of excitement was caused at the time by the alleged discovery of a monogram, A.T. (an A with a stroke on the top) on the sword of an Amalekite in these windows, and it was considered that Dürer at that time wrote his name "Albrecht Thürer;" but Mr. J. G. Waller examined it carefully, and pronounced it "simple, modest, unpretending letter A." He thinks it probably the final letter, part of an inscription, the colour having gone beneath it: swords were often inscribed, and it may be the final letter of an appropriate legend, as "IRA," or "LUXURIA." Mr. Waller, in a letter to the *Builder*, October 17, 1868, says—"In the details of costume the angular drapery, the faulty drawing of the nude, and the observance of ecclesiastical tradition, we recognise the early Flemish school; and had those works been assigned to any follower of the school of Van Eyck, the disproof would be exceedingly difficult." Mr. George Scharf thinks the west window at Fairford of an earlier date than the rest of the glass. He says it exhibits a close affinity to the altar-piece of the Last Judgment at Dantzic, formerly attributed to Ouwater, and subsequently by Dr. Waagen to Hans Memling. At Dantzic the figures of the blessed are nude, while at Fairford their vestments, tiaras, mitres, &c., distinguish their former grades and positions in life. At Fairford the condemned

* This paper was noticed at considerable length in the *Art-Journal* soon after the Cirencester meeting took place.—[Ed. A.-J.]

are much more grotesque. It is a great pity that when this glass was restored, the upper part of the west window was replaced with new. Mr. Holt pointed out that the arrangement of the figures in circles in this window was essentially a characteristic of Dürer. In a letter written by the vicar in 1704, he states that the parishioners had been offered £1,500 for the window. Richard Corbet, D.D. (1682—1635) wrote some quaint lines on these windows.

Mr. Holt has devoted the leisure of ten years to a consideration of the life and works of Dürer, and his talent was shown in the series of papers on his allegorical engravings which he contributed to the *Gentleman's Magazine*, 1866-7. We think the facts we have brought forward in the present paper are sufficient to show that Mr. Holt's theory is at least worthy of careful and patient consideration.

Having given Mr. Holt's reasons for believing the windows the work of Dürer, it is only fair that we should learn what Mr. Joyce has to say on the other side. In his paper read before the Royal Archaeological Institute at Leicester, in July, he drew attention to the fact that the church was a rebuilt structure chiefly of the Perpendicular period, with north and south aisles carried farther east than the nave. This afforded corroboration to the received account of the ground on which the rebuilding took place, the extension of aisles being made in order to secure more wall spaces to insert the windows. The tradition respecting the glass being taken as a prize at sea was historically possible. In the details of the structure of the church there were peculiarities in the pedestals and canopies, the latter, he pointed out, appeared of a decidedly later period than the painted canopies on the glass, but there was a strong resemblance between the pedestals on the glass and the stone pedestals in the church. After alluding to Vandyke's admiration of the glass, Mr. Joyce said that in 1632-5, the Bishop of Oxford and Norwich wrote its praises in very poor verse. Respecting the authorship, he said there could not be a greater mistake made than to say the design or execution was the work of one man. In the design of each of the lights there was considerable difference. The traditional subjects seemed to be of an earlier date than the simple figures of the prophets and apostles, and the character of the design was entirely distinct. He considered the wonderful pathos in expression, and the style and type of the heads, &c., were Flemish. The great west window was impressed with the strongest mediæval character. In short, Mr. Joyce said that while these windows bore a distinctive mediæval character, Dürer's work had not the slightest tinge of mediævalism about it. He had been able to discover but one master whose work at all resembled the Fairford windows. His name was unknown, but his signature was "W. A."

We must remember that we have yet another similar series of paintings in glass in King's College Chapel. The Rev. W. J. Boulton contributed a capital paper upon them to the *Journal of the Archaeological Institute* (No. 46), and Mr. George Scharf wrote two also in Nos. 48 and 49 of the same journal.

Another very interesting line of inquiry was opened up also by Mr. Holt by his statement that Albert Dürer was "largely concerned in the designing and engraving on wood the cuts in the earliest set of German books containing scriptural designs, viz., the block-books comprising the *Biblia Pauperum*, the *Speculum Humane Salvationis*, as well as the *Nuremberg Chronicle* and the *Schönleutcher*. All of these which have colophons giving them a local habitation and a publisher's name were issued from the press of Anthony Koberger, the greatest Nuremberg printer, and Dürer's godfather, and all that bear a date range within the time that Albert Dürer was apprenticed to Wohlgenuth, the *formschneider*, employed by Koberger." In these books between 1490 and 1500, peculiar forms of *nimbi* of the Divinity are found, and never occur except in these books at that time, and in the Fairford windows. However this may be, it is surely incorrect for Mr. Holt to refuse to believe of

the existence of a block-book prior to 1485. There is a well-known copy of the first edition of the *Biblia Pauperum*, still in the original binding, which contains a date clearly proving that the work of the binder was performed between 1420 and 1430. In Lord Spencer's library is another copy with the date 1467 stamped on the hogskin binding. Mr. Horne possessed a volume in the original binding, containing three block-books (the *Biblia Pauperum*, *Apocalypse*, and *Ara Moriendi*). Mr. Noel Humphreys says, within the binding of this book there was a memorandum stating that it belonged to a certain church in the year 142—the fourth figure was absent, so that we may conclude it was 1425. The first impressions of the *Biblia* are printed on one side of the paper only with a distemper ink, and the latest edition is printed in printer's ink, after the invention of the printing-press; and there is a copy printed on both sides of the paper in the royal library at Munich, bearing a printed date, 1470, a year before Dürer was born. There are two other copies in the Munich collection, with dates fourteen years earlier than Mr. Holt's limit, 1485. It is not at all unlikely that Dürer worked on the *Nuremberg Chronicle*, produced about 1493. We advise our readers to spend an hour at the British Museum, and examine the block-books displayed in the cases there. Mr. Noel Humphreys, in his recently published volume, "The Art of Printing," gives beautiful facsimiles of various block-books, and Mr. Berjeau has brought out capital facsimiles of the *Speculum*.

During this investigation Mr. Holt was led to inquire respecting the dated St. Christopher woodcut, in Lord Spencer's library. It was discovered pasted into an old book-cover by Krüner, a monk, and librarian of the monastery of Buxheim, near Memmingen, in 1765. Its size is 11½ inches by 8½ inches. On this appears plainly enough 1423, and Mr. Holt's first impression was that it was a forgery, the true date being 1493, and the forgery effected by altering the "o" of the "xo" into "x." But when he examined it in Lord Spencer's library he says it is impossible to resist the conclusion that the date 1423 has never been falsified in any manner. Doubts respecting the date of this woodcut have arisen before. Dr. Dibdin calls it very erroneously the earliest example of the use of printing ink, as oleaginous printing ink was then unknown. Mr. Noel Humphreys says it is a late impression from an early block. Mr. Thomas, in *Notes and Queries*, October 3, 1868, thinks the date refers to the second jubilee held out by the bull of Pope Urban VI. in 1389, the first being in 1390, and the second in 1423. He considers the St. Christopher in question was executed by Albert Dürer in 1493, on the occasion of his visit to the brothers of Martin Schön. Israel von Mecker, a great friend of Dürer's, engraved a St. Christopher on copper, and added the two hexameter verses found on the St. Christopher in dispute, though substituting the third for the second person. Mr. Holt thinks Dürer copied the lines from an earlier work, and the date 1423 with them. At any rate, it is curious that the paper on which the woodcut is printed is identical with that ordinarily used by Martin Schön and Albert Dürer between 1480 and 1500, and bears the watermark, "a bull's head with an upright line rising between the horns surmounted by a flower."

All these are very interesting questions, and, taken in connection with the Fairford windows, make us wish that more light could be shed upon these disputed points in the life of Dürer.

JOHN PIGOOT, F.S.A.

* An impression of an early woodcut is hung up in the Bibliothèque Impériale, Paris. It is supposed to be a little later in date than the St. Christopher. Mrs. Jameson describes it as rude and grotesque, "printed with some brownish fluid on the coarsest, ill-coloured paper." It is well known that taking an impression from a work in *nicle* suggested copper-plate engraving; and in the same library is hung up an impression from a *nicle* pax by Masso Finiguerra. The date of the work is fixed beyond dispute, for the record of the payment of sixty-six gold ducats (1532) to him for this pax still exists, dated 1432.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JAMES JARDINE, ESQ., BROOKDALE, ALDERLEY EDGE.

ON THE WAY TO SCHOOL.

E. Davis, Painter. W. Ridgway, Engraver.

THIS very pleasant and careful picture is by an artist whose premature death, in Rome, about three years ago, was then recorded in our columns. He was a native of, and resident in, Worcester, till he went to Italy for 'the purpose of study, and, unhappily, never to return to his native country. The few works he exhibited in London gave excellent promise of the future: the last, entitled 'The Peg-top,' which hung in the Royal Academy, in the year of his death, was placed "on the line," a tolerably sure evidence of its merits.

One to whom he was well-known has given us a little insight into the practice and mind of this artist. "Edward Davis," he writes, "developed his subject very often in a series of consecutive studies: first, perhaps, he would just jot down a tiny memorandum of the composition; then would make a pencil-sketch with the models before him; next, he would draw bits of drapery, or the hands, &c., of the figures; the next process was to determine the colour by 'blots;' then followed a finished sketch in oil or water-colours; and lastly, the picture was commenced—generally to be kept on the easel some time, and often to be laid aside for a newer subject that had occurred to him. Thus, his pictures suffered, not unfortunately, from over-finish, or unequal parts; in consequence of their being so long in hand. His taste was very fastidious, and he would add and alter many times, not always to the improvement of his work."

"This close application to work in the daytime, and the long nights given to the practice of etching, seriously impaired his health; for his mind was always on the stretch. At times he talked brilliantly."

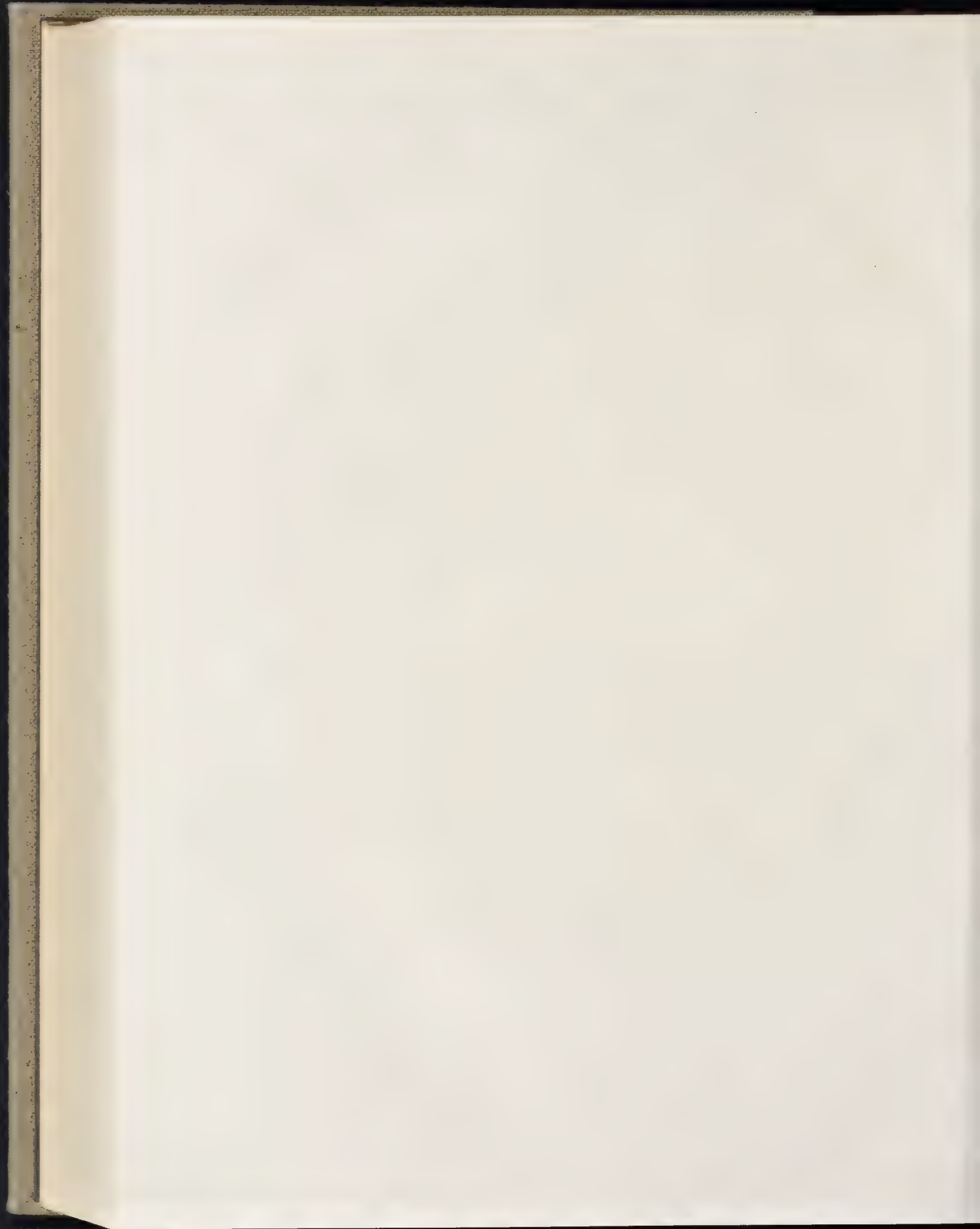
There is quite enough in the picture here engraved to bear out the truth of, at least, some of the foregoing remarks. Looking at the manner in which the group of figures is presented, there is ample testimony to the care bestowed on them; as much, if not more, in all the details as in the general arrangement; the draperies are not "put on anyhow," but the utmost attention has been paid to all the minutiae of folds and falls, even to an excess: the feet are capital in drawing and position, and their rough coverings are true to the reality. There is no over-refinement in the faces of the two elder children—a fault the painter of juvenile rustics is too often apt to indulge—yet they are pleasing enough to be attractive, as their eyes are averted from the book, and each girl, it may be presumed, is inwardly repeating the lesson she has prepared for the village schoolmistress: the young urchin in front, who may be accepted as their brother, is undoubtedly no book-worm: with down-cast eyes and heavy foot, and "dog's-eared" primer, he is an embodiment of Gray's school-boy—

"Creeping, like snail, unwillingly to school."

Though the landscape forms, as it were, only a secondary part of the picture, there is a touch of poetic feeling in it: one end of the bow rising out of the rain-cloud rests on the tower of the village-church, within whose walls are heard the words of peace and goodwill, which are man's sunshine amid the storms of life.







PICTURE GALLERIES OF ITALY.—PART XVII. NAPLES.



CARAVAGGIO.



HERE were two artists called Caravaggio, from the place of their birth, whose works are more or less identified with the Neapolitan school of painting. The elder of the two, Polidoro Caldara, da Caravaggio, born in 1495, attracted the notice of Raffaello, became one of his most famous scholars, and assisted him in decorating the Vatican. When Rome was taken by the Spaniards in 1527 Caldara took refuge in Naples, and afterwards resided in Sicily, in both of which places he found ample employment. The other painter, who is also known by the name of Caravaggio, was Michel Angelo Amerighi (1569—1609), "an artist whose wild passions and tempestuous life were the counterpart of his pictures." He, like his namesake, resided in Rome during the earlier part of his life, but in his later years lived in Naples, Malta, and Sicily. It is his portrait which heads this chapter. The son of a mason, he was employed in preparing plaster for the use of the fresco-painters at Milan: hence he acquired a taste for Art, and was inspired with the ambition of becoming a painter; and this desire eventually placed him among the most prominent of those who figure in the annals of Neapolitan Art. "His contemporaries," says a French critic, "were rich in invention, but too ignorant of design, and too little versed in all the elevating qualities of High Art. The majority of them, grouped around Caravaggio, gave themselves exclusively to the study of nature. Following his example, they took the people as their models, choosing the picturesque rather than the elegant and beautiful, but compensating for what was lacking in dignity and grace by a splendour of colouring rarely seen. In this respect Caravaggio was a great master, not only among his contemporaries, but when compared with his predecessors. He was, with a boldness yet more unrefined, the Tintoretto of Naples. He inaugurated that manner violent, dark, and monkish, which sacrificed to effect all harmony, and is an affront to admiration. This wild, almost savage, painter was the exact image of his un-

governable humours and of his adventurous and stormy life. He raised Art by vulgarising it. There is, however, something Titianesque in the painting of this rude and lofty lover of nature which one sees in no other master."

Caravaggio is very inadequately represented in Naples. The gallery of the Museum possesses only a copy of his 'Judith with the Head of Holofernes.' He is seen to better advantage in a chapel of the church of St. Martino, on the roof of which he painted 'The Denial of Peter.' There is a curious picture in the Museum by Anibale Caracci, in which he has represented Caravaggio as a savage with two monkeys on his shoulders, and offering food to a parrot; his body is covered with feathers, to show that he copied others. In one corner is Caracci himself, laughing at his rival.

In the brief notice we gave last year of some of the pictures in the Neapolitan Museum, mention was made of a 'HOLY FAMILY,' assumed to be by Raffaello: we say "assumed," because some writers attribute it to Giulio Romano. Kugler, however, who is unquestionably one of the latest and best authorities, appears to have had no doubt of its authenticity, for he remarks that "it betrays more of Raffaello's own hand than most of his later works." The picture, of which an engraving appears on the next page, is known as the 'Madonna col Divino Amore;' kneeling before the infant Jesus, the youthful John presents a cross to him; the Virgin, whose face wears a sorrowful aspect, places her hands together, as if deprecating a result of which the offering is symbolic. On the right hand of the Virgin is Elizabeth, sustaining the arm of Jesus; and in the distance is Joseph in the act of quitting the apartment, but turning half round as if to have another glance at the group he is leaving. The composition is altogether one of great elegance and most expressive in holy sentiment.

The next engraving is from Anibale Caracci's famous picture of 'THE DEAD CHRIST IN THE LAP OF THE VIRGIN,' in the Naples Museum: it is the *chef-d'œuvre* of the artist in this city: a very beautiful repetition of it is in the Borghese Gallery at

Rome. The tomb in which Christ has been laid is visited by his disconsolate mother, who has raised the body, admirable in its general pose and its modelling, on her knees, while she fixes her gaze upon it with deep emotion, the outstretched hand aiding the sentiment. By her side is a weeping cherub, and at a little distance behind them is another, with his hand on the crown of thorns. The group in its pyramidal form has a monumental character, and is most effective in composition: Kugler says



THE HOLY FAMILY.
(Raffaello)

"The Virgin has something of the free dignity of the masters of the beginning of the century;"—the sixteenth. The picture is wonderfully striking from the strong light thrown upon the pale dead body of the Saviour and the white drapery on which it lies.

The picture that forms the subject of our next engraving is by Giulio Romano, and is known as 'THE VIRGIN WITH THE CAT.' The painter evidently had in his eye, when composing the work, the 'Holy Family' of his master, Raffaello, which we have just

described. The two infants are almost similarly circumstanced in both, but St. John offers to Jesus some fruits instead of a cross. The Virgin, whose left arm is thrown over the other female figure, looks smilingly on the young children. The elderly woman is intended for the prophetess Anna, whom the early Christians assumed to be the mother of Mary. Joseph is seen entering the room through a doorway in the background. The scene is purely domestic: in front of the group is the cradle of the infant Jesus, against the foot of which is the cross usually borne by the young St. John, and by its side is a basket containing a variety of

articles for female use. The cat, which gives the title to the picture, is by the side of Anna, and a dog appears as the *avant courier* of his master. A large bedstead, elaborately carved determines the character of the room in which the group is assembled.

Correggio is represented in the Museum by four excellent pictures, the best of which, perhaps, is 'The Marriage of St. Catherine,' a subject often painted by this artist. It represents the youthful saint kneeling before the infant Jesus, who, seated in the lap of the Virgin, and gazing into his mother's face, looks to her as if for



THE DEAD CHRIST.
(La Zingarella.)

directions, while he prepares to place the ring on the finger of St. Catherine. The faces of the two female figures are very elegantly modelled, and are full of tender expression: the colour throughout is rich and harmonious. A second beautiful picture by the same painter bears the title 'La Zingarella' (the Gipsy), and also that of the 'Madonna del Coniglio'; the former from the Madonna wearing a turban on her head, and the latter from a rabbit (*coniglio*) being introduced in the foreground. In the centre of a close landscape the Virgin, draped from head to foot, is seated and bending over her infant son slumbering in

her lap: a white rabbit regards them from a short distance, while a group of angels, bearing palm-branches, hover in the air above them. The scene is presumed to represent Mary resting with the infant Saviour during the flight into Egypt. Another example of the master is the Madonna sleeping, with her infant lying in her bosom.

A picture by Domenichino is one of the most attractive works in this gallery, as much from the subject as from its admirable manner. It is called 'The Guardian Angel,' who is represented defending Innocence—personified by a young boy—from the

attacks of the Evil Spirit: it is a charming composition, enriched with a fine landscape, and edifices decorated with bas-reliefs and

other ornaments. There are many other important pictures in this well-furnished gallery well worthy of being pointed out



THE VIRGIN WITH THE CAT.

(G. Romano.)

if space permitted. In portraits, the Museum is very rich: especially notable is a three-quarter length of Cardinal Paserini, by Raffaele; and by the same master-hand, a half-length

of the Cavalier Tibaldi, said to have been the artist's *maître d'armes*; a noble portrait by Parmegiano, assumed to be that of Columbus; and one of Pope Paul III., by Titian.

JAMES DAFFORNE.

THE LATE
MARQUIS OF HERTFORD.

RICHARD SEYMOUR CONWAY, the fourth Marquis of Hertford, was born in February, 1800. In his early years, when Earl Beauchamp, he entered the army, and rose to the rank of captain in a dragoon regiment, but soon retired from the service. From 1817 to 1819 he held the appointment of *attaché* to the Embassy in Paris; and ten years afterwards occupied a similar post at Constantinople. In 1822 he was elected member of parliament for Antrim, and continued to represent it till 1826. In 1842 he succeeded his father as Marquis of Hertford, and four years afterwards had the honour of receiving the Order of the Garter. Heir to a very large fortune, he became quite indifferent to public and political life, and ultimately left his home and estates in England to find a home on the Continent, and to enrich his residences there with all the luxuries that can gratify taste, and that wealth can purchase.

The long residence in Paris of this self-exiled nobleman, had almost caused him to be forgotten in English society; and his somewhat recent death was but briefly noticed in our own public journals. The last two numbers of the *Moniteur des Arts* which reached us prior to the investment of Paris by the legions of Germany, contain some pleasant gossip about the Marquis; a portion, at least, of which may interest many of our readers.

Lord Hertford was a mysterious individual, of whom we have always spoken without ever knowing him, and without ever meeting him; a kind of person who forms in himself a species of legend. He lived retired, invisible, always quiet, never receiving, never opening his doors except to the most intimate friends, and, showing the utmost indifference to all which constitutes the movement of life, would never even draw aside the curtains of his windows to see a revolution pass along the street. Polite and accomplished, of singular refinement, his tastes, nevertheless, estranged him from society; even to those who knew him most intimately his manner appeared dissimulating, and he affected a kind of cynicism that the two or three friends whom he preserved to the last regarded as an artificial mask. His real kindness took rare forms; he wished that all within his circle should be happy, and this extended even to his favourite animals. On his property at Bagatelle, in the Bois du Boulogne, his old horses and dogs found a quiet home, and were tended with the utmost solicitude; his lordship himself often visiting them during the intervals of his painful malady. There was this peculiarity in the Marquis, that though living so long abroad, he completely retained his nationality; he was the type of an English gentleman; his manner was English; so were his tastes and his habits; and in the atmosphere of Paris he lost none of the tendencies of his race.

The majority of great collectors find pleasure in the excitement of bidding at a sale; it is the poetry of the game which charms them; he never appeared on such occasions. It was M. Richard who generally bid for him. There are many curious stories told respecting this friend of the Marquis of Hertford, but they relate to his private life; and we do not consider it right to repeat them.

When a rare work was to be offered for sale it was taken, before placing it in the hands of the auctioneer, to Bagatelle, where Lord Hertford often resided, to receive any commission for its purchase he might be disposed to give. In the midst of all his bodily sufferings he displayed the highest satisfaction—it seemed the only pleasure which remained to him, the sole emotion he could experience—when told the fortunate result of a struggle for its possession, when the Emperor, the Queen of England, the King of Belgium, the King of Holland, or the Orleans family, had bidden against his agent. At first he occupied apartments in the Louvre, at the angle of the Rue Lafitte and the Rue du Helder, which ultimately became a museum without a rival. One evening, when he had retired to his bed-chamber, his valet went to him to say that the mansion was for sale, and

that a person was waiting to inspect it. He refused admission to the visitor, saying to the valet, "Why do not they let me go to sleep? I have bought the house at the price fixed by the proprietor." It was then he began to form that astounding collection, from the first object to the last, in which rarity disputes the palm with elegance, and the fastenings of the windows, the locks of the doors, the furniture, and the hangings, are alike unique. There he accumulated ancient and modern pictures, and works of Art of every conceivable kind, regardless of the cost at which they were acquired; for his revenues were enormous.

Nearly 250 paintings adorn the picture-gallery and the various apartments on the first story of the mansion, without reckoning those that are hung in other rooms. They include seventeen by Decamps, ten by Meissonier, twenty-five by Horace Vernet, eight by Greuze, eight by Pater, ten by Boucher, six by Weenix, four by W. Van de Velde, three by Paul Potter, four by P. Delaroche, four by Marilhat, eight by Camille Roqueplan, four by Isabey, five by Bonington, one by D. Roberts, two by Landseer, three by Reynolds, and others by Gros, Ary Scheffer, Gudin, Saint-Jean, Rosa Bonheur, Troyon, Couture, Diaz, Jules Dupré, Largillière, Nattier, Watteau, Lancret, Oudry, Desportes, Fragonard, Prud'hon, and many other distinguished painters.

"Let us stop," says M. Thoré in the *Moniteur des Arts*, "before one of the *chef-d'œuvre* of Reynolds—a half-length portrait of a young girl, dressed in white, seated in a park, with her left arm resting on a hillock. It is a marvel of beauty, and a *chef-d'œuvre* of painting. It is as delicious as the most celebrated portraits of Velasquez, of Rubens, and of Van Dyck."

"This exquisite Reynolds hangs in a bed-chamber, having for its companion, on the other side of a magnificent bedstead, a picture of a Young Girl, by Greuze, resting on a cushion; she wears a white robe and a plumed hat. There also, in addition to some charming examples of Boucher, is a collection of more than 200 miniatures and water-colour pictures—small portraits, from the time of the Valois to that of Isabey—of microscopic nymphs, delicate fancies of the finest pencils."

"To reach the gallery which lies opposite this bed-chamber, at the other extremity of the range of apartments, it is necessary to traverse the rotunda formed by the angle of the Boulevard and the Rue Lafitte, the library, the dining-room, and a range of saloons, in which all the furniture and all the ornaments are objects of Art of an incredible value."

"The rotunda, like the *Salon carré* of the Louvre, is a sanctuary where sparkle the choicest works; four pictures by Boucher, fitted into panels of the wainscoting; the Infant Jesus, by Velasquez; a Madonna by Murillo; the famous portrait by Frank Hals, for which the sum of £2,040 was given at the sale of the Pourtales Collection; the famous Gonzales (Coques), bought at the Patureau sale; a Hobbema, for which £3,600 was paid at the sale of Baron Van Bienen's gallery; a Paul Potter; the Wife of Rubens, a half-length, her two hands crossed over her waist—almost as fine as the *Chapeau de Paille*, of Rubens, in Sir Robert Peel's gallery; three Greuzes of superlative quality; a grand marine-piece by A. Cuyt, as important as that in the Six Gallery, at Amsterdam; two sea-views by W. Van de Velde; and examples of Watteau, Prud'hon, Bonington, Decamps, Delaroche, and others."

"Passing by the saloons and entering the gallery, the visitor encounters the following works by Decamps: 'The Turkish Patrol,' formerly in the collection of the Marquis Maison; 'The Ford,' and 'A Turkish School Dispersing.' By Meissonier: 'The Halt,' 'The Game of Cards,' and 'The Amateur of the Fine Arts.' By Fragonard: 'The Swing,' and 'The Souvenir,' from the Morny Collection. Here also are several pictures of the highest class by old Dutch painters: 'Disembarking from a Dutch Ship,' by W. Van de Velde; 'The Horse-Market,' and 'The Halt on the Shore,' by Wouvermans; 'The Mandolin Player'—a young girl seated on a balustrade, with her

instrument, by Jan Steen; 'The Listener,' by N. Maes; an 'Interior,' by Peter de Hooghe, for which Lord Hertford paid £2,000 at the sale of the Van Bienen Collection; and two works of Paul Potter: one showing a bull, a cow lying down, a sheep, and a young girl with milking-pails, dated 1644; the other, dated 1653, represents four cows under a stormy sky."

But we are enabled to supply, from the same French journal, a further and a more detailed catalogue of most of the principal works in this famous collection, with the prices paid by the deceased nobleman for many of them. The extent and value of the gallery are so little known in this country, that no apology, we are sure, need be offered for making our readers somewhat acquainted with it.

POUSSIN, N. 'The Dance of the Seasons,' bought at the sale of Cardinal Fesch's gallery, in 1845, for £1,400.

WATTEAU, 'A Fête-Champêtre,' bought at the same sale by the Duke de Morny, but afterwards ceded to Lord Hertford.

LANCRET, 'The Rest by the Fountain.'

PATER, 'A Fête Champêtre,' purchased of the Earl of Pembroke, in 1862, for the sum of £1,232.

BOUCHIER, 'Sunrise,' and 'Sunset'—bought at the sale of the Comailles Collection, in 1855, for £808; 'Spring-time,' and 'Autumn'—bought at the sale of the Patureau Collection, in 1857, for £580.

GREUZE, 'The Broken Mirror'; 'Head of a Young Girl'—price £900; 'The Prayer to Love,' bought from the Fesch Collection, for £1,355; 'The Unforeseen Misfortune'; 'Innocence'—a young girl carrying a lamb, bought at the Pourtales sale, in 1865, at the cost of £4,008; 'The Inconsolable Widow'—bought at the sale of the Morny Gallery for £324.

PRUD'HON, 'The Assumption of the Virgin'—bought at the sale of the Perrier Collection, in 1843, for £480; 'The Happy Mother,' and 'The Unhappy Mother.'

FRAGONARD, 'The Swing,' bought at the Morny sale, at the price of £1,200.

CHAMPAIGNE, P. DE, 'The Adoration of the Shepherds.'

POUSSIN, G. 'Italian Landscape,' bought for £620.

CLAUDE, 'An Italian Composition.'

TITIAN, 'Tarquin and Lucretia,' formerly in the collections of Charles I., Joseph Bonaparte, and Mr. Coningham: the sum of £546 was paid for this picture.

DEL SARTO, A. 'The Virgin, Infant Jesus, St. John, and Angels,' &c.: from the Aldobrandini Gallery: the price paid for it £1,260.

VERONESE, P. 'Perseus and Andromeda.'

ALBANO, 'Venus reclining.'

DOMENICHINO, 'A Sibyl.'

SASSO FERRATO, 'The Marriage of St. Catherine.'

ROSA SALVATOR, 'Apollo and the Sibyl,' in a landscape—bought from the Julienne Collection at the cost of £1,785; 'The Virgin in Glory,' formerly in the Aguado Gallery; 'The Assumption of the Virgin,' from the collection of Mr. Hope, of Paris.

CANALETTO, Eight views of Venice.

VELASQUEZ, 'Portraits of the Infant and Infanta of Spain'; 'Portrait of Don Baltazar'; 'Portrait of a Lady.'

MURILLO, 'The Adoration of the Shepherds'; 'Joseph at the Fountain'; 'The Annunciation'; 'St. Thomas, Villa Nueva,' formerly in the collection of Mr. Wells, of Redleaf—it cost the Marquis of Hertford the sum of £3,150; 'The Marriage of the Virgin'; 'The Virgin Glorified'; 'The Virgin and Infant Jesus.'

OSTADE, A. 'Peasants in an Ale-house.'

OSTADE, J. Landscape, with figures; 'The Proposal.'

NETSCHER, 'The Lace-maker'; 'An Interior,' with the figure of a young woman.

RUBENS, 'Christ presenting the Keys to St. Peter,' from the collection of William II., of Holland—bought for £1,548; 'The Holy Family,' from the Lapeyrière Collection, £3,150; 'Portrait of a Woman'; 'The Battle of Constantine and Maxentius'; 'The Rainbow,' said to have been in the collection of the Earl of Oxford; but there is a picture by Rubens with the same title in the Louvre. The price

paid by the Marquis for this work is set down at £4,560.

VAN DYCK. 'Portraits of Charles I. and his Queen;' 'Portraits of Philippe Leroy, Lord of Ravens, and of Mme. Leroy, from the collection of William II., £5,470.

TENIEREN THE YOUNGER. 'L'Homme à la Chemise Blanche'—bought at the sale of the Duchesse de Berri's Collection, in 1837, for £720; 'Interior,' with peasants.

COQUES, G. 'Rural Repose;' bought at the Patureau sale for £1,800.

WYNTAENS. 'A Composition,' with figures by A. Van de Velde.

REMBRANDT. 'Portraits of John Pellicorne and his Wife,' from the collection of William II., £2,596; 'A Landscape;' 'Portrait of the Artist;' 'Portrait of a Man with a Turban;' two other male portraits; 'Portrait of a Negro;' 'The Good Samaritan.'

CUYP. A. 'View in the Environs of Dordrecht,' valued at the Patureau sale at £1,040; and two other landscapes.

TERBURG. 'Interior,' with a young female.

BRAUWER. 'Peasants.'

DOW, G. 'Portrait of the Artist;' bought at the Piérand sale, in 1860, for £1,430.

METZU. 'The Sleeping Huntsman,' from the collection of Cardinal Fesch, £3,000; 'The Fish Merchant;' 'A Young Girl.'

NEER, VANDER. 'View in Holland,' £400.

WOUVERMANS. 'The Cavern,' with cavaliers; 'The Horse-Market'—bought at the sale of the Mecklenburg Gallery, in 1856, for £3,200; 'The Camp,' from the Kalkbrenner Collection, in 1850, £1,000; 'A Horse,' from the Jumilhac Collection, in 1858, £200.

BERGHEM. 'A Rocky Landscape,' with animals; and another small landscape.

FOTTER, P. 'The Pasture'—bought at the sale of the Kalkbrenner Collection, for £780; 'The Meadow,' from the Hope Collection in Paris, £804.

HOOCH, P. VAN. 'An Interior.' The price of this picture has been already stated.

VALDE, W. VANDER. 'The Calm;' 'A Fresh Gale.'

MIERIS, represented by several pictures.

JARDIN, KAREL DU. 'Interior of a Court,' with figures and animals; 'A Group of Children,' from the Duval Collection; 'Portrait of a Man.'

HOBREMA. 'A Water-Mill,' from the collection of William II., £2,320.

HEYDEN, VAN DER. Two views of Dutch towns, with figures by A. Van der Velde.

VELDE, A. VAN DER. 'The Flight of Jacob,' from the Fesch Collection, £2,400; 'A Landscape,' from the Patureau Collection, £940.

REYNOLDS, SIR J. 'Nelly O'Brien;' 'Portrait of a Young Girl,' the picture already referred to, £2,184; 'A Young Girl,' with a dog, £1,000.

GAINSBOROUGH. 'A Portrait,' in a landscape; two other portraits of men.

BONINGTON. 'L'Odalisque Blanche,' £120; 'L'Odalisque à la Robe Jaune,' £81; 'The Promenade.' These three works are in water-colours, and were purchased in 1846, at the sale of the Perrier Collection.

Notwithstanding the profusion with which the Marquis spent his money in the acquisition of Art-treasures, he is reputed to have died enormously rich. His will is not yet publicly known; but it is said that Mr. Richard Wallace is the inheritor of his pictures, &c., in Paris, if they should happily survive the dangers with which they are threatened by the hostile armies now surrounding its walls. He possessed a fine and valuable collection in England; but whether or no it was removed to France we know not. For twenty years, we believe, prior to his decease, he never once visited his estates in his own country: it is well for us such absenteeism on the part of our aristocratic and wealthy community is singularly rare. Patriotism is the last virtue which men of Lord Hertford's stamp are entitled to claim.

We may add that, in 1855, the cross of a Commander of the Legion of Honour was conferred by the French Government upon his lordship for the "encouragement he had given to the Fine Arts." J. D.

STRASBURG CATHEDRAL.

This splendid cathedral, one of the finest in Europe, is said to have been founded in 504. The present building was begun in 1015, and not finished till 1439. Erwin of Steinbach, the architect of the tower, died in 1318, when his work was incomplete, and it was carried on by his son, and afterwards by his daughter.

Before considering the interesting objects in this cathedral we turn to an account of the damage it has sustained, as given by a correspondent in the *Times*, October 6. The minute ornamentation of the spire has suffered considerably—particularly on the north side, the fire of the enemy coming from that direction. Several pillars have fallen on the equestrian statue of Clovis, throwing him in a slanting position, and resting on his bridle hand, in a ludicrous manner. Few shots struck the building, but the splintering, and even the concussion, perhaps, has sufficed to bring down a good many of the light pilasters. The iron cross on the top, about twenty feet high, has been bent on one side, which probably founded the reports that the main body of the spire itself was displaced and toppling to its fall. "The correspondent adds, 'It will not take any very great expenditure of time or money to set all to rights again.' Below, little, or no essential, harm has been done, the rich work about the grand portal and entry to the Chapel of St. Lawrence has sustained no injury, and only one shot has penetrated to the interior of the building. This shot damaged the organ considerably. The thirteenth and fourteenth century glass which adorned the windows was fortunately removed at the beginning of the siege. Pulpit, altar, and astronomical clock, are all uninjured.

It is a curious fact, that Strasburg surrendered on the very day on which, 139 years before, Louis XIV. gained possession (*Times*, October 8). One of his first acts was to dislodge the Protestants from the cathedral, which they had used from the period of the Reformation.

Strasburg Cathedral is remarkable for its spire, the highest known, 466 feet; that is eighteen feet higher than St. Peter's at Rome, sixteen more than the Great Pyramid, and no less than sixty-four feet higher than St. Paul's. The stone-work of the spire is elaborated in a very effective manner, but it is tied and strapped together with iron bars, &c. Though much praised, this spire is excelled by those of Freiburg and Chartres.

The exterior of the west end rises to a height of 230 feet, or higher than the tower of York Minster. M. Viollet le Duc pronounces this an abuse of the true principles of Gothic design. Dr. Whewell says "the building looks as though it were placed behind a rich open screen, or in a case of woven stone. The effect of the combination is very gorgeous, but with a sacrifice of distinctness from the multiplicity and intersection of the lines." Here is a fine rose-window, forty-eight feet in diameter.

The nave is a noble example of early German Decorated Gothic, of the end of the thirteenth century. It is more than 100 feet high, and the clerestory windows are filled with early stained glass of rich character. In fact, the whole building is decorated with fine glass of different periods. The choir consists of a semicircular apse, raised about twenty feet above a crypt. The eastern chapels and choir are of the twelfth century.

There is a fine carved stone pulpit of good design and well preserved. It is dated 1487. The font is also well worthy attention, and equals the pulpit in design and execution. The organ is a rich example of flamboyant wood-work, decorated with colour. But there is an object in this cathedral which deservedly receives great attention. We allude to the famous clock in the south transept. This clock was preceded by another of similar workmanship, begun in 1352, and placed in the tower in 1370. Conradus Dasypodius, Professor of Mathematics at Strasburg, remodelled the present from the first one, in 1671, and it was placed in its present position in 1674. The wheels and movements were made by persons at Schaffhausen. Inglis in his "Tyrol" says,

that the artisan of the clock became blind before he had finished his work, but nevertheless completed it. An old description of this wonderful piece of mechanism, quoted by Mr. Wood in his "Curiosities of Clocks and Watches," 1866, says:—

"Herein nine things are to be considered, whereof eight are in the wall; the ninth (and that the most wonderful), stands on the ground three feet from the wall. This is a great globe of the heavens, perfectly described, in which are three motions: one of the great globe, which displays the whole heavens, and moves about from the east to the west in twenty-four hours; the second is of the sun, which runs through the signs here described once every year; the third is of the moon, which runs her course in twenty-eight days. So that in this globe you may view the motions of the sun and moon every minute of an hour, the rising and falling of every star (amongst which stars are the makers of this work, Dasypodius and Wolkinstenius) described. The instruments of these motions are hid in the body of a pelican, which is portrayed under the globe. The pole is lifted up to the elevation of Strasburg, and noted by a fair star made of brass; the zenith is declared by an angel placed in the midst of the meridian. The second thing to be observed (which is first on the wall) are two great circles one within another, the one eight feet, the other nine feet broad: the outmost moves from the north to the south once in a year, and hath two angels, one on the north side, which points every day in the week; the other on the south side, which points what day shall be one half year after. The inner circle moves from south to north once in a hundred years, and hath many things described about it: as the year of the world; the year of our Lord; the circle of the sun; the progression of equinoxials, with the change of the celestial points, which things fall out by the motions which are called: trepidations; the leap year; the movable feasts; and the dominical letter, or golden number, as it turns every year. There is an unmovable index, which encloses for every year all these things within it; the lower part of which index is joined to another round circle, which is immovable, wherein the provinces of Alsatia is fairly described, and the city of Strasburg."

We have not exhausted the wonders of this extraordinary clock by quoting this description, and merely observe, that when the hours are struck, figures perform various actions. Dr. Dibdin saw it in 1818, and it was then out of order. Mr. Wood says it was repaired in the second quarter of the present century by J. B. Schwilgue, a watchmaker of Strasburg, who laboured four years upon it, from 1838 to 1842.

The tombstone of the architect, Erwin of Steinbach, was in 1835 discovered in the little court behind the chapel of St. John. A figure of him is placed in the wall near the clock, and also in the porch on the south side of the nave. His plans, on parchment, for the works at the cathedral may be seen in the *Frauenhaus*, in the south-west corner of the Minster Platz. There are some interesting high-roofed houses in different parts of the city, and the other churches are well worthy attention. St. Peter's the Younger, and St. William, contain fine stained glass.

In the choir of the Dominican church before mentioned was the library, the finest on the Rhine. All this has perished. A correspondent of the *Times* (October 9) says he picked up some fragments on which the old Aldine and early Gorman types were still legible. No catalogue of its treasures exists. An elaborate MS. one had been prepared by the librarian, but it had perished. M. Silbermann, publisher of the *Courier des Bas-Rhin*, told him that a whole library of MS. of his grand work the "Alsaace Antiquary," has perished among the sixteen vols. folio MS. upon Strasburg. The valuable documents relating to the lawsuit between Gutenberg and his partner's heirs, which threw so much light on the early history of printing, have of course perished. The picture gallery in the Place Keber, and all its contents, have been burnt. Fortunately, beyond a good Ostade, it had few pictures of value.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF CHARLES KURTZ, ESQ.,
SPRINGWELL HOUSE, ORWELL, LIVERPOOL.

This is a gathering not so large as others we have recently described; but it contains some foreign pictures by certain of the most distinguished artists of our time; and these do not alone constitute the attractions of the gallery, for there are many English works of admirable quality. Our notice begins with one by a Belgian painter who enjoys among us a fame equal to that which he has won in his own country.

'Tasso in Prison,' painted by Gallait in 1853, is very bold in treatment, and refers us, as the works of this painter often do, to some well-known example of ancient Art. The figure is nearly altogether in shade, seated with the legs crossed, and looking down. There is a second person, a monk, who is bringing food to the prisoner. The point of the whole is a sunbeam which penetrates the gloom of the cell, and the part which this gleam of light plays in the story is full of pathetic interest—it is the one bright suggestion of hope amid general obscurity; and hence may we almost follow the course of the poet's chequered fortunes. M. Gallait does not deal in tricks of colour and effect merely as such. The entire effect in this picture is remarkable, but it has been adopted for a purpose—that is, to register the epitome of a life. 'Innocence,' by Portaels, also of Brussels, is a study of a Swedish girl in her wedding dress. To an impersonation so simple, it would, in ordinary cases, be very difficult to give any interest; but the head and the entire dress continually remind us of the title, which is as difficult a proposition to paint as well can be conceived. It is really very elaborate, but the art is very successfully concealed. 'The Tame Jackdaw,' W. C. T. Dobson, A.R.A., may be accepted only as an incident, but it amply repays close examination by a fund of moral revelations. It shows a girl going to market with a jackdaw on her arm, which she feeds from her mouth.

In 'Good Night,' T. Creswick, R.A., a group of cattle has been painted by T. S. Cooper, R.A. It seems to have engaged an unusually large share of Mr. Creswick's attention, and yet is not free from that appearance of composition which characterises even his professed localities. It is, however, one of his best works, and has more of fresh local colour than we find in his latter pictures. The components are what he has painted again and again—a group of trees on a knoll, with a river on the right, a house, &c.; yet in the presentation of such material Creswick has stood alone.

A subject by Rosa Bonheur, consisting of a few sheep, is very like many others which this lady has painted; but this differs from them inasmuch as being seasoned with a dash of the pastoral dramatic—a shepherd-boy playing a pipe, and having a pet lamb trotting by his side. It is rarely that Mdlle. Bonheur allows her locality to interfere in anywise with her principal purpose; but here the scene opens into a landscape of much beauty.

Of all the characteristic Irish conceits recorded by Erskine Nicol, A.R.A., 'The Potene' is certainly one of the most pointedly national. We see here again that same Irishman whom we have so often applauded in other situations. He pronounces here—but without the utterance of one word—on the quality of the liquor. He is by no means a stranger to whisky; but we learn, by the smack which follows the trial, that this is a beverage especially exquisite.

By Edouard Frère, 'Dipping Dolly,' is a picture of that class to which M. Frère has specially devoted himself. As may be learnt from the title, we see here a little girl bathing her doll. That is the sum of the situation, and the manner in which it has been realised looks so slight and so easy as to convey to the unaccustomed eye no idea of value. Yet this simplicity is a result of the most earnest study, and the way in which M. Frère's small pictures are lighted, is so perfectly natural, that

the labour necessary to succeed in this is not less than that required for a large composition. It is an admirable example of Frère's "style," in the pursuance of which his resources seem to be inexhaustible. A 'Landscape,' by W. Linnell, pronounces him at once a pupil of his father. It is composed chiefly of a broken bank, and a dark and solemn distance presenting more than a transcript of a mere locality. It is really a fine picture, yet however fine, it is almost to be regretted that it so much resembles the work of Mr. Linnell, sen., as past experience teaches us that it is not in favour of a pupil when his productions are so closely imitative of those of his master.

By the veteran Verboeckhoven, a group of sheep and a pony show a feature somewhat new in animal-painting, inasmuch as the locality wherein they appear is the sea-shore; and another, to which the name of this painter attaches—accompanied by that of J. B. Klombeck—is of a very different character, the subject being a hunting-party in a winter landscape, when the ground is covered with snow. The game is thrown on the ground: the finicity of its finish we may ascribe to Verboeckhoven; indeed, were it not most carefully painted, it would but ill serve as an accompaniment to the landscape in which Klombeck has done his work with the most fastidious touch. The bare trees with their branches and sprays are worked out with the most patient labour, and the painter has caught most successfully the icy aspect of the winter day. This is an important work when we consider that it reminds us of the pictures of those brave Dutchmen who built up their school of old, the fame of which will endure as long as Art shall be esteemed. A small picture of a Norman woman seated at her spinning wheel, by J. Weigall, is remarkable for most careful finish; also 'The First Shave,' W. Hensley—a boy operating on his chin for, as we are told, the first time—is very clever.

'The Pet Canary,' one of the best of Solomon's minor essays, is uninspiring as to subject, but masterly in manipulation. Our sympathies are moved, at such a time as this, by 'The Soldier's Wife,' A. Burr, who is mourning the wounds or death of the then upholder of her humble roof-tree, while her children in unconscious innocence give way to the full measure of infantine mirth.

We have said that many of the works in this collection are among the very best of that class in which French painters have become so eminent, that to which the pupils and followers of Meissonier have given such an impulse—a rich deduction from the schools of Holland and Flanders. Thus, 'The Officer of the Guard,' by Ruperez, is full of allusion to the sources of his inspiration. We are reminded by it of the greatest painters of small pictures, by something that is in the vein of their effusions, though not exactly like anything they have done.

'The Music Lesson,' by Plassan, is more strictly of that kind which amateurs of a past generation called "conversation-pieces." It was painted in 1858, and the theme is a girl taking a lesson; but she is distracted, and thinking of anything but the precepts of her master. We have the scene precisely as it might be, with that severity of translation which prevails in the treatment of similar subjects by some of the famous Dutchmen of old, after whom these small pictures are worked both in spirit and in substance. We turn to a picture by Lefevre of a very different character, the subject is 'Vandyke showing a Picture.' The studio is a room of extensive pretension, with such a rich complement of fittings as might be assigned to Vandyke; and to show this, seems to have been the paramount idea of the artist, who excels certainly in painting luxurious interiors. It is small, but it grows upon the eye, inasmuch that it tells out that it would have succeeded well as a much larger work. 'The Lich Valley by Sunset' is a glowing scene by B. W. Leader; wild in character, and very different from many locally coloured works this artist has lately exhibited. The view would be most interesting even as an open daylight subject, but it is brought forward

under the glow of sunset, with Mool Siabod rising in the distance brighter than molten gold. The sun-glow is greatly enhanced by the greens which have been introduced to contrast with them. We have known Mr. Leader long as a literal translator, but since he has broken ground so successfully in the verse of Art, it is to be hoped he will continue thus to celebrate the marvels of nature. There is an incident very Highland by McInnes, called 'His First Trousers,' whence we infer that the hero of the tale, a well-grown lad, has never worn, up to up to that time, anything but the kilt. The tailor is present, measure in hand, accepting the hospitality of the gudewife of the house in the shape of a dram. From this a large picture was painted. We find here the study from which Jalabert worked out his well-known picture 'Christ walking on the Sea,' with a reading so original and effective as to give a new interest to this version of one of the most difficult of the miracles to render. The subject has been many times treated, but it is seldom that even men of eminence have got beyond the alphabet of the text. Jalabert has been persistently accused of having given a stage-effect to this scene, but there is no painter who in some of his works is not liable to the same imputation.

Some of the animal-pictures here are of paramount quality. We have already noted one by Rosa Bonheur; and there is another called 'The Shepherdess,' made out with all the careful elaboration of this lady's early time; it was produced in 1846, and its components are the shepherdess seated under a tree with some other sheep near her. There is, also, set forth very circumstantially the case of a ewe that has recently had twin lambs; and other examples reveal how early Mdlle. Bonheur made herself mistress of animal-expression; they indicate much more work than most of her later productions. By T. S. Cooper, R.A., is a group of cows—a small silvery picture. The scene is of course the banks of the Stour anywhere below Canterbury: it is dated 1863. It is rarely we see an interior by Verboeckhoven; here, however, we have a stable and some sheep, with an accompaniment of fowls. It was painted as recently as 1864, and as the animals come out more substantially than those he presents in the open, it is surprising he does not study interiors more frequently. But artists and authors are the worst judges of their own works.

Early examples of Sir E. Landseer are not frequently met with; there is, however, in this collection, a deer-hound's head by him, painted in 1826, just eleven years after he exhibited his first picture in the Academy, which was then at Somerset House. Curiously enough his first contribution appears in the catalogue of 1815 as by an amateur. The hound's head is finely drawn and painted, though it does not hold forth promise of the superb mastery which characterises later productions.

'On the Mouse,' by G. Stanfield, is one of those crisp and substantial pieces which are remarkable for the reality of their detail, and the honesty of their daylight-effects. Mr. Stanfield seems to have appropriated to himself the castle-crowned banks of the Meuse, Moselle, and other rivers, presenting the same picturesque features. One of E. Gill's waterfalls—a small picture—affords a clever representation of a stream descending a portion of its bed which has been worn into the semblance of a flight of steps. 'The Netting Lesson,' by Duverger, is an example of the importation of the highest principles of Art into what may be called commonplace narrative; the point to bring out being simply a fisherman's wife teaching her child to make a net. The lighting of the components is really very fine.

Goethe's and Faust's Margaret has supplied an endless fund of material to both French and German artists, and it is really as profitable to see the diverse conceptions of this character as it is to wonder in remembrance of the endless variety of the impersonations of the Virgin Mary. That of which we speak here is by the Belgian, G. Koller, painted in 1867; it deals with one of the picturesque situations of that and eventful history, and

shows Gretchen decked with the jewels, and contemplating herself in a glass. Martha is of course present, and tells her how well the ornaments become her. After Scheffer and other eminent French and German artists the entertainment of this subject is at least a bold enterprise. M. Koller has, however, done justice to it in point of elaboration, for the finish of some parts, especially the draperies, is marvellous; yet this does not afford us the essence of the text. The mistake generally in painting Margaret is, that she is seasoned too much with the points of the model, and too little with those of the figure presented to Faust in the magic mirror.

Market-scenes by moonlight and artificial light have been very frequently represented by Van Schendel, and certainly in describing the double effect he has never been equalled either by contemporary or predecessor. This is 'The Market-Place at Antwerp,' and by the care which he has bestowed upon it, he has rendered it one of his most important works. Again, in the spirit of the men of old, we have another everyday matter, only a woman standing by a table covered with choice fruits and flowers. It is really a fine picture of its class, the production of two painters—the figure by Knarren, and the fruit and flowers by David de Noster. 'The Mother's Pet,' by Trayer, is a worthy example of the brilliant execution of this artist. The mother is nursing the child, and the two coincide in a disposition very much more graceful than such groupings generally are. The whole—a full composition—is worked out with a *finesse* that is appreciable without any apprehension of the labour by which it has been effected.

'The Last Look,' by H. Weigall, is a girl criticising her appearance in the glass; 'The Woodcutter,' by Whittaker, is a sylvan landscape, with pieces of rough foreground rendered in close imitation of the reality; and 'The Young Philosopher,' by W. Daniels, presents a boy blowing soap-bubbles, and observing their flight and colours. There is attributed to W. Hunt a picture in oil, the subject of which is very like one of Hunt's conceits, being a boy frightened at his own shadow. The last of the English oil-pictures we shall note, are 'The Widow,' Hancock; 'The Tight Hat,' Hemsley; and two by John Martin, 'Dividing the Light from the Darkness,' and 'The Destruction of the Cities of the Plain.' Although the old masters had scriptural authority for painting the Almighty in the likeness of the human form, there is no such representation that will meet the conception of the majesty and power of the Eternal in the human mind. Martin's idea, as we see it here, is a moving figure defined in the clouds, which in grandeur far exceeds the simple unassisted incarnations of the earlier painters. In the other picture Lot, his wife and daughters, are fleeing from the awful conflagration. The time supposed is the moment of the transformation of the wife, who is struck by lightning. The subject has perhaps never before been treated with such fulness of detail made out with such imaginative resource. Martin was prone to exaggerate into imposing grandeur the character of his architecture, and even to make a display of his powers in this direction when it might have been spared. Had his wonderful powers of imagination been supported by an equal measure of well-mannered technical execution, and a more correct feeling for colour, he had in support of these a rare gift which would have given him a solidity of reputation that might have endured for ages.

Mr. Kurtz possesses also some very choice drawings which we regret we cannot describe at length: as 'Pont-y-Pair,' David Cox; 'A Church Interior,' L. Haghe; a subject by Birket Foster; 'Sheep,' Rosa Bonheur; 'The Walling-place of the Jews,' Carl Werner; 'Ischia,' T. M. Richardson. There is a very attractive drawing by Needham and Cattermole: the figures by the latter, and the landscape by the former—a combination of much excellence. 'Sheep and Landscape,' Shalders; 'Slabod Flats,' by Whittaker; and others by Walter Goddall, Jenkins, Prout, Sherrin, &c.

WAR-PICTURES AT THE CRYSTAL PALACE.

THE chief novelty of the autumnal season at Sydenham is the collection of sketches from the seat of war, which have been lent to the Crystal Palace Company by the proprietors of two of the illustrated periodicals—*The Illustrated London News* and *The Graphic*—and which, to the number of some 150, fills a small temporary gallery set apart for their reception. These sketches cannot be examined without exciting a lively interest. They are graphic telegrams from the actual seat of hostilities, as to the verity and import of which, there can be no question. The smell of fire has passed on them. The folds and crumples of the paper tell of despatch by hurried messenger or by doubtful post. In the rude rapid scrawl to which the artist has been occasionally reduced, you see the witness of his first introduction to the ugly practice of shell. He has hastened his work with a natural and commendable precipitation; but he has not—as many would have done—run from the danger, and left it behind him. In bistre, pencil, sepia, pen and ink, occasionally in water-colour; on paper of every variety, from the thin tracing paper fitted for balloon post, to the wall-paper torn down from the lining of a chateau and sketched on the back;—these sketches have all the marks of *reconnaissances* made under fire.

For the artist they have a special interest; and especially for the young artist who is seeking to make a remunerative use of his pencil. They lift the veil, to a certain extent, that covers the operations of two of our deservedly most popular contemporaries. We smile with pleasure to trace the signature of the artists of some of the best known and most admired scenes that have been brought before the English public. A certain contrast is for the most part visible between the methods of the two journals. The earliest in the field, the *News*, seems to concentrate the power of its drawing staff as much as possible in London; content to receive from its distant contributors mere notes or diagrams of scenes which are redrawn from these rough indications. A maintained level of excellence is the result, with, perhaps, too much tendency to sameness. But the sketches, though rarely finished to any great degree, often exhibit much pictorial power. Such, for instance, is the scene before the gate of Nancy, by Mr. W. H. Simpson, full of portentous gloom. The 'View of the Prussian Troops and Munitions of War crossing the Rhine,' is admirable in its effect of movement and of number. Some spirited and characteristic sketches are the work, apparently, of a French artist, under the signature J. P. One of these is the 'Invasion of the Chamber of Deputies by the People, and the Assumption of the Government by the Gentlemen of the Pavement,' alive with frantic energy, and feeble and aimless fury. 'Sunday Evening, September 4th, on the Boulevard des Italiens,' is another photograph of the citizens who think that shells can be silenced by yelling. 'The Champs Elysées transformed into a Camp,' is another scene, terrible in its silent lesson. The artists of the younger journal—*The Graphic*—for the most part draw with a firmer hand and more finished touch. Occasionally this work suffers in reproduction, as in the case of the spirited 'Camp of Moblots at Paris,' which, as published on the 8th of October, besides the disadvantage of being reversed, is far from retaining the grace of the original. Some, again, appear to be the work of a military artist, sketched with few lines, but firm, bold, and effective. 'The Charge of the 8th Cuirassiers at the Battle of Woerth' is more than a sketch, it is full of life and fire. So is the pendant, 'Charge of Prussian Cavalry.' Mr. Sydney Hall has placed on graceful record his own arrest. But there are, indeed, few of the sketches that can be looked at without awaking both sadness and admiration.

We congratulate the Crystal Palace Company on securing these painfully interesting drawings for exhibition, though the engravings from them have had a very wide circulation.

SELECTED PICTURES.

FROM THE PICTURE
IN THE ROYAL COLLECTION, TURIN.

CHILDREN OF CHARLES I.

Van Dyck, Painter. C. J. Thevenin, Engraver.

IN our notice, last year, of the paintings in the Royal Gallery of Turin, brief mention was made of this picture as prominent among the thirteen examples of Van Dyck which adorn the collection. It is a work the painter often repeated, though with considerable variations. In Windsor Castle is one of the three same figures, differently costumed and differently arranged as a group, with two small dogs, one on each side of the picture. The late Mrs. Jameson, speaking of it in her 'Handbook to the Public Galleries of Art in and near London,' says it is "the original and the most charming of the numerous pictures of the same subject scattered through various collections. There is a fine duplicate at Dresden, another at Turin; and a third at Wilton House." A comparison, however, of the Windsor—of which picture an engraving appeared, as one of the series of the "Royal Pictures," in our Journal of the year 1856—with that in the Turin Gallery, will show the great difference in the two compositions. There is yet another picture at Windsor, by the same painter, in which he has represented the five children of the unfortunate monarch who so liberally patronised him: an engraving of this will be found in our volume for 1858: a copy of it is, we believe, in the Berlin Museum. Mrs. Jameson has evidently confused the several *replicas*.

The three children whose portraits are here presented are Prince Charles, afterwards Charles II.; the Duke of York, afterwards James II.; and the Princess Mary, who married the Prince of Orange, and was the mother of that prince of the same title who was called to the English throne to defend the interests of Protestantism in these realms against the Romish tendencies of his maternal uncle, the second James. As the figures are in costumes which appear to indicate that they are all females, the picture must have been painted when they were very young. Though Van Dyck first came to England in 1629, he was not introduced to the king, Charles I., till his second visit, in 1631. The two pictures at Windsor show the children at a later age; and it is probable that one of them at least—that which represents five children, the other two being the Princess Elizabeth, and the Princess Anne, who died almost in her infancy—was the latest of the family group from the pencil of the artist. Of single figures, of the king, the queen, and Prince Charles, he left more than one example; and, perhaps no monarch who ever sat upon a throne was more fortunate in having a great painter to transmit to posterity the features of himself and his family, than was Charles when he secured the almost transcendent genius of Van Dyck: the room called after his name in the magnificent castle of Windsor, is, as Mrs. Jameson well writes, "beautiful, and one in which visitors love to tarry. What a history do those portraits unfold!" What a history is there even in the three children whom we see in the engraving by M. Thevenin, whose tragic death we so recently reported.

This was, we have every reason to believe, the last plate he executed.







THE
STATELY HOMES OF ENGLAND,
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HERMANS.

By S. C. HALL, F.S.A.
THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYN JEWITT, F.S.A.

HEVER CASTLE.*



HEVER CASTLE was originally the stronghold of the family of De Hevre, said to have been of Norman extraction, one of whom, William De Hevre, is stated to have had licence from King Edward III. to embattle this his manor-house. His daughters and co-heiresses inherited the estates, and through them, by marriage, they were conveyed to the families of Cobham and Brocas, the former of whom, having obtained the whole by purchase, sold it to Sir Geoffrey Bullen, or Boleyn, in which family it remained until it was seized by the crown.

The family of Boleyn, or Bullen, traces from Sir Thomas Bullen, Knt., of Blickling and Saul, in Norfolk, and Joan, his wife, daughter and heiress of Sir John Bracton, Knt. The grandson of Sir Thomas was Sir Geoffrey Bullen, the purchaser of Hever Castle and other estates of the De Hevre family. Sir Geoffrey "was a wealthy mercer in London, as also Lord Mayor of that city in 37th Henry VIII., and, having married Anne, eldest daughter and co-heiress to John, Baron Hoo and Hastings, by his second wife, Elizabeth, daughter and heiress of Sir Nicholas Wichingham, he had issue, Sir William Bullen, Knight of the Bath, at the coronation of King Richard III." Sir William married Margaret, daughter and co-heiress of Thomas Butler, Earl of Ormond (third brother to James, Earl of Wiltshire), and by her had, with other issue, a son, Thomas Bullen, afterwards created Earl of Wiltshire.

This Thomas Bullen, whose career, and that of his unfortunate daughter, Queen Anne Boleyn, are so intimately woven into the history of our country, was, in 1496, in arms with his father for suppressing the Cornish rebellion, and, under Henry VIII., "being one of the knights of the king's body, was, jointly with Sir Henry Wyat, Knt., constituted governor of the Castle of Norwich. In the following year he was one of the ambassadors to the Emperor Maximilian, touching a war with France, and soon afterwards was sole governor of Norwich Castle."

In the eleventh year of his sovereign's reign, "he arranged the famous interview of King Henry VIII. and Francis I. between Guisnes and Ardres, and, in the thirteenth year, was accredited ambassador to the latter.

* We are indebted for the photographs from which our engravings are made to Messrs. Sangier and Son, skilful and energetic photographers of Sevenoaks.

The next year, being treasurer of the king's household, he was sent ambassador to Spain, to advise with King Charles upon some proceedings in order to the war with France." In 1523, with a view to further the suit of the monarch to his daughter Anne, Sir Thomas Bullen was created Viscount Rochford, and afterwards successively Earl of Wiltshire, &c., a Knight of the Garter, and Lord Privy Seal.

This Sir Thomas Bullen married Elizabeth, daughter of Thomas Howard, Duke of Norfolk, and by her had issue one son, commonly called Lord Rochford, being summoned as a baron during the lifetime of his father, and two daughters, Anne and Mary. Lord Rochford married Jane, daughter of Henry Parker, Earl of Morley. He was beheaded during the lifetime of his father, and left no issue. Of the



HEVER CASTLE: THE ENTRANCE.

daughters, the Lady Anne Bullen became second queen to King Henry VIII.; and the Lady Mary Bullen married, first, William Carey, one of the gentlemen of the bed-chamber to King Henry VIII.; and, secondly, Sir William Stafford, Knt. The husband of this lady, William Carey, was the son of

Thomas Cary, of Chilton Foliat, in Wiltshire (son of Sir William Cary, of Cockington, Devon, Knt.—who was slain at the battle of Tewkesbury—by his second wife, Alice, daughter of Sir Baldwin Fulford), by his wife, Margaret, daughter and co-heiress of Sir Robert Spencer, of Spencer Combe, by the Lady Eleanor



HEVER CASTLE: THE COURTYARD.

Beaufort, daughter of Edmond, and sister and co-heiress of Henry, Duke of Somerset. Lady Mary Bullen had, by her first husband, William Carey, a daughter, Catherine, married to Sir Francis Knollys, K.G.; and a son, Sir Henry Cary, Knt., who was created Baron Hunsdon at the coronation of Queen Elizabeth, and from whom descended the Barons Hunsdon,

and Earls of Dover and Monmouth; while, from his brother, Sir John Cary, of Plashley, Knt., by his wife, Joyce, sister of Sir Anthony Denny, king's remembrancer, are descended the Viscounts Falkland.

Anne Boleyn was born at Hever in or about the year 1507; and in 1514, when only seven years of age, was appointed one of the maids of

honour to the king's sister—who had then just been married to Louis XII. of France—and was allowed to remain with her when her other English attendants were unceremoniously sent out of the country. On the queen's second marriage with Brandon, Anne Boleyn was left under the powerful protection of the new queen, Claude, wife of Francis I. She was thus brought up at the French court. When war was declared against France in 1522, at which time her father, Sir Thomas Boleyn, was ambassador to that country, it is thought she was brought back to England by him, and, shortly afterwards, was appointed one of the maids of honour to Queen Catherine, wife of Henry VIII., and was thus brought under the notice of that detestable and profligate monarch. She had not been long at court when a strong and mutual attachment sprang up between her and the young Lord Percy, son and heir of the Earl of Northumberland, who made her an offer of marriage and was accepted. At this time she was only sixteen years of age. The match, however, was not destined to be made, for the king "had already turned his admiring eyes in the same direction, and, jealous of the rivalry of a subject, he caused the lovers to be parted through the agency of Cardinal Wolsey, in whose household Percy had been educated; and that young nobleman, probably under compulsion, married, in 1523, a daughter of the Earl of Shrewsbury." Anne, on being thus compulsorily separated from her young and fond lover, was removed to Hever. Here, within a few weeks, she heard of the marriage of her accepted lover, and, with feelings which can well be imagined, kept herself secluded. To Hever the king repaired on a visit, but, probably suspecting the cause of his arrival, Anne, under the pretext of sickness, kept closely to her chamber, which she did not leave until after his departure. "But this reserve was more likely to animate than daunt a royal lover; and Henry, for the purpose of restoring the reluctant lady to court, and bringing her within the sphere of his solicitations," created her father Viscount Rochford, and gave him the important post of treasurer of the royal household. Even yet, however, his suit, which was dishonourable even to one so depraved and lost to honour as he was, was unprosperous when made; and she is said by an old writer, and one not favourable to her, to have replied firmly to the king, "Your wife I cannot be, both in respect of my own unworthiness, and also because you have a queen already; and your mistress I will not be." Foiled in his attempt to gain her by any other means, the unscrupulous monarch now began seriously to set himself to the task of obtaining a divorce from Queen Catherine, who had been his wife for seventeen years, in order that he might replace her by Anne Boleyn. The history of these proceedings is a part of the history of the kingdom, and need not be here detailed. It is, however, a tradition of Hever, that when the king came "a wooing" he sounded his bugle in the distance that his lady-love might know of his approach. The divorce being obtained, Anne Boleyn, having previously been married to the king, became "indeed a queen," and having given birth to two children—Elizabeth and a still-born son—was arrested on a false and disgraceful charge and was beheaded, to make room for a new queen in the person of one of her own maids of honour, Jane Seymour.

The Earl of Wiltshire (Sir Thomas Boleyn), father of the ill-fated queen, died in 1538—two years after witnessing the beheading of his only son, Viscount Rochford, and his daughter Queen Anne Boleyn; and on his death the family of Boleyn, in the main line, became extinct.

On his death, Henry, with the rapacity that kept pace with his profligacy, claimed and seized the castle of Hever in right of his murdered wife, and afterwards, after her divorce, settled it upon one of his later wives, Anne of Cleves. He also purchased adjoining lands from others of the Boleyn family, and thus enlarged the estate. The castle and manor of Hever, and other adjoining lands, were settled upon Anne of Cleves, after her divorce, for life, or so long as she should remain in the kingdom, at

the yearly rent of £93 13s. 3d. She made Hever her general place of residence, and died there according to some writers, but at Chelsea, according to others, in 1557. In "the same year, the Hever estates were sold by commissioners, authorised by the crown, to Sir Edward Waldegrave, lord-chamberlain to the household of Queen Mary, who, on the accession of Elizabeth, was divested of all his employments, and committed to the Tower, where he died in 1561." The estates afterwards

passed through the family of Humphreys to that of Medley.

In 1745 Hever Castle was purchased by Timothy Waldo, of London, and of Clapham, in Surrey. The family of Waldo is said to derive itself, according to Hasted, from Thomas Waldo, of Lyons, in the kingdom of France, and was among the first who publicly renounced the doctrines of the Church of Rome, "one of the descendants of whom, in the reign of Elizabeth, in order to escape the persecutions of the Duke



IN THE LONG GALLERY.

D'Alva, come over, it is said, and settled in England." In 1575, Peter Waldo resided at Mitcham. His eldest son Lawrence—according to Mr. Morris Jones, who has made much laudable research into the history of the family—had issue, by his wife Elizabeth, no fewer than fifteen children. Of these, the twelfth child, Daniel Waldo, is the one pertaining to our present inquiry. He was a citizen and cloth-worker of London, and was fined as alderman and sheriff in 1661. He married Anne Claxton,

by whom he had issue, nine children. Of these, the eldest son, Daniel Waldo, some of whose property was burnt down in the great fire of London, in 1666, married twice, and from him are descended the Waldos of Harrow. Edward, the second son, became the purchaser after the fire, of the sites of the "Black Bull," the "Cardinal's Hat," and the "Black Boy," in Cheapside, on which he erected a "great messuage," where he dwelt; and in which, when it was taken down in 1861, was some fine



HEVER CASTLE: FROM THE EAST.

oak-carving, now at Gungrog. This Edward Waldo was knighted—"at his own house in Cheapside," the very house he had built—by the king, who was his guest, in 1677. On this occasion "he had the honour of entertaining his sovereign, together with the Princesses Mary and Anne and the Duchess of York, who, from a canopy of state in front of his house, viewed the civic procession pass along Cheapside on its way to Guildhall." Sir Edward married three times. He died at his

residence at Pinner, in 1705, aged seventy-five, and was buried at Harrow. Nathaniel and Isaac, third and fourth sons of Daniel Waldo, died unmarried. Timothy, the fifth son, we shall speak of presently. Samuel, the sixth son, citizen and mercer of London, and freeman of the Clothworkers' Company, married first, a daughter of Sir Thomas Allen, of Finchley; and second, Susan Churchman; and had among other issue Daniel Waldo, one of whose daughters, Sarah (married to Israel Woollaston),

died at the age of ninety-eight, leaving her cousin, Col. Sibthorpe, M.P., her executor; Isaac Waldo, one of whose daughters, Sarah, married Humphrey Sibthorpe, M.D., Sheriff, Professor of Botany, whose son, Humphrey Sibthorpe, M.P. (father of Col. Sibthorpe, M.P.), assumed for himself and his heirs by royal sign-manual, the additional name, and the arms of Waldo, on inheriting the property left him by his relative, Peter Waldo, Esq., of Mitcham and of Warton.

Sir Timothy Waldo, to whom allusion has been made, the purchaser of Hever Castle, was admitted attorney of the King's Bench and solicitor in Chancery, in 1730; in 1739 he was under sheriff of the City of London, and he was a liveryman, and the clerk of the Salters' Company. In 1736 he married Catherine Wakefield, and had by her an only child, Jane, who married, in 1762, George Medley, Esq., M.P., of Buxted. Sir Timothy, who was knighted in 1769, died at Clapham in 1786, his wife surviving him, and dying in 1806, aged ninety-five. Their sole daughter and heiress, Jane, wife of George Medley, inherited all the property, including Hever Castle. She had no issue, and died in 1829, in her ninety-second year, leaving her large possessions, the personality of which was sworn under £180,000, to her cousin, Jane Waldo, only daughter and heiress of Edward Waldo, of London, who administered to the estate as cousin and only next of kin. This lady, who thus became the possessor of Hever Castle, died at Tunbridge Wells in 1840, and thus the family became extinct. The name of Waldo had, however, been taken by royal sign-manual, in 1830, by Edmund Wakefield Meade, Esq., of Newbridge House, Dawlish, son of Francis Meade, of Lambeth. Edmund Meade Waldo, Esq., became resident at Stonewall Park, near Hever Castle, which memorable edifice is still in the possession of this family. He married Harriet, second daughter of Colonel Rochfort, M.P., by whom he left issue two sons and one daughter; the eldest son and heir being Edmund Waldo Meade Waldo, Esq. The daughter, Harriet Dorothea, was married, in 1850, to the Rev. W. W. Battye, Rector of Hever, to which living he was presented by his father-in-law.

The castle is not inhabited by any member of the family: it is "let" to a tenant, who is now its occupant.

Probably the descendants of the old race have acted wisely in deserting it: it cannot be a healthy place, it lies very low, and the moat that on all sides surrounds it must taint the atmosphere with unwholesome vapours.

There are, however, few ancient "Houses" in the kingdom more deeply interesting to the curious occasional visitor; it does not, indeed, convey ideas of grandeur or magnificence. It never could have been large. Certainly, at no period did it supply ample room to accommodate the suite of a luxurious monarch; and there is little doubt that the visits of the eighth Henry were made, if not secretly, without state, when he went to woo the unhappy lady he afterwards—and not long afterwards—murdered.

In the small chamber of the ground floor, which still retains its minstrel's gallery and its panelling of oak, was the bad king entertained by his victims; and in a very tiny chamber slept in pure innocence the object of his lust—a most reluctant bride, and most miserable wife.

Yet Hever Castle was a stronghold, and a place well calculated for safety in the troublous times in which it was built and embattled. It is surrounded by a moat, across which a bridge leads to the entrance gateway. The entrance is defended by a strong portcullis composed of several large pieces of wood laid across each other like a harrow, and riveted throughout with iron, designed to be let down in case of surprise, and when there was not time to shut the gate. To this succeeded an iron portcullis. It is followed by an inner solid oaken door, riveted with iron, firmly bound with iron pieces going the whole length across, and studded with iron knobs. A wooden portcullis then follows; immediately adjoining these are two guard-rooms, in which a dozen men-at-arms might long dispute the

passage of an enemy. Over the external gate, immediately under the battlements, a series of machicolations project boldly forward; from these, molten lead and other deadly appliances and missiles could be poured and discharged on the heads of assailants with terrible effect. Passing through these gates and beneath the portcullises, the visitor enters a spacious courtyard, surrounded on all its sides by the building. From this courtyard or quadrangle the visitor enters the old DINING-HALL, where

the racks for hunting-spears are still visible, and where grotesque decorations will not fail to be noticed. In the stained-glass windows are the arms of the Boleyns and the Howards. Near this is the CHAPEL, and continuing along the passages are two rooms bearing the names of Anne Boleyn's bed-room, and Anne of Cleves' room. Anne Boleyn's room "is really an interesting apartment, beautifully panelled, and contains the original family chairs, tables, muniment box, and what is called



ANNE BOLEYN'S CHAMBER.

Anne's bed."* To this apartment several ante-rooms succeed, and the suite terminates in a grand gallery occupying the whole length of the building, in which the judicial meetings and the social gatherings of the ancient family were held. It is about 150 feet in length, by 20 feet in width, with a vaulted roof, and panelled throughout with carved oak. On one side, placed at equal distances apart, are three recesses: the first,

having a flight of three steps, is fitted up with elbowed benches, where the lord of the castle in old times held his courts, and where Henry VIII. is said, on the occasions of his visits, to have received the congratulations of the gentry; a second was occupied by the fire; and the third was used as a quiet corner for the old folks, while the younger ones frolicked throughout the mazes of the dance. At one end of the gallery a trap-door leads to a dark



HEVER CASTLE: FROM THE WEST.

chamber, called the dungeon, in which the family are believed to have sheltered themselves in time of trouble; although it is manifest that the height of the room, compared with that of the building, must have betrayed its existence to even a careless observer.

The interior of that part properly called "the

* We believe, however, these interesting objects have been removed. At the time of our visit, fever was in the house, and we could not see any of the upper chambers excepting "the grand gallery."

castle"—*e.g.*, the entrance—is approached by a winding staircase in one of the towers. "About midway the staircase opens into the narrow vestibule of the great state-room. The Gothic tracery over the fire-place is extremely beautiful both in design and in execution. It consists of two angels, each bearing two shields, showing the arms and alliances of the Cary and Boleyn families, of Cary and Waldo—Boleyn and Howard, and Henry VIII. and Boleyn."

WILHELM BISSEN.*

DENMARK has reason to be proud of her school of sculpture. Thorwaldsen was, in his time, first of her Phidian brotherhood: in the present day, it is thoroughly well represented by



Jerichau. In the intervening interval appeared and passed away a disciple of the former, who duly sustained the credit of the illustrious line, and left a name to be honoured by his country. We allude to Wilhelm Bissen—for a brief but effectual biography of whom we have to thank Mons. Eugène Plon, to whom the artistic world is already so amply indebted for his admirable and detailed volume on Thorwaldsen and his works.

Bissen was born in 1798, and died in 1868—devoting fifty years to a sedulous cultivation of the profession, to which, as in all such cases, nature's strong suggestion impelled him. In his boyhood he manipulated into imitative form every plastic material which he could render available—kneaded bread, or clay, or, thanks to gracious winter, an exhaustless supply of long-enduring snow. From this latter evanescent "material" he drew a perfect Walhalla of imaginary heroes, and, with happy ingenuity, shedding over each a flow of water, thus secured for them a glacial finish, until the approach of summer reduced the whole to airy nothing.

Such early proclivities led to a familiar result: the talent of the boy was recognised by some liberal friends, and he was put into an effective way of developing it by education. For a few years he was a general student of Art, and, indeed, proved himself to have a mind susceptible of knowledge in its widest variety.

Having obtained, through the influence of Prince Christian, all the advantages of a course of instruction in the Fine Arts Academy of Copenhagen, he at length won, for a bas-relief, the great gold medal, which involved the inestimable privilege of the visit to, and sojourn in, Rome.

At Rome, remarks his biographer, Bissen hastened to contemplate the antique, and to visit the *atelier* of Thorwaldsen—then, after the death of Canova, without a rival. The impression he thence received was decisive. A light flashed upon his eyes, and, for the first time, he felt impressed with the sculptor's power, on beholding what a master of modern times may create, when drawing his inspirations from Greece.

He then so devoted himself to study, that Thorwaldsen took occasion, in writing to Prince Christian Frederick of Denmark, to say of him—"Bissen works hard, and gives evidence of great talent in all his productions."

It may here be remarked how thoroughly

* LE SCULPTEUR DANNOIS, WILHELM BISSEN. Par Eugène Plon. Henri Plon, Imprimeur-Editeur. Paris.

Thorwaldsen afterwards estimated the matured powers of his countryman, when, by a codicil of his will, he devolved upon him the task of finishing his incomplete works, and of directing the inauguration of his museum.

This appreciation of the artist, and by such a judge, was borne out on his return home. Commissions, in a continuously swelling stream, flowed in upon him, in poetic themes and busts, until at length he became recognised as the sculptor *par excellence*, to whom all great court undertakings of that kind were entrusted. He drew his subjects equally from Scandinavian and Greek mythology, having, however, fallen into an early error, which he ultimately corrected, of identifying the illustrative form of the one too indiscriminately with that of the other.

His earliest great subjects was a bas-relief, for the Palace of Christiansberg, representing the civilisation of mankind by Ceres and Bacchus—his last, a series of eighteen colossal statues, to be placed, between columns, along the grand staircase of the same structure. In both he is considered to have been admirably successful.

To descend from the poetry of fictitious theme, Bissen, who deeply sympathised with his country in all her latter sufferings from the cruel visitations of Prussia and Austria, undertook to complete an historic monument of the victory of Fredericia. He did so by a single figure of a Danish soldier waving the laurel branch over his head in the hour of success. Difficult as it was to deal with the conspurcous linear presentation of the work, it has been rendered deeply interesting from the finely eloquent feeling stamped upon its expression. We give a sketch of it, with, however, the imperfection of such an illustration.

Bissen was a man of highly cultivated mind, and while so much before the public in his works, his greatest pleasure was to dwell in quietude with a few trusted friends. He was said to have had the lofty presence of a Scandinavian chief, but in disposition was the most



gentle of beings. He died suddenly in his seventieth year, and his funeral was signalled by the presence of the court and all the chief dignitaries of Denmark. A funeral oration was pronounced over his grave by one of his country's greatest intellects—Professor Høyen, who concluded it with the emphatic words:—"Bissen cannot be said to have died—he lives for ever in the memory of his country."

GERMAN EXHIBITION.

THERE has been opened for a short time at 39, Old Bond Street, an exhibition of works of Art contributed by artists and amateurs in aid of the destitute families of German soldiers who have fallen in this fearful war. This project originated with the German Academic Society, supported by the German artists resident in London. The hanging space is limited to one room, which has very liberally been lent for the occasion by the leasee or proprietor. The number of paintings, drawings, and sculptural works amounts to 254, hence it will be understood that a great proportion has been sent by English artists and amateurs; some are acknowledged from Continental painters; and further assistance is solicited. The great attraction to visitors will undoubtedly be the contributions of members of our own Royal Family, which embrace examples in oil painting, water-colour drawings, and sculpture: and Her Royal Highness the Crown Princess of Prussia graciously condescends to administer the proceeds of the exhibition. The royal lady herself contributes four works of Art that show an immense advance in the study since she exhibited, during the Crimean war, the water-colour drawing the subject of which, it will be remembered, was a sergeant of the Guards dying, while tended by his sorrowing wife, on the battle-field. There are also four works by the Princess Louise, the mature character of which evidences an earnestness of study equal to the subjugation of the utmost difficulties of Art.

Among the foreign artists who assist the cause, some are settled amongst us; others respond from different parts of the Continent to the call which has risen from the desolate homes of Germany. Thus we find among them Carl Haag, Louis Haghe, C. Werner, R. Lehmann, F. W. Keyl, W. Kämpel, Koberwein, Priolo, Rosenthal, Somiani, Frau Clara Von Wille, Trautschold, Trafim, and many others. Antwerp has come forward in a manner which should be specially noted, as contributions have been received thence from D. Col, F. A. Fraustadt, E. Marchaux, H. Pieron, Jos. van Luppen, P. Vander Ouderaa, A. J. Verhoeven-Ball, Miss E. Wolmershausen, and A. Wüst.

As these works do not come before the public with all the ambitions of an emulative exhibition, it is not our purpose to consider them critically. It would, however, be unjust to pass, without signalling, works which are marked by a high degree of merit.

By the Crown Princess, and signed "V.," there is a drawing called 'Widowed and Childless,' in which appears an aged lady sitting in her now desolate home alone, and abandoned to silent grief. Another subject by Her Royal Highness, and signed "Victoria, K. P. v. P., 1868," is an oil-picture of great artistic power; and another, also in oil, 'St. Elizabeth (Kurfürstin) distributing Alms,' and signed "Victoria, K. P. v. P., 1868." This is a bright picture, showing how profitably the princess has studied since she produced 'The Battle-field,' the drawing mentioned above as exhibited at the time of the Crimean war. She is really and truly an artist, and need not shrink from having her works criticised among those of professed artists.

By H.R.H. the Princess Louise is a life-sized portrait of a Canadian lady in coloured chalks, a work which would also be highly creditable to a professor of that department of Art: there is also, by the princess, one entitled 'In Aid of Sufferers.' We must not omit mention the brightest and most attractive of the essays of the Crown Princess—two figures of fisher-children painted on a shell.

Count Gleichen contributes some skilfully finished sculptural studies; as a small bust of the Prince of Wales, and another of the Princess; and also a dancing-girl, cast in stearine. The centre piece of the sculpture is very properly a bust, by L. Cashan, of the King of Prussia, near which is a small copy of Mr. Foley's admirable figure of Goldsmith.

To turn to the paintings and drawings, there

ART-EDUCATION IN THE
CITY OF MOSCOW.

are 'On the Rhine—Moonlight,' G. F. Teniswood; and one of E. Gill's waterfalls, "with distant prospect;" both are small pictures of much beauty. 'Broadwater Meadows,' by H. S. Marks, — a flat landscape coloured from nature, — is not in this painter's usual vein, and thus becomes a curiosity. A study of a small head — that of a monk — by Carl Haag, is one of the most delicately and perfectly finished heads Mr. Haag has ever painted; he has also sent a figure (fifteenth century) shooting birds with a crossbow. 'Rocked in the Cradle of the Deep,' S. P. Jackson, — a brig at anchor, with an evening effect; 'Nursing the Baby,' F. W. Key, — a cow fondling her calf; 'High and Dry on the Beach,' R. T. Pritchett, — one of this artist's very spirited sketches at Scheveningen; 'The Monk's Story,' J. Abbot Pasquier, is of much excellence; a 'Scene in Harvest-Time' and a 'Morning Scene near Festiniog, North Wales,' both by Brittan Willis, are drawings of great beauty and delicacy; 'Pallanza on the Lago Maggiore,' E. A. Goodall; 'Sketch of a Reaper—Arran, Scotland,' by Miss M. Gillies, is one of this lady's most carefully finished studies. 'Returning from Church,' Eyre Crowe, is a small picture of three Alsatian country people in their Sunday best — a father followed by two daughters — the former wears the peculiar hat of the country turned up at the side. 'Teresa,' H. Wallis, is a profile of an Italian girl spinning, carefully painted from, apparently, a native model. 'Haidee Rising,' is the title of a very interesting study of a peasant-girl by G. Koberwein — an oil-picture of accurate drawing and minute finish. In 'A Rustic Scene in Finland,' Conradi, we see a peasant-woman, who has been cutting grass for the graminivorous members of her family. She bears the fodder on her head, and is closely followed by a goat and kids, and is accompanied by two of her own little ones. 'The Conservatory,' by the same artist, a small picture of very different character, is made out with a nicety that enables us to distinguish the generic variety of greenery which the place contains. But the point of the situation is a young lady who stands in deep thought, yet evidently not occupied by the plants. 'An ancient Stone Cross near Chagford, Devon,' by P. Deakin, describes a relic which must have long engaged the speculations of antiquaries. R. Lehmann contributes 'The Widow's Consolation,' painted after one of his pictures. By Miss E. E. Farmer is a profile sketch of a girl's head, skillfully drawn, and coloured with taste. 'The River Aar above the Fall at the Hondeck, Switzerland,' by W. Kümel, is a fair example of the kind of scenery which principally characterizes this river. 'The Grandmother,' by C. Webb, is a freely painted, but effective, picture, showing an old French peasant-woman preparing vegetables for the pot au feu.

Other interesting subjects are, 'A Lake Scene,' F. O. Finch; 'Listening,' Britton Riviere; 'The Sword-bearer to Henry VIII.,' J. W. Chapman; 'Retreating French Cuirassiers,' W. Peró; 'Near Rotterdam,' Sir Henry Thompson; 'Une vue prise à Prayon,' Jos. Van Luppen; those also by G. Dighton, Miss Georgina Switt, J. Aumonier, W. J. Bottomley, Theodore Gudlin, Mason Jackson, E. Bottura, F. Dillon, H. P. Hoyoll, P. Vander Ouder, G. A. Fripp, J. Chase, P. R. Morris, Miss L. Rayner, &c.

An album has been contributed by Mr. Lodge, containing sketches by T. M. Richardson, Airon Panley, David Cox, Lundgren, W. Hunt, F. Taylor, Gainsborough, De Wint, Hine, Leech, and Copley Fielding.

To revert to the sculpture, there are — a 'Portrait,' J. Watkins; 'Ophelia,' Mrs. N. Ellis; 'Rev. Thomas Jackson,' J. Adams-Acton; 'H. R. H. the Late Prince Consort,' 'Dog with Slipper,' Somaini; 'H.M. the Queen,' Miss C. M. Adams; 'Charles Dickens,' F. Junck, &c.

We cannot too highly compliment the honorary secretaries, Mr. T. J. Gullick and Herr W. Kumpel, on the interest they have shown in the enterprise; and especially in their assiduity in the promotion of its success.

A RECENT visit to Moscow enables me to give some details which may not be without interest concerning a large and efficient School of Design established in that ancient capital. It will easily be understood that the former seat, and the present centre, of the great Muscovite empire affords a good station at which to plant a School of Art. When the extended system of Russian railways shall be completed, Moscow will be the focus from which five trunk lines will radiate; thus she must become more than ever the centre, at which may meet the varied and somewhat heterogeneous nationalities of "all the Russias." Moscow will, on the south, be brought into immediate communication, not only with the vast corn-growing districts which border on the Black Sea, but with Kertch, in the Crimea, and other colonies of ancient Greece, rich in remains of classic Art; also she may establish more intimate relations with Circassia, Georgia, and the Caucasus, whence the bazaars and great fairs are supplied with ornate fabrics oriental in design and colour. Again, Moscow on the north and the west will be brought into direct correspondence with the trade of the Baltic, with the Art and commerce of Western Europe, with the undeveloped resources of Scandinavia and Finland. Lastly, the railways already projected towards the eastern frontiers must render more available the vast mineral treasures of the Ural Mountains — mines of gold, silver, malachite, lapis lazuli, and precious stones, which, from time immemorial, have given a kind of barbaric magnificence to the regalia of the sovereign, and even to the jewellery of the peasant. At the same time these increased facilities of communication will tend to make Moscow the European terminus for the commerce of Asia, the emporium of Eastern manufactures, the seat of those arts of design, which for centuries have been pushing their way westward from China, India, and Japan. These considerations point to the conclusion that for Moscow are reserved important developments in Arts and manufactures. Moreover, her prestige is great; her history pregnant with Art-associations: unlike her modern rival, St. Petersburg, she is so placed in the empire, that she can rally around her whatever is national and historic. The existence of the Kremlin, with its unrivalled treasury, the possession of museums, public and private, indicate that if Russia has in the past, or can create for herself in the future, a school pretending to nationality, that school will find no more appropriate resting-place than under the sacred shadow of the Kremlin. Therefore "L'Ecole Stroganoff à Moscow" — the chief Art-school in Russia — already an institution active and useful — will, if duly supported by the state, supply those æsthetic wants which are never more keenly felt than at the turning-point when a nation is passing out of barbarism into nascent civilisation.

The School Stroganoff in Moscow takes its name from the Count Stroganoff, an enlightened nobleman, among the first in Russia to entertain the idea that the nation's manufactures might be advanced by the education of the people in the elements and principles of design. Accordingly, the school was founded by the Count in 1825, and for eighteen years supported at his expense. In 1843 it passed over to the Government, and in 1860 an imperial

ukase was issued which defined the organisation and prescribed the future action of the institution. The director, M. Victor Boutovsky, in a pamphlet just published — "De l'Education artistique appliquée à l'Industrie en Europe et particulièrement en Russie" — describes the school and its allied museum as follows: — "This establishment, with its museum of Art and of Industry, is nearly all that has been done in Russia, down to the present day, towards associating Art-education with the industry of the people. The epoch of its foundation coincides with the general Art-movement in Europe." "The instruction in the school is divided into five classes, of which three are preparatory, and two special. In the first, the pupils are instructed in the elementary and general ideas of Art and of Science, which are equally necessary to industrial artists as to mankind at large. The second section is formed of two subdivisions: the one prepares designers for printing and weaving patterns on textile fabrics; the other trains artists for decoration in general, especially in gold and silver work, in leather-work, furniture, and the modelling, and engraving of bronzes, porcelains, precious stones, and other objects, wherein are required elegance in form." I may add, from the statements, both of Director Boutovsky in Moscow, and of M. Grigorovitch in St. Petersburg, that the Russian scheme of Art-education already tried — and let us hope about to be further developed — is studiously based on the proceedings at South Kensington.

The director makes the following returns of the pupils receiving instruction, during the present year, in the Stroganoff School. In the classes of design there are 504 pupils, to which number may be added 19 amateurs, who gladly take advantage of the instruction offered. Furthermore, there is a class for women, numbering thirty-five students. Also must not be forgotten a Sunday-school for the teaching of design, which has on its books about 200 pupils. A Sunday drawing-class sounds as an innovation: in England reading is taught on the Sunday, but not drawing. The Russian Church seems more tolerant of Art-education on a Sunday than the Anglican, or even the Latin, Church. These Sunday Art-classes are composed chiefly of the labouring population. The school, which is under the Minister of Finance, seems well appointed; the building assigned to it is spacious; the Class-rooms are furnished with usual appliances; the educational staff consists of a director and about twenty "professors" or assistants. The pupils are admitted between the ages of twelve and fifteen years upon examination, the course extends over five years. The general, as distinguished from the specific, instruction, comprehends "academic design, landscape, flowers, drawing from nature, linear design. The pupils also enter courses on religion, the Russian language, writing, geography, history, arithmetic, and geometry." The special classes, as before stated, have for their object the practical application of Art to industry; moreover, æsthetics and the history of the arts are comprised in the general curriculum. The pupils end with a kind of apprenticeship: having made choice of a trade, they at first try their hands within the school, and afterwards enter some manufactory as apprenticed designers, modellers, ornamentists, or Art-workmen. On leaving the school each student undergoes an examination, and receives a brevet or certificate according to

his merit. Since 1860 more than thirty students have been found qualified to take the duties of masters in Schools of Design. The above sketch will indicate that though much remains to be done, already a good work has been set on foot. The writer on a recent visit was witness to the order and the energy of the administration. In a country where the need of popular Art is scarcely as yet felt the director has had uphill work; among a people singularly indifferent to beauty in any form, it has been difficult to plant in the provinces the simplest elements of Art or the principles of correct taste.

The persistent and well-intentioned work commenced in the Stroganoff School has obtained recognition in Western Europe. And yet the official reports of national and international exhibitions tally with the judgment the writer has formed on personal examination; namely, that Russia is in Art still a desert land, producing, save in some few favoured spots, little that can by utmost courtesy rank as Fine Art. In the exhibition of 1851 it became evident that the Russians did not know how to turn to good account the precious materials nature had placed at their disposal: the malachite, lapis lazuli, porphyry, jasper, &c., at their command were often so wrought as to outrage pure principles of taste. And again, the position taken by Russia in 1862 showed the country still in the rear of civilisation. Thus while England obtained 1639 medals, France 1390 medals, Austria 504 medals, Prussia 330 medals, Italy 322 medals, Belgium 251 medals, Russia gained only 176 medals, whereof more than 100 were due to "animal and vegetable substances used in manufactures," "substances used for food," "mining, quarrying, metallurgy, and mineral products," and "skins, furs, feathers, and hair." This enumeration at once indicates that the strength of Russia lies, as is well known, in raw materials, not in Art-manufactures. However, in the last Paris Exposition, and, more recently, in the Exhibition of St. Petersburg of the present year, Russia proves, by the progress made, that she has arrived at that stage in her history when everything is to be gained through technical Schools of Science and Art. And it is satisfactory to know that there exists the nucleus of a national education which might easily be made to embrace the Arts. Russia is already provided with seven universities, fifty-one provincial head-schools, besides district-schools. Education, moreover, receives support from the state. Yet in the report of General Morin and of M. Tresca on industrial education as represented in the Paris Exhibition of 1867 it is stated that "En Russie, l'Institut Technologique de Saint Petersburg et l'Ecole des Métiers dans Moscou sont les seuls établissements dans lesquels le travail manuel entre pour quelque chose dans l'enseignement professionnel." The School Stroganoff, however, justified the expectations of its founders by obtaining as her reward three medals: one for "Art applied," another for "technical instruction," and a third under the section "History of Labour," "for designs and models from Russian antiquities." The writer may be excused for transcribing the notes he made upon the designs exhibited in 1867 by the School Stroganoff, especially as his recent experiences confirm the judgment then arrived at: "In designs for paper-hangings, &c., in common with other Art-products from Russia, I observe the conflict between two opposing schools—the old and the new—between the traditional

Byzantine and a directly naturalistic treatment. And it is interesting to note that while in the province of oil-painting the naturalistic is the best, so, on the contrary, within the sphere of Decorative Art the traditional treatment is the best. Adaptations of Byzantine ornament, and even of the Scandinavian Runic Knot, are successful. The colour, as frequently happens in Russia, though rather crude and violent, is happily mindful of oriental 'practice.'" These notes may lead the way to the discussion of what national or historic style it is wise for Russia to espouse in her Schools of Design.

This question of a national style for Russia was almost set at rest in the very remarkable display made by the School Stroganoff in the recent exhibition at St. Petersburg. Specially good were the designs applied to ceramic manufactures; also the drawings based upon historic styles, which lay claim to be Russian. Moreover, in the compartment assigned to this Ecole Technique of Moscow, were exhibited illustrated works intended to serve as grammars of Russian ornament for the use of Russian Schools of Art. Moscow, indeed, has taken honorable position in the literature of historic Arts: thus, in the great Paris Exhibition, under "Histoire du Travail," we find mention of "Antiquités de l'Empire Russe: ouvrage en 446 planches chromolithographiques accompagnées de texte—Oroujeinaia Pulata, à Moscou." And a few weeks since, when in this ancient capital, I found an instructive work, "Manual of Christian Iconography," the illustrations taken from ancient MSS. in the Greek Church. Also during the same visit I had the advantage of the guidance of M. Boutovsky through the Museum of Art and of Industry which, in imitation of the doings at South Kensington, has recently been set on foot in connection with the imperial school in Moscow. The series of historic works here collected in illustration of Decorative Art in Russia, is valuable as wholly without example elsewhere. On asking the director upon what ground designs, evidently Byzantine in style, had been appropriated by Russia, the reply was, that a MS. when in Russian characters was presumed to be of Russian origin. The answer, though open to objection, has force. In corroboration of the argument, I was shown in the Syndic Library of the Kremlin a series of Russian MSS., commencing with the eleventh century, and ending with the sixteenth century, which in good degree substantiated a claim to historic and national Art. The impression, however, left on my mind was, that Russia at all times has imported her Art from foreign, though neighbouring, countries, and that the utmost she can claim is to have impressed upon Byzantine and other styles some distinctive character of her own. The all but too slight attention which I have been able to give to the archaeology of Russian Art, makes it evident that chronologies and national styles are in unusual confusion. The whole subject, however, would evidently repay careful investigation.

A pamphlet, which M. Boutovsky, the director of the Moscow school, has forwarded to me since my return to England, contains an interesting programme of proceedings. I regret that the space now at my command for notice is disproportioned to the value of its contents. In addition to details before given it may be stated that the Moscow school has been instrumental in collecting ethnographic and archæologic data in the north-western provinces of the empire. Of the im-

portant bearings of these departments I was the better able to judge on a visit to the Moscow museum, which contains a remarkable ethnographic collection, as well as a series of Christian antiquities elucidating the history of the Russian Church. That the Government has yet to perform important and arduous duties may be judged from the following requisitions, condensed from the manifesto of M. Boutovsky: the desiderata are—(1.) To introduce the teaching of design in its A B C in all the establishments of general instruction throughout the empire; (2.) To encourage special schools in manufacturing centres; (3.) To frame a scheme or programme of Art-teaching best suited to the wants of the nation; (4.) To encourage in manufacturing centres the formation of museums of Art and Industry, and to establish in connection therewith Sunday and evening classes for the teaching of design; (5.) To organise in chief towns, societies, composed of master-artisans and amateurs, for the general management of schools of design and local museums of Art and Industry; (6.) To establish normal schools for the training of Art-masters.

M. Boutovsky, I am glad to state, expresses a wish to put to the proof in the forthcoming International Exhibition at Kensington the practical results of the teaching in the Moscow school. He will do well to select products that bear most closely on the historic styles which claim Russian origin. That he is fully alive to the exigencies of the case becomes evident from the pamphlet he has just published on "Art-education." It is therein stated that Russian manufacturers are beginning to acquire in form and ornament a national character; that this has become absolutely imperative from the zeal which the Government and the people evince in the study of the ancient monuments of the country. Historic and pre-historic times open vast storehouses whence Russian artists and artisans may draw inspiration, enter on spheres of invention, and invoke styles national and independent.

Russia, as we all know, has long made up her mind to take a foremost place among the great powers. Her material resources are vast, her empire extends over a sixth part of the *terra firma* of the globe, her population amounts to 70,000,000, her revenue to £50,000,000 sterling. In the course of a few years a grandly conceived system of railways will further develop her all but exhaustless resources. The future of the empire must now greatly depend upon the intellectual forces brought into the field, upon the sphere which shall be open for mental growth, for scientific advance, and artistic development. The rulers of the land are fortunately alive to the pressing emergency. The civilisation of the country will not be worth much in the eyes of other nations if it remain, as now, the servile transcript of the habits and customs of Western Europe; if sciences and Arts are still imported from France, Germany, and Italy; if even language and fashion in highest circles remain Parisian. Russia will show culpable lack of energy, and patriotism, if she do not assert intellectual independence, and establish her distinctive nationality. In the Arts, at all events, her line of action is clearly defined. Assuredly her physical geography, national products, ethnography, and religion, are sufficiently distinctive to form the basis of a national Art. Her antiquarian remains, comprising northern antiquities in Finland, classic works in the Crimea, metal-work of Scythia, aboriginal and primi-

tive, Byzantine illuminations in monasteries and churches, and eastern phases of ornament from Circassia and Georgia, furnish rare and rich material out of which to form styles original yet historic. These and other like national treasures in St. Petersburg, Moscow, and the great monasteries, seem to indicate a possible threefold development. First in the direction of "northern antiquities," as exemplified, for instance, at the St. Petersburg Exhibition, by jewellery designed from ancient Finnish metal-work, not dissimilar to the jewellery which in Dublin has been adapted from ancient Irish designs. A school thus formed would train up skilled workers in filigree, modelling, and chasing. Then secondly, Byzantine Art, having through ages grown almost as a second nature among the people, Russia, may, I think, with reason, appropriate the Byzantine style to her own use. Moreover as Byzantium is practically extinct, Russia, for more reasons than one, has the power, and possibly the right, to usurp the heritage of the empire of the East. Already the best Decorative Art in Russia is directly Byzantine. Russian artisans are most happy when they imitate, emulate, and adapt that style which, having originated in the Eastern Roman empire, has become the sacred Art of the Eastern Church. The third, last, and possibly fittest, sphere for development is still more eastern or oriental. Russia not only borders upon ancient Byzantium, but she is the close neighbour of Persia, India, China. In her public marts the most effective goods—embroidered silks, carpets, rugs, and even printed cottons—are in style oriental. Russia, in fact, if she be wise, will constitute herself the exponent and champion of the eastern Arts. This line of action she might, with advantage to the world, make her mission. She has too, as the head of the Greek or Eastern Church, to maintain in Art a momentous position. But this question is far too complex and difficult for discussion in a closing sentence. In conclusion, I would simply point out that the "Northern," "Byzantine," and "Oriental," Arts above dispersed over three divisions, have manifest points of contact. What is decorative and useable in "northern antiquities" is due, I believe, to an eastern origin; and as to the Byzantine school, it did not exist till the Romans made Constantinople their eastern capital. Therefore I think it were wise for Schools of Design in Russia to seek for a national style in the direction of the East. Any such style could, of course, only become continuous with a vast empire and varied races by making itself widely representative. Wholly to exclude light from the West would throw Russia into a position behind the age; and yet her strength manifestly lies in her vantage-ground in the East. The problem to be worked out becomes obviously complex; yet the policy which the Government ought to pursue, though imperative, is far from simple. The temptation, judging from documents before us, seems to be to copy South Kensington wholesale. This policy, as to organisation, may be sound; but, on the other hand, Russia simply commits suicide, if she barter her historic birthright, and take in exchange hybrid Arts of Western Europe, the corrupt progeny of the Italian Renaissance.

I hope to have another opportunity, ere long, of offering further information on the state and progress of Art in this country—one visited so very little, comparatively, by Englishmen.

J. BEAVINGTON ATKINSON.

OBITUARY.

JAMES GILES, R.S.A.

THE Scottish Academy, like our own, has latterly lost by death some of its elder members. Mr. Giles, one of those artists who thirty-two years ago obtained the charter of incorporation for the Academy, died, at his residence in Aberdeen, on the 6th of October. His works are principally landscapes, and are worthy of the school to which he belonged.

JAMES MOZIER.

We record with deep sorrow the death of this excellent man and accomplished sculptor. It will be greatly deplored in America, and also in England, for he was well known and greatly respected in both countries: in his own he had found many patrons, and had established a very high reputation. Although a permanent resident in Rome, he occasionally visited America: he had, indeed, very recently returned thence, and was in England *en route* to Rome, when seized by the fatal illness of which he died. He had an almost insane desire to return to his studio and resume his labours on many unfinished commissions. It was obvious to those who saw him here that he would never reach the goal of his hopes: he died on the way—on the 4th of October, at Faldo, Switzerland—and his body was carried on by his widow to rest under the pollards in the seven-hilled city. We hope to obtain a biography of him for our next number.

L. RÉMY MIGNOT.

The death of this landscape-painter is announced to have taken place at Brighton, on the 22nd of September, at the age of thirty-nine. M. Mignot, whose name indicates his French extraction, had for some years resided in London, though he frequently visited America, and had another home in New York. His artistic education was French, but he had liberated himself from the conventionalities of that school by extensive travel, and observation of the style of others. His pictures show talent above the average order, and are characterised by much feeling for the picturesque beauty of nature, and great skill in handling. They are chiefly views in the American tropics, of which he exhibited several in the Royal Academy; for example, 'Lagoon of Guayaquil, South America,' in 1863; 'Evening in the Tropics,' in 1865; 'Under the Equator,' in 1866; and 'Close of a Stormy Day,' 'Guayaquil River, Ecuador,' in 1867. Of another kind of landscape-scenery are his 'A Winter Morning,' exhibited in 1863; 'Tintern,' in 1867; and 'Sunset off Hastings,' in the present year: the last is a work of genuine poetical treatment.

PHILIPPE VALLOT.

This eminent French engraver died in the month of August, in Paris, at the age of seventy-four. His prints are chiefly from the pictures of Baron Gros: the most celebrated being 'The Battle of Eylau,' and 'The Battle of the Pyramids.'

M. REVILLON.

This sculptor died somewhat recently in Paris, at the age of fifty. His best known works in that city are a colossal statue of St. Paul, in the church of St. Sulpice; an allegorical figure of Medicine, on the façade of the Hôtel de Ville; and the frieze of the saloon of the Théâtre Français.

SOUTH KENSINGTON MUSEUM.

RECENT ALTERATIONS AND ADDITIONS.

FURNITURE, CLOCKS, ETC., ON LOAN.

THE most important additions recently made to the Loan Collection consist of several stately and ornate specimens of furniture, labelled "Lent by a Gentleman." These are evidently from a mansion of importance. A pair of bronze candelabra, about nine feet in height, and suited only to a grand hall or staircase, are good examples of Italian—probably Venetian—Art of the sixteenth or early seventeenth century. The bases, which rest on three finely-modelled lions, are bold and effective. The stems, of baluster form, with raised foliage decoration, are, perhaps, as is so often the case with candlesticks, the least satisfactory part of the design.

Among the numerous clocks, chiefly of French origin, included in this loan, are two which deserve special notice, on account of the excellence of their cases and pedestals. These are genuine and good examples of the old Boulle, or Buhl, work, a veneer of tortoiseshell, inlaid with metal in delicate scroll-patterns, so named after its inventor, Jean André Boulle (1642–1732), a celebrated artist-workman attached to the court of Louis XIV. One of these cases is of very dark tortoiseshell, almost to be mistaken for ebony; the other is of the well-known red tint. One portion of each case is of horn of a light grey colour. The details of ornament, the pattern of the inlay, and the form of the two cases, are the same—one containing a clock, the other a barometer, and apparently some mechanism for telling the day of the week, the age of the moon, &c.

Another stately clock, described as an astronomical clock, and giving an embarrassing amount of information as to mean and solar time, the age of the moon, the sun's place in the zodiac, and so forth, is contained in a tall case remarkable for the beauty of its brass and ormolu mountings in the so-called Athenian style, prevalent in France in the early years of Louis XVI., about 1775: while another, of somewhat later date, in the form of a lyre, consists chiefly of Sèvres porcelain of the beautiful royal blue tint. One clock decorated with ormolu in the grandiose *rococo* style of the age of Louis XV., has found an appropriate position on a table of similar design, lent by Mr. A. Barker.

A few specimens of old marquetry are also shown, the best being a small work-table. The microscopic fineness of the joints, and the accuracy with which the inlaid work is fitted, are very striking when compared with the coarse and rudely-finished marquetry on the large quantity of professedly old furniture which has of late so mysteriously sprung up to meet the demands of amateurs.

The collection also comprises some fine cabinets inlaid with Florentine *pietra dura*; but these differ in no important particular from many others now, or recently, on view in the Museum.

JAPANESE SCREEN.

One beautiful object is, however, new to us: it is a small two-leaved screen of Japanese lacquer; the ground black, with raised flowers and foliage gilt as usual. But intermingled with these are other flowers and foliage, in embossed porcelain, of varied colours, chiefly the cleander-like blossom, so often met with in Japanese decoration. Near the bottom of the screen are inserted several porcelain medallions representing white swans. The effect of the combination is exceedingly pleasing and novel, for, although examples of the insertion of small smooth plaques of porcelain in Japanese lacquered ware—cabinets, trays, &c.—are not uncommon, this is the first instance we have met with of embossed porcelain, evidently originally designed for the special purpose, being affixed in this manner. The idea will not be lost on those of our Art-workmen on the look-out for suggestive hints.

Some pleasing examples of English furniture

of the later years of the eighteenth century are lent by Mr. J. James. These are all of satin wood, painted with admirable representations of flowers, peacock's feathers, &c.; and in one instance with carefully-finished figure-groups, and a landscape. It is much to be regretted that this peculiar style of furniture-decoration should have fallen out of fashion.

Mr. E. Greene, M.P., lends a very singular oak box, or locker, which from its form would appear to have been originally destined to occupy the stern of a boat, or small barge, and probably served as a cellaret on festive occasions. The top is covered with interlaced iron scroll-work of elaborate design, surrounded by grotesque masks, or heads, in profile. It is of either English or Flemish origin, and must have been constructed about the year 1600, or somewhat earlier.

ENAMELLED AND BRONZE CANDLE-STICKS.

Mr. S. Bradshaw lends several miscellaneous objects in bronze, silver, and other metal. Among them is a candlestick of that interesting English enamel on brass, the manufacture of which seems to have been limited to the reigns of the first two of the Stuarts. Fire-dogs of this enamelled ware are sometimes met with in old country-houses. Two sets were included in the English section of the History of Labour, in the Paris Exhibition of 1867; lent respectively by Earl Cowley and the Rev. Edward Duke, of Salisbury. The Museum possesses a pair of small enamelled candlesticks of similar workmanship, given by the late Duke of Hamilton. The colours employed are confined to black, white, and blue, though red is sometimes sparingly introduced. The present example is of black and white only.

A tall bronze candlestick, also lent by Mr. Bradshaw, stands in the centre of the Loan Court. It is about five feet high, resting on a tripod base of three terminal satyrs; the stem is of six stages, each supported by three nude human figures, diminishing in size towards the summit. Although claiming attention from the singularity of its design, this object is far from satisfactory. It is an example of the grosser and more unpleasing form of Italian *Cinque-cento* Art, in which every objectionable caprice of the then recently discovered classical grotesques has been seized upon, while little of their grace and delicacy is retained. It certainly does not deserve the prominent position which in the present crowded state of the Loan Court has fallen to its share; and we would willingly see it banished to the dim obscurity of one of the cloisters. Some plaster-casts of candlesticks of the same period from the Certosa of Pavia, which stand in the North Court, are immeasurably above this example in grace and beauty, and from these we can form a truer idea of the peculiar excellences of the *Cinque-cento* style.

SPANISH ROSE-POINT LACE.

It appears from the label that the set of ecclesiastical vestments in this beautiful needle-work which has long been exhibited here on loan, the admiration and the despair of the practicers of this revived Art, has just been purchased by the Museum for the sum of £200.

PALESTINE EXPLORATION FUND.

A room has been assigned in the range of buildings overlooking the Horticultural Gardens, for the temporary exhibition of the interesting collection of antiquities and photographs of the Palestine Exploration Committee.

R. O. Y.

SCHOOLS OF ART.

BARNSTABLE.—The annual distribution of prizes to the successful students in the Art-classes attached to the Literary and Scientific Institution in this town was made in the early part of October. The number of students attending during the last sessional year exhibits a considerable increase; and improve-

ment in every department of study has been manifest. Out of 520 drawings, in forty sets, sent to London for examination, thirty sets were pronounced "good," while the works of two pupils, Mr. Hodge and Mr. Brennan, were considered worthy of Queen's prizes.

BELFAST.—About fifteen years ago a School of Art was established in this town, and was carried on most successfully for some time, during which not a few students were educated in the first principles of Art, who subsequently distinguished themselves in its various branches. The institution was, in fact, a great success every way, except financially, in which respect it failed: in the first place, owing to the sudden and entire withdrawal of the large Government grant; and, secondly, on account of unfortunate misunderstandings between the Department of Science and Art and the then managing committee of the school. As a result Belfast has, for more than ten years, been without an institution of this kind; and, in such respect, has formed an exception to, we believe, every town of equal importance and population in the United Kingdom. Feeling that such a state of things was anything but creditable to the town, several influential gentlemen—and among them especially may be noted Messrs. Marcus Ward and Co., who, more than any manufacturing house in the place, felt the want of any proper Art-instruction for the young people in their large establishment—have taken steps to get the school re-established, on a better and more independent basis than the old one. Messrs. Ward associated themselves with Professor Wyville, Mr. Vere Foster, and others, to form a committee; and the movement has resulted in the establishment of a school, which was opened, on the seventeenth of last month, under the direction of a thoroughly well-qualified master, Mr. T. M. Lindsay from South Kensington. We are much pleased to be able to record the above facts, and trust that those who have so zealously and liberally exerted themselves in the matter may see the fruits of their labours in the continued prosperity of the new school, and in the impetus it may give to the trade and manufactures of this important industrial town. Ireland owes much to Belfast from a commercial point of view, to say nothing of its political influence on large masses of the Irish community. The school, we may add, is already supplied abundantly with the best copies and examples, in outline, shade, and colour: it contains a sculpture-gallery, well furnished with casts from the antique, &c.; and a library of valuable works on Art of every kind to which the pupils have ready access.

BRIGHTON.—The inauguration of the winter session of this school took place in the Town Hall, on the 30th of September, under the presidency of the mayor. The annual report stated that during the year 1869, 527 persons had received instruction at schools under the direction of the master, of which number 430 had been taught at National and other similar public schools, twenty-five at the day classes of the School of Art, and fifty-seven at the evening classes for artisans, schoolmasters, &c. There were also fifteen female students. Many trades were represented in the school. The annual report stated that "with a larger subscription-list the Committee could greatly develop the utility of the school, as well as allow Mr. White, the head-master, a better remuneration than the inadequate one he now receives." The balance-sheet for 1869 showed that the total amount received, including £42 from the Department and £35 in fees, was £96 10s. 6d.: of this all but about £3 had been spent in salaries, rent, and sundries. The distribution of prizes, with addresses by the mayor and other gentlemen, brought the meeting to a close.

DEVONPORT.—The following are the results of the examination in drawing, with a statement of the success of students in competitive work sent to the Department of Science and Art through the Devonport School of Art; the Science and Art School, Plymouth; and the Branch School of Art, Tavistock, for the year ending May, 1870:—One student completed his examination for the Art Master's Certificate;

one student completed all the works (excepting one) for the Art Master's Certificate, but did not present himself for examination, although he received permission to do so: fifty-five students passed in the second grade; sixteen students obtained prizes in the second grade: twenty-two students passed in the third grade; six students obtained prizes in the third grade: five students passed in machine drawing; two students passed in building construction. These numbers have nothing to do with those who have passed in the Science classes.

DURCHESTER.—The annual distribution of prizes to the successful competitors among the pupils of this school was held in the month of September; Mr. J. Floyer, M.P., presiding. From the annual report, read by the honorary secretary, it appears that the number of students attending last year was eighty-eight; of whom seventy-four remained on the books at Christmas. The number of prizes awarded at the last Government examination, in March of the present year, was eleven.

LEEDS.—The remodelling of this school, to which we referred last year, appears to have been the means of largely increasing its numerical strength. In August, 1869, there were, as we have been informed, but twenty pupils on its roll; since then three hundred new names have been added, chiefly in the elementary classes. At the last annual examination nine pupils obtained third-grade prizes from the Science and Art Department; twenty-five had their works honourably mentioned, or pronounced satisfactory; and twenty-five were awarded local prizes. A large majority of the students attend the classes in the evening—many of them fresh from the workshops. During several days of the month of August, an exhibition of the school-works was held, and was well attended. The Leeds school is now under the superintendence of Dr. Puckett.

ROCHDALE.—The fourth annual meeting in connection with this institution, which bears the associated title of a "Science and Art School," was held in September. During the last winter session the total number of pupils under instruction was 191, ranging from thirteen to forty-five years of age. The percentage of those who passed the examination in the drawing-classes was considerably above the average for the United Kingdom; while those who passed in the scientific classes were very largely above the average.

TORQUAY.—The supplementary return of the successful students in the Torquay school has been received from the Science and Art Department, and shows considerable progress as compared with former years.

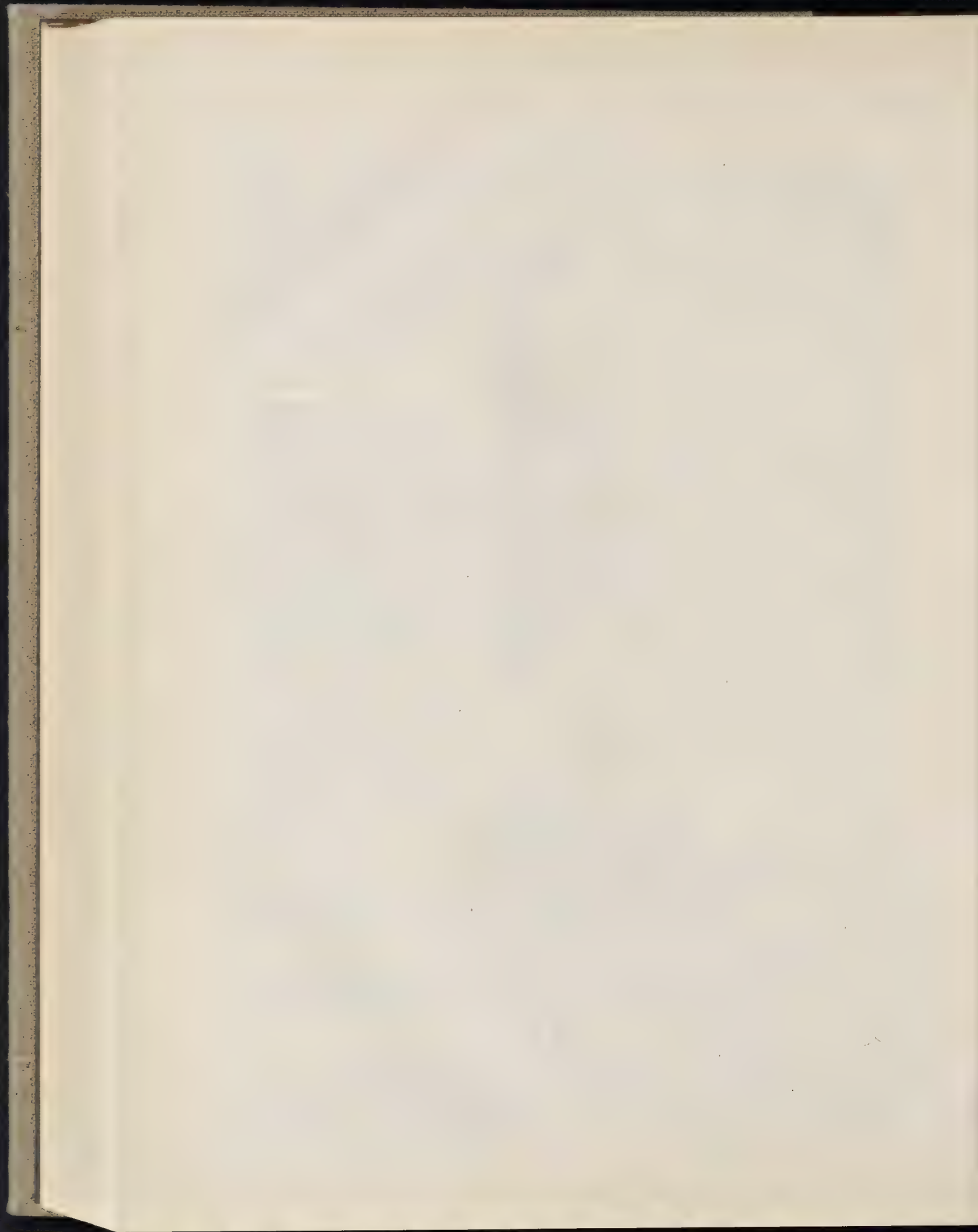
THE GENIUS OF STEAM.

FROM THE STATUE BY ANTONIO ROSETTI.

THIS is the work of a Roman sculptor whose productions have gained for him high reputation in his own country, and elsewhere on the Continent. In the elegant little Cupidon he pays a fitting tribute to the genius of our great engineer, George Stephenson, who, it is scarcely to be doubted, did more for the benefit and happiness of mankind, socially, than it ever fell to the lot of a single man to effect from the creation of the world till the present day; unennobled, even undecorated, during his lifetime, yet full of honours in the regard of his fellows, for the good and great work that life had done.

Emblems of this work accompany the figure: the flame of fire held in the hand, the wheel of a locomotive which affords a support to the lower limbs, and portions of the ironwork of the railroad, towards which the pointed finger of the figure is directed, typify its direct meaning as the "Genius of Steam," even had not the name of Stephenson been inscribed on the pedestal.

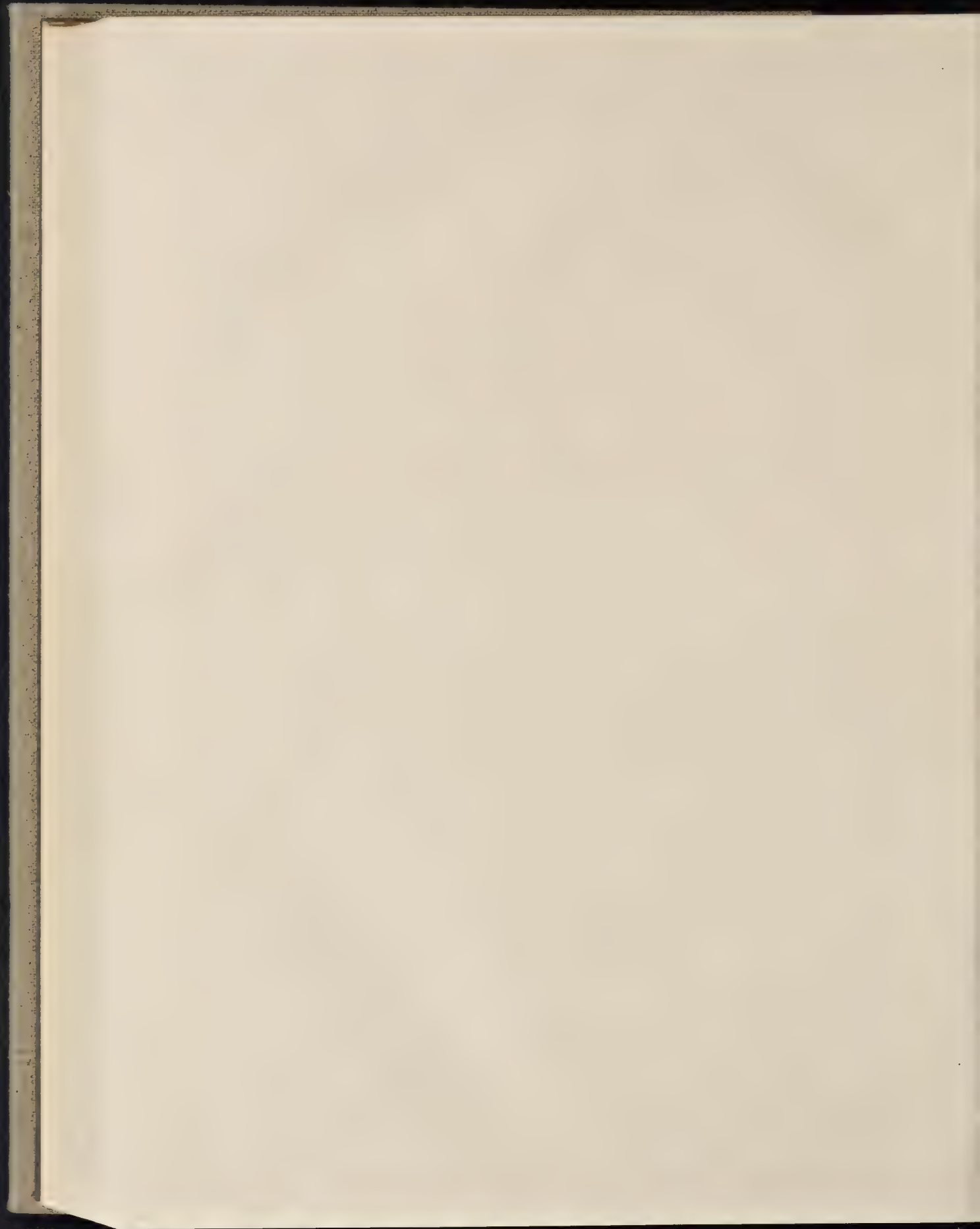






THE PUTTO OF THE TOWER OF LONDON

BY J. H. STUBBS



THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS OF
ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A., &c., &c.

THE SALISBURY MUSEUMS.

IN a county so profoundly rich in antiquarian remains, and containing so many noble specimens of early Art, as Wiltshire, it is natural to suppose that a local museum must present to the visitor a variety of objects of more than usual interest—and he will not be disappointed. In Salisbury, a city remarkable for its exquisite cathedral and its other attractive architectural remains, and within but a few miles of Stonehenge, exist two museums of unusual interest, in both of which objects of the greatest historical and archaeological importance are preserved. These are the "Salisbury and South Wilts Museum," and the "Blackmore Museum;" the one devoted to the preservation of local objects of Art and antiquity, geological, mineralogical, zoological, and other collections; and the other to the classification of implements of stone, flint, and bronze, and of other remains illustrative of the history and progress of pre-historic man. To the contents of these two museums I purpose briefly to draw attention in my present article.

One of the most striking, and therefore one of the foremost, objects of interest in the Salisbury and South Wilts Museum, is the *Giant*, with his attendant *Hob-Nob*. This giant is one of the very few remaining examples of what were once not unfrequent features in guild processions, in lord mayors' shows, in tournaments, and in various other festive or popular observances and gatherings. The best known of the English giants at the present day are, of course, "Gog" and "Magog," in the Guildhall, London. These two immense figures, originally and correctly called Gogmagog and Corineus, represent those which formerly held such prominent places in the civic pageants; and they are still gazed at with wonder by Londoners and countrymen alike. These figures, however, are not those actually employed in the moving pageants of former days; and hence

the perambulating giants; those of Chester, Coventry, Shrewsbury, Norwich, and other places, having long since disappeared, despite the entries in the accounts of one shilling and fourpence paid "for arsenic to put into the paste to save the giants from being eaten by the rats."

The Salisbury Giant and Hob-Nob belonged to the Worshipful Guild of Tailors of that city, by whom, in accordance with my suggestion to Mr. Stevens, it has been placed in the museum, and was used in their guild processions and in the city pageants. It is formed of wicker-work, laths and hoops, and covered with paste-board and drapery. It formerly stood in Tailors' Hall, and it will be interesting to note that this hall of the ancient Company, or Confraternity, of Tailors still exists, in a dilapidated

Among the signs to be seen in the museum are an *ampulla*, with the arms of Mortimer; St. Michael the Archangel; the head of a bishop; a *Heur-de-lis*; head of St. Thomas-a-Becket; a head with the words "*Soli Deo honor et amor et gloria*;" and "a crucifix in a sort of well with two figures making offerings," probably being the sign of the Holy Wells of Walsingham.

Among the rings are several beautiful examples of various ages, some signet-rings bearing merchants' marks, or other monograms, initials, &c. Some curious beams of gypseries and other similar relics, as well as enamelled heraldic trapping-attachments and pendants, are also worthy of notice. Among these latter is a singular object, the use of which has not been satisfactorily explained, although it seems not improbable it may have been worn as a

kind of crasset between the ears of the horse at a tournament, or otherwise. It is a small ball of copper (the supporting shaft or tube of which is broken off); on the top is a circular hole, from which probably rose a central tuft or plume, or an enamelled shield. Around this are four arms of the same metal, bending outwards "like the feathers of a shuttlecock;" from the termination of each of which hung a lozenge-shaped enamelled heraldic pendant. Two of these pendants remain, the one bearing the arms of Montacute, and the other those of Grandison.

A singular object of Art is a chessman, found in Ivy Street, Salisbury, in 1846. Like other similar objects discovered in the Isle of Lewis, this chessman is formed of sea-horse tooth, and is supposed to be of Scandinavian origin. It represents a king seated on horseback, wearing a trefoil crown, and surrounded by warriors on foot, bearing kite-shaped shields. It is probably of the twelfth or thirteenth century, and is of considerable beauty and interest; as also are some early draughtsmen of the same material and period.

Among domestic implements will be noticed several curious forks, knives, spoons, &c., which, with the pilgrims' signs, were mostly found in the course of draining the city. Some have also been found at different times in the old hostleries of the city—one of which, the George, is known to date from the fourteenth century. There



THE SALISBURY GIANT AND HOB-NOB, WITH ATTENDANTS AND LEGALIA.

state, in Milford Street. The Hob-Nob, or Hobby-Horse, which was an essential part of the Morris-Dance, was also a feature in these pageants; and, as in the case of Salisbury, became a kind of attendant on the giant. It is represented, as are the sword and mace of the giant, in our engraving.

Another of the Salisbury trade-guilds was the Company of Bakers, and an interesting relic of this company, in the shape of its arms (three wheat sheaves and the scales of justice) quartered with those of the city, and dated 1611, is preserved in the museum.

Passing on from guild-relics, another interesting feature in the museum is the collection of pilgrims' signs, found at various times within the confines of the city. These objects are badges, cast in lead or pewter, in honour of different shrines, and given to pilgrims who had visited those shrines, as a "sign" or "token" of their pilgrimage having been faithfully performed. They were stitched on to the sleeve or hat of the pilgrim, and were honourable badges. Thus, Piers Plowman says:

"Ye may see by my signs,
That satten on myn hatte,
That I have walked full wyde,
In weet and in drye,
And sought good sentes
For my soules helthe."

are also some remarkably good spurs of different periods.

The collection of keys ranges from the thirteenth to the sixteenth centuries. During



STONE PESTLE.

the Salisbury giant, being literally and veritably the one used in that city for many years, possesses even more historical interest than do Gog and Magog. It is indeed the last of



STONE PESTLE.

the first of these periods the bows were frequently of lozenge form; in the fourteenth and fifteenth centuries they were commonly of a trefoil and annular shape, and considerable varieties prevailed, many being filled in with elaborate architectural tracery. In the next century they became more florid in design; and in the reign of Elizabeth, the taste for ornamented keys was great; scrolls and cyphers, crosses and crowns, initials and monograms, being interwoven and intermixed with flowing foliage in an intricate and elaborate manner. Examples of most of the usual varieties will be noticed in this collection.

The collection of tobacco-pipes, too, will be found extremely interesting; but, as in a future article I propose to treat of a museum specially and solely devoted to these articles, I need make but sparing allusion to the Salisbury examples, for the purpose of calling attention to those of Wiltshire manufacture. Among these are examples of the "gauntlet pipes," made at Amesbury, a couple of hundred years ago, by a man named "Gauntlet, who makes the heels of them with a gauntlet, whence they are call'd gauntlet pipes; the clay whereof they are made is brought from Chittern in this county." At Amesbury, the manufacture of pipes seems to have been at one time almost as largely carried on as at Broseley; and the "gauntlet" having become a famous mark was pirated, the piratical maker defending himself by proving that the thumb of his gauntlet stood differently from that of the original, and that therefore, as dexter and sinister hands were allowed as different bearings in heraldry, so these were clearly distinct as marks!

A good collection of seals and impressions of seals—regal, baronial, ecclesiastical, municipal, and personal—has been got together, and will be examined with interest.

But few examples of sculpture are contained in the museum; yet one tablet is worthy of note. It is the head of St. John, behind which is apparently the charger, or dish, upon which it was placed. The saint is represented with long hair and beard, and the eyes are closed: on either side are figures of saints, while above is the soul, in a vesica-shaped nimbus, supported by angels; and beneath is our Saviour rising from the tomb. Among other examples of sculpture are fragments of figures dug up in Salisbury and elsewhere, as well as several architectural remains. — In the ceramic department, although the collection is not extensive, there are many extremely notable examples of early and mediæval vessels, as well as of a later date. Of Celtic pottery some examples from tumuli on Salisbury Plain are preserved; while of the Romano-British period are specimens from the New Forest, Wyle Camp, Pitton, Old Sarum, and other localities. Of mediæval pottery, one of the most singular examples is shown in the accompanying engraving. It is a vessel of glazed earthenware, in form of a knight in armour on horseback, and is believed to belong to the latter half of the twelfth century. It was found at Mere, in Wiltshire. "The costume and accoutrements of this figure correspond almost precisely to that of the effigy

of King Richard I., on his great seal. The impressed circles are probably intended to represent chain mail."

Another vessel in form of an animal, found

the attendant for more liquor." It is inscribed "HERE IS THE GUEST OF THE HARLEY KORNE, GLAD HAM I THE CHLD IS BORN. I. G., 1692," and the initials R.K., S.K. These and others are highly interesting as being examples of Wiltshire wares.

Besides these the museum contains some good examples of Belarmines, bear drinking-cups, &c.; and some specimens of various makes of porcelain.

The Egyptian department contains the usual variety of objects, but nothing especially deserving of notice.

Among the enamels are to be seen some good examples of Battersea, Limoges, &c.

One set of objects which must not be passed over, is a set of "Roundels," which differ in their verses from any other known set. "Roundels" are supposed to have been originally used as "trenchers for cheese or sweetmeats." They are round plates of beech-wood, from five to six inches in diameter, and are gilt and painted on one side. The set consists of twelve plates. Upon each roundel is a sentence, or "posy," painted round the border; and a second sentence or verse occupies the centre: they are dated 1567.

There is also an interesting pack of political cards; and in the numismatic department are several rare coins, and the nucleus of a collection of Wiltshire traders' tokens.

It will be readily understood from this brief notice that although the Salisbury and South Wilts Museum is not so extensive as many others, its contents are peculiarly interesting, and that among its objects are some of the highest importance. The museum is supported by annual and life subscriptions, and is vested in the Town Council of Salisbury, in trust for the purposes of the museum. It is situated in St. Ann Street, and is open, under certain regulations, gratuitously to the public. It was

founded by the late Dr. Fowler and Mrs. Fowler, "through whose liberality the present commodious building has been purchased, enlarged, and presented to trustees for the use of the museum."

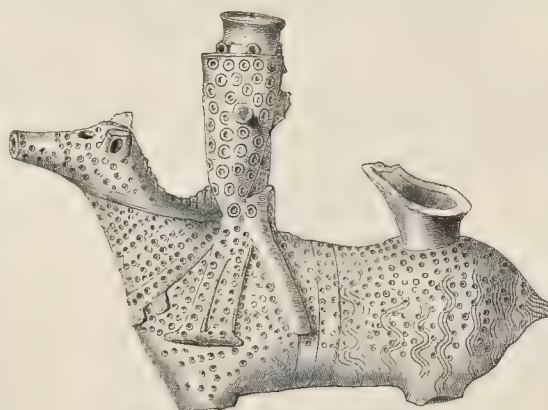
It is under the control of a committee, of which the Bishop of Salisbury and the mayor of that city are respectively, *ex-officio*, president and vice-president; and its honorary director is Mr. E. T. Stevens, the talented author of "Flint Chips."

The Blackmore Museum, situated near that one just spoken of, and of which, indeed, it may be considered to be an extension, was founded in 1864 by Mr. William Blackmore, from whom it takes its name, and by whom it is wholly supported. The building is a plain, unpretending structure, situate at the back of the other museum, built of brick with stone dressings. It consists of one large room, an entrance-porch on the north, and a committee-room and other offices at the rear. The large room is covered with a hammer-beam open timber roof, of good design; the floor is laid with Minton's encaustic tiles; and the walls and roof are

chastely decorated with polychromy. The collection is deposited in cases placed round the walls, and in others which occupy the central portion of the room. Above the mural cases an embattled cornice, beautifully gilt and



SCULPTURE, ST. JOHN THE BAPTIST'S HEAD, ETC., FOUND NEAR SALISBURY.



MEDIÆVAL DRINKING VESSEL IN FORM OF A MOUNTED KNIGHT.

cup, of good form; the sides are ornamented with rough devices impressed; attached to one of the handles is a whistle, an appendage sometimes found attached to drinking-cups of the seventeenth century, for the purpose of calling

coloured, runs round the building. There are two stained-glass windows in the sides of the porch, in which are emblazoned the arms of the See and the Salisbury and South Wilts Museum, the city arms and those of the

is a difference in type between the group of flint-implements found in the drift-gravel at Bemerton and the group found in the drift-gravel at Milford Hill. Taken as a whole, however, the flint-implements of the drift have

in the drift. Perhaps, therefore, we are scarcely in a position to state, that any sharp line of demarcation absolutely severs the drift-implements from those of the caves, or the implements of the caves, from those of the surface.

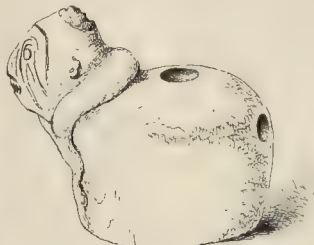


PIPES FROM MOUNDS OF OHIO.

Blackmore Museum. Over the entrance doorway, on the interior wall, are the arms of the founder, and also those of Mr. E. T. Stevens and Dr. Blackmore. Beneath the mullions of the west window are the arms of the various

well-marked characteristics; nevertheless, in the Blackmore collection certain specimens from an American tumulus agree very closely with the usual drift types. Very drift-like implements have also been found in certain bone-

In paleontology the rare types of one period become the prevalent forms of another, in this respect presenting an analogy to the objects of the stone-age. If we assume that the drift-folk 'thought out' the form of their weapons



CALUMET IDOLS AND PIPES FROM MOUNDS OF OHIO.

European countries represented in the collection, viz., Denmark, France, Great Britain and Ireland, and Italy. Beneath the east window are the arms of the various American states represented in the museum, viz., Peru, Canada, United States, Nova Scotia, and Mexico.

The collection is essentially ethnological, and is different in many respects from any other yet established. The great object of the founder was "an attempt to illustrate the use and application of the rude weapons, implements, and ornaments of antiquity, by exhibiting side by side with them, similar specimens in use among existing races." In fact, to do by actual specimens arranged systematically, what Sir John Lubbock has so well achieved by description and classification in his "Pre-historic Times." The general result of this arrangement is, that a striking resemblance can be observed in the modes by which the simple wants of a common nature have been supplied

caves, yet in each case the attention is chiefly arrested by the aberrant character of the specimens. There is a class of flint-implements



FROM OHIO.

known as 'scrapers,' one variety of which, usually large, thick-backed, and with a broad scraping edge, is found in the drift; it occurs

and the mode of their manufacture, in a manner entirely differing from what has been done by any other race of men, we are driven to the conclusion, that there must have been also something wholly different in the drift-people themselves, or in the conditions under which they existed, for all later evidence tends to show, that the workings of human minds and human hands in the stone-age have produced very similar results in every quarter of the globe. Be this as it may, the collection in the Blackmore Museum will remain what it is now, an assemblage of facts, however incorrectly we or other men may interpret them, and as such, the collection must ever retain its ethnological value, even should our present theories prove to be erroneous. The collection resembles so much sound material ready-quarried and fit for use, with which men can build—any errors in style, construction, or taste, must necessarily rest with the architect."



CALUMET IDOL.



among people widely different in many of their characteristics, and severed from each other in point of time no less than by geographical distribution.

Nevertheless, although this may be the general result, a careful glance at the Blackmore and other collections, shows incontestably that special types, and even special objects, are peculiar not only to certain countries, but even to certain districts. Thus, although one general class of implements may have prevailed among different races under different ages, special types, and even implements, are confined and are peculiar to certain localities: thus showing that not only peoples, but tribes, had their own peculiar habits and ideas. Thus it is stated, that "in the case of two localities near Salisbury, there

again in cave deposits, as, for instance, in Le Moustier, Dordogne, and also with slight modification among ordinary surface specimens,



although it ceases then to be a typical form. On the other hand the type of 'scraper,' so abundant on the surface, occurs, although rarely,

In thus quoting from the honorary curator's opinions, I express here none of my own. It may, however, be well, just by way of hint to students visiting the museum, to give a caution against placing too much faith in any of the wild theories propounded by different collectors. In these days, when every man who has got together a dozen or so specimens of flint implements sets up a theory of his own, and assigns them to certain periods to suit his own views, it is necessary for the student to be careful what opinions he adopts; and he may rest assured he will find it more difficult to understand and classify "periods," than he will the flint, and stone, and bronze, and iron remains themselves. Let me, then, while speaking of this collection, warn him against the absurd divisions and subdivisions into ages and periods adopted by one

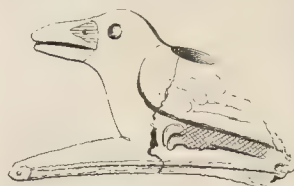
writer or other; and recommend him carefully to examine and compare the objects themselves, and so form his own conclusions.

The collection in the Blackmore Museum is arranged under four general groups, viz.—



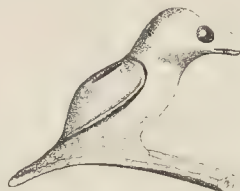
PIPE FROM MOUNDS OF OHIO.

Remains of animals found associated with the works of man; implements of stone and imple-



FROM MOUNDS OF OHIO.

ments of bronze; implements, weapons, and ornaments of modern uncivilised races, which



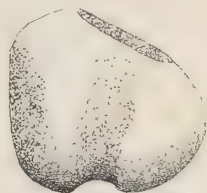
FROM OHIO.

serve to throw light upon the use of similar objects belonging to pre-historic times. Each



FROM OHIO.

of these groups is, of course, subdivided, and the whole is rendered instructive and intelli-



STONE AXE.

gible by the careful manner in which the various series of objects are labelled.

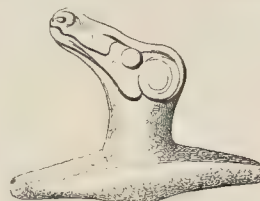
Among the numerous remains are flint instruments of almost every known variety, both from our own country and abroad; stone-implements of various kinds; relics from the Lake dwellings of Switzerland, Italy, &c., and from the shell mounds of Denmark; an immense assemblage of pottery, implements, &c., from North and South and Central America; and, indeed, everything that can tend to make the collection useful to ethnological and anthropological students.

Among the objects I have selected for illus-



PIPE FROM MOUNDS OF OHIO.

tration in the present article, besides those



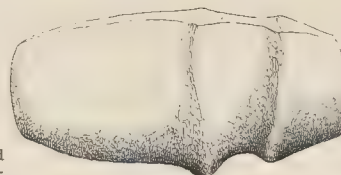
FROM MOUNDS OF OHIO.

already alluded to, are some stone axes, which



FROM MOUNDS OF OHIO.

will bear careful comparison with the few



STONE AXE.

similar objects that are now and then, but



STONE COLLAR.

other remarkable object is a sculptured stone collar, of oval form, and measuring 10½ inches by 15½ inches in diameter, the use of which is at present not clearly ascertained. Other curious objects are the stone pestles, carved in form



PIPE FROM MOUNDS OF OHIO.

of figures, and used for crushing or pounding corn. They are from St. Domingo. In con-



PIPE FROM MOUNDS OF OHIO.

nection with these a "mealing stone," and a stone bowl, sculptured with ornaments on its



PIPE FROM MOUNDS OF OHIO.

outer surface, may be noticed, as may also some stone bruising-tables. The "calumet



FROM OHIO.

idols"—pipes of enormous size, probably used only for ceremonial purposes—are remarkably curious. They are of stone, and one of these here figured measures about 1 foot in length and 3 inches in height. These, and the stone pipes from the mounds of Ohio, are perhaps among the most interesting features of the



STONE AXE.

rarely, found in our own country. They are from Ohio, and will be found to bear a close



resemblance to an English example engraved in "Grave Mounds and their Contents." An-

collection. The materials of which they are formed are mainly a hard and siliceous clay slate, commonly called "whetstone," an argillaceous ironstone, usually variegated; a pearly-brown ferruginous chlorite; and calcareous marls of variable compositions, and many limestones. The examples engraved present, perhaps, one of the best series that could be got together.

The city of Salisbury is most fortunate in having within its walls two such excellent museums as those to which I have thus briefly called attention, and it behoves its inhabitants to give them a constant and liberal support.

SUGGESTIVE ILLUSTRATIONS

FROM THE

OLD MASTERS IN ART-INDUSTRIES.

THE numerous cuts with which we bring to a close our series of illustrations of the works of the old Art-masters allow us but little space for description. No. 1 is a majolica vase, of Urbino ware, in the possession (at the time we write) of one of the Messrs. Rothschild. The mask



No. 1. MAJOLICA EWER.

under the handle, the ram's head above, the depressed



No. 2. GOURD.

globular form of the upper part of the vase resting on the urn-like lower portion, all merit attention. No. 2

is a gourd, or pilgrim's bottle, also of Urbino majolica, from the Jarvez



No. 3. LOCKET.

collection. The subject represented is the Centaur Nessus conversing with Dejanira, the wife of Hercules. The twisted horns of the two satyric masks



No. 4. SPANISH VASE.

form the ears of the gourd, through which is passed the cord whereby it

was suspended to the pilgrim's belt or staff.



No. 5. KEY HANDLE.

No. 3 is a chased and enamelled locket.



No. 6. PILASTER.

It very closely resembles one of the gems

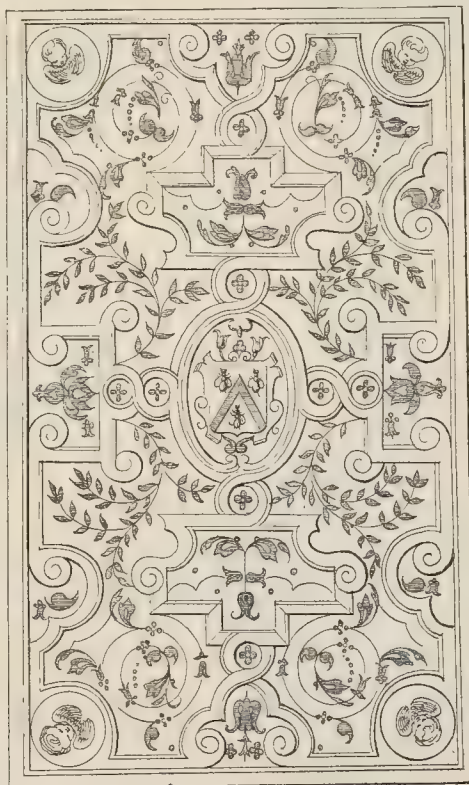
of the South Kensington collection—a gilt pendant miniature-frame, containing a con-

temporary portrait of Queen Elizabeth, with her hair loosely flowing on her shoul-



No. 7. PANEL.

ders, which was purchased for the Museum | at the cost of two hundred and fifty guineas.



No. 8. BOOK-COVER.

No. 4 is a vase of Hispano-Moresque ware, now in the Ceramic Gallery at South

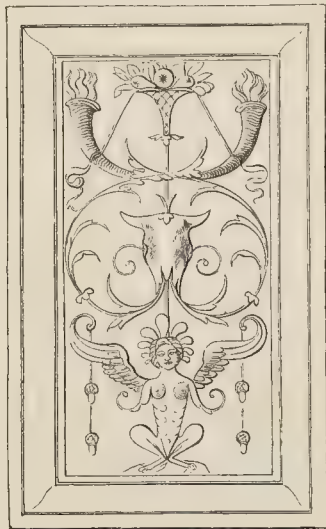
Kensington, which was purchased from the Soulages collection for the price of £80.

It is 21 inches in height, and 14½ inches in width; the ground is white enamel, and the pattern conventional; the leaves of which the pattern is composed are partly in a greenish yellow lustre, and partly in blue.



No. 9. PANEL.

The base of the vase is trumpet-formed, the body globular, and the top funnel-shaped. The two wide flat handles, almost resembling the wings of a bird, are a peculiar feature of this quaint old piece of earthenware.



No. 10. PANEL.

No. 5 is the knop or handle of a key, in chiselled iron: an interesting series of such works may be studied at South Kensington. Two long-necked chimeras are seated on the abacus of a bastard Corinthian capital,

and their entwined necks are surmounted by an ornament representing a horse-bell.

No. 7 is a pattern of panelling, in distinct colours. Nos. 9, 10, and 11, are designs from casts, taken from various French *châteaux*, and illustrating the style

of Renaissance decoration of the French architects of the period of Francis I. They form part of the collection of casts at South Kensington. No. 6 is the upper portion of a pilaster, from the same series; a man reading a missal supports the capital, and



No. 11. PANEL.

two grotesque figures, representing a man and a lion, support a superior order, or upper capital.

No. 8 is a book-cover, in blue morocco, with gold compartments and tooling. The

volume which it protects is a copy of "Precationes ex Veteribus Orthodoxis Doctoribus." It belonged to the President de Thou, whose armorial bearings are emblazoned on the scutcheon in the centre.



No. 12. INLAID COFFER.

No. 12 is an inlaid coffer of ivory and ebony. The elegant forms of the pattern, the blending of sharp angles, straight lines, and graceful curves, and the full relief into which the delicate tracery is thrown by the

contrast of colour, combined with the delicacy and boldness of tooling, form a charming example with which to close our series of illustrations of the masters of Industrial Art in the Cinque-cento period.

ROME THE CAPITAL OF THE WORLD OF ART.

THE breaches effected by the cannon of General Cadorna in the walls of Rome gave admission to 17,000 exiles. These victims of the cruel tyranny of the priest thronged to revisit their native home, with that strong local affection which is so remarkable in the Italian race. But a larger entrance has been given, and to a far more numerous company, by that brief yet stirring act of the drama in which the temporal power, in the 1115th year after the gift of the Exarchate of Ravenna to Pope Stephen III. by Pepin, King of France, faded away like a dream. Rome, restored to Italy, will resume her rank as capital of the world of Art.

To that proud title the city founded by Romulus, 2,623 years ago, has distinct and separate claims. The unbroken series of her historic monuments is unrivalled in the world, for magnitude, for number, and for interest; when we regard them, not, as in the case of the far longer series of Egyptian relics, as memorials of a forgotten history and an extinct race, but as the records of the repeated, and never-abandoned, claim of the lords of Rome to be the masters of Europe. So steady and so slow was the march of time, as measured by the monuments of Rome, that even now the masonry of Regal times is scarcely to be distinguished, by any technical or structural peculiarities, from that of the Imperial rebuilders of the city. The mighty arches turned by Numa to protect the *Cloaca Maxima*, and thus to give to the grateful city that relief from uncleanness which only the present generation has seen extended to London, are yet firm and massive. We cannot here attempt even to indicate the chief of the long series of temples, and towers, and palaces, and churches, culminating in the mighty dome of Bramante—

"Christ's mighty shrine above his martyr's tomb;"—but the slightest allusion to the subject is enough to establish the unrivalled archaeological interest of the eternal city.

For the Fine Art of antiquity, Rome was, during its Imperial prime, more than Paris was when the eagles of the first empire brooded, like vultures, over Europe. The Louvre, as we have seen it, or the Louvre in 1814, could give but a feeble idea of the Art-tributes which Rome exacted from a conquered world. The most famous statues, the most admirable paintings, objects unique in value and in sanctity—such as the robes worn by the high priest of the Jews from Aaron to Aristobulus (the brother-in-law of Herod the Great), the seven-branched candlestick, the golden altar of incense—all of which were borne in triumph by Titus, and represented in sculpture on the arch raised to celebrate the conquest of Judea—were gathered into that great storehouse. There, too, worked innumerable copyists, chiefly men whose fingers were pliant with the cunning of Greek skill, who reproduced in marble the bronzes of the great Greek sculptors. The finest statues yet discovered at Rome have either been productions of the Rhodian school, such as the statue of the Nile, its sixteen allegoric *amorini*, or the Laocoon, or copies of the works of Phidias and his immediate school, as in the head of the Juno of the Villa Ludovisi, and the mask of Jupiter in the Vatican. Either as claiming the spoils of victory, or as utilising the yet nobler conquest—that of the skill, the taste, and the genius, of a race more artistic than any springing from Italian soil—Rome was the undoubted capital of ancient Art.

Nor was Imperial Rome without an Art native and proper to herself. We do not now speak of architecture, or question how far the strong resolve, and the lavish outlay, of the great senatorial and imperial builders, might be thought to hold their own, even in face of the purer taste of Greece. But the special native glory of Rome in Art is her portrait-sculpture. The fragments to be seen at the British Museum are enough to tell us what sort of Art was that which has handed down to us the lineaments of Scipio, and Augustus, and Nero, and Tiberius, and the great Cains Julius himself. As far as

our knowledge extends, portraiture in Greece, at least before the era of Alexander (when the grandest period of plastic art had passed), never approached the excellence of Roman work.

Later, as we descend from Augustus to Leonine Rome, across the long night of Gothic invasion, Lombard rule, and civil discord, we find Rome again the mistress and mother of a native, or, at least, an adopted, Art. The genius of Florence has produced forms of beauty and of grandeur, which that of the more majestic and Imperial city could not inspire in her own children. But then Rome made all the productive power of Italy her own. She attracted, with irresistible force, all that was noblest in the Italian Art of the Renaissance. Raphael died in adorning Rome, and Michael Angelo yet lives in the vast shadows of St. Peter's. Christian Art, the offspring of a Sabine wedlock between the austerity of monotheistic dogma, and the vigorous and fertile spirit of polytheism, has been, locally as well as spiritually, the child of Rome.

The unrivalled stores of three various eras of Art—archaeological, architectural, sculptural, and pictorial—which are now known to be in Rome, have been, hitherto, as far as can well be imagined, withdrawn from the world. Decay has been allowed to do its work, in a climate where its work is done quickly. The ecclesiastical curse has come down heavily upon the marbles of Augustus. The amount of property held by the ecclesiastical corporations has been so immense as to bar almost any attempt at restoring the monuments. Hardly a stone could be touched without bringing a swarm of monks about one's ears, like hornets when you pry into their nests. The existing museums are without catalogues: the Art-treasures of Rome are without a guardian. It is true that, after a fashion, they are exhibited to persons visiting, but it is upon the puppet-show principle as far as possible. Industry, Art, commerce, agriculture, all nipped and blasted by priestly rule—it has been only by showing the bones of their ancestors that the Romans have continued to live. From the *Funzioni* at St. Peter's, to the museum of the Capitol, show, for the sake of pence, has been the moving principle of papal government. The ruling taste in Art has been evinced by sticking solid silver crowns on the heads of saints and virgins in pictures. The statue of Jupiter, which has been for so many centuries adored as St. Peter, must have recognised most of the forms of his earlier accustomed worship, with the difference that the ancient priests, no less than the ancient worshippers, never dared to sacrifice with unwashed hands—a scruple abjured by their successors.

To unveil to the eyes of Europe, in a careful, decent, and orderly array, the grand Art-treasures of Rome, is a task of which any government may be proud. Nor is it only the work of restoration, of arrangement, of cataloguing, that is necessary. Excavations, stopped everywhere at present by some ecclesiastical ban, cannot fail to prove as valuable in their results as those at Pompeii. It would be well for Art, if the charge of the treasures of Rome were committed to the appropriate care of the Chevalier Fiorelli, who has so well discharged the duties of director of the excavations at Pompeii, since the change of dynasty at Naples. But there is another treasure-house at Rome, which we hope we shall now be allowed to open.

It is more years than we care to count, since arrangements were made for organising a company for the purpose of searching the bed of the Tiber for those treasures which, in the successive sacks of Rome, have been committed to its keeping. There are good reasons for supposing them to be immense. The stream, so far as the sounding-bar tells us, is paved with marble. Statues and reliefs, tables and altars, vases and cups, all of which the despair of the ravaged owners sought at least to dispossess the invader, have never been reclaimed. After patient study of the evidence, the conclusion was arrived at that it would prove not only a self-supporting, but a remunerative, undertaking to turn and cleanse the river, to raise all relics from its bed, to gird it with handsome

quays, and thus to turn it, from what we will not designate, into a noble ornament of the city. Half the works of Art reclaimed were offered to the Pope as the price of the concession. But *non possumus* applied as much to every material improvement as to every moral sanitary measure under the rule of petticoat government. We hope to see the scheme taken in hand under that of the *Re Galantuomo*.

Italy flocks to Rome. Sites are already demanded for ministries, for manufactures, for commercial establishments. A new life is thought to await the Eternal City—a third period of European empire. We shall be asked to send some of the money now accumulating in our banks to give an impetus to Roman regeneration. We have only one word to say on that subject. We hope that regenerated Italy—to date, let us say, from the 2nd of October, 1870—will abandon that bad practice of Naples, of Sardinia, and of other integral portions of *Italia Una*—of sucking the orange, and then throwing away the skin. Let our artists, our engineers, and our capitalists, remember the story of the Brindisi Railway, of the canalisation of the Po, and of other works carried on for the exclusive benefit of the Italians by money found in this country, and see that for any aid they may render their rights are largely and indisputably secured. Otherwise, even for the unveiling of the Rome of Augustus, or of the treasures hidden by the Tiber, let us suggest that, for the very first time in her history, since the age of Odoacer, *Italia fara da se*.

ART IN CONTINENTAL STATES.

CONSTANTINOPLE.—A museum of Art, Fine and Industrial, ancient and modern, has recently been established in this capital of the Ottoman empire. A correspondent of one of the London daily journals tells a story of his packages being opened by the custom-house officials at Constantinople, and some of their contents, in the form of Art-objects collected by him, abstracted. He hints that they might have been taken for the museum, but we trust the Turkish Government does not propose to furnish it after this manner: the bare insinuation is scarcely credible.

MONTREAL.—A handsome monument to the memory of the late Bishop Fulford, of Montreal, has just been erected in the grounds of Christ Church Cathedral. It will prove, not only a lasting memorial of one who was highly esteemed in the diocese, but also an adornment to the city.—A museum, picture-gallery, and free public library are about to be established in this city. The late Mr. Fraser, a wealthy merchant, left a large sum for this object.

PARIS.—A somewhat recent number of the *Revue Générale de l'Architecture* says that the late Madame la Comtesse Decaen has bequeathed to the Academy of Fine Arts the munificent sum of £120,000 sterling, for the formation of a museum, to be named the "Decaen Museum;" also to provide recompenses to the students of the Academy; and to give, during three years, to those students who have returned from Rome, a pension of £160 per annum to the painters and sculptors, and of £120 to architects. It is to be hoped that what has lately taken place in France, or what may yet follow, will not nullify this truly noble bequest.—Mr. Richard Wallace, who is reported to have inherited the pictures, &c., of the late Marquis of Hertford, has, according to the *Moniteur des Arts*, placed at the disposal of the president of the *Société des secours aux Blessés*, the liberal sum of £12,000 to found and support an ambulance corps, which is to bear the name of the deceased nobleman.

WEILDESTADT.—A statue of Kepler has been recently erected in this Saxon town, from the designs of Kreling, of Nuremberg. The great astronomer is represented standing on a pedestal adorned with bas-reliefs: he holds in his left hand a parchment, on which an ellipse is drawn; and in his right a pair of compasses. The bas-reliefs represent incidents in his life.

ART IN THE PROVINCES.

BIRMINGHAM.—The Royal Society of Artists, with a view to the more effective teaching in their schools, have made arrangements for special courses of lectures on Sculpture, Architecture, and Anatomy. A series of four lectures on sculpture is now in course of delivery by Mr. H. Weekes, P.S.R.A.; the remaining subjects having been undertaken by resident professors—Mr. Chamberlain in architecture, and Mr. Jordan in anatomy. Such an example is worthy the consideration of other provincial Art-societies.

MANCHESTER.—The Royal Institution, Manchester, opened its fiftieth annual exhibition of works of modern artists in the month of September. The display, numbering 655 productions, represented the average character of the exhibitions of the few past years. As is often to be remarked of provincial gatherings, among their number are included many examples that have been previously exhibited in London. In this prominent list occur Mr. Poynter's 'Catacomb,' at the present time singularly suggestive of the contrast between ancient and modern weapons of beleaguered cities; 'Gethsemane,' by Mr. Armitage, A.R.A.; 'Michael Angelo,' by Mr. H. O'Neill, A.R.A.; Mr. W. Linnell's 'Earthquake in Calabria'; Mr. Lee's 'Entrance to Fowey Harbour'; Mr. Halswell's 'Street Life in Rome'; Mr. Cope's 'Gentle Craft'; and other canvases reviewed in our notice of the Royal Academy. The portraits are very few in number; in this department Sir Francis Grant, P.R.A., is represented in his single picture of Mr. B. Barnes. Contributions of landscape, large in size, and important in character, are scarce, but among the smaller productions of this class is a larger proportion of higher aim and feeling than we generally see here. Of this number are Mr. J. Danby's 'Riding out the Gale,' Mr. C. E. Johnson's 'Guardians of the Glens,' Mr. Syer's 'Tintagel,' Mr. G. F. Teniswood's 'Twilight in the Isle of Skye,' Mr. S. R. Percy's 'Westmoreland Scenes,' Mr. Luker's 'Autumn Woods,' Mr. Tennant's 'Hillsborough,' &c. Figure and *genre* subjects are represented by Messrs. A. F. Patten, E. J. Cobbett, W. Goodall, A. B. Donaldson, W. J. Muckley, &c. Local artists contribute numerously; to the Manchester Art Academy finds its exponents in the President Mr. W. K. Keeling, and Messrs. H. C. Whitte, Robinson, R. Crozier, Barker, Rothwell, Brodie, &c. Works on loan from private collectors—and where are there such treasures of modern Art as in this district?—are fewer and of less interest than on former occasions. Among the nineteen examples of sculpture exhibited, are contributions from Miss M. F. Foley, and Messrs. Papworth, Kirk, Halse, and Lawlor.

NORWICH.—A collection of 333 modern works in painting and sculpture forms this present exhibition of the Art-society of the city; and, though not rich in productions of the highest rank, it contains a fair proportion of representative examples of many well-known artists. It is easy to understand how, with the numerous claims upon our leading painters from metropolitan exhibitions, provincial societies can but rarely obtain works of high excellence. But Norwich is not alone in regretting the absence of names whose works she would proudly display, as reference to any of the country-exhibitions now open will testify. The position of previous Art-gatherings here is, however, well sustained in the current exhibition, which presents a pleasing combination of landscape and *genre* subjects from the easels of H. O'Neill, A.R.A., E. Hayes, R.H.A., J. R. Dicksee, J. Danby, R. Collins, G. F. Teniswood, S. R. Percy, W. M. Egley, C. Marshall, J. C. Thom, &c. Among lady contributors, Mrs. Lee Bridell in painting, and Mrs. Thornycroft in sculpture, are principally conspicuous.

PENZANCE.—A statue of the late Sir Humphrey Davy is to be erected in this town. Messrs. Wills, Brothers, of the Euston Road, London, have received the commission to execute it, in Sicilian marble.

OLD BOND STREET GALLERY.

SECOND WINTER EXHIBITION.

THIS Gallery reaches a second winter without any material change. Yet the Old Bond Street Gallery satisfies, not without reason, the aspirations of its founders; and, indeed, its uses in the world of Art are made apparent. As we have on other occasions pointed out, the production of, and the demand for, pictures, have, in the present day, grown so great, that the multiplication of exhibitions becomes a necessity. That all exhibitions can reach a uniform standard of excellence is simply an impossibility. It is sufficient that each gallery fulfil its special function; and when we here find four rooms hung with 346 works, and no fewer than 178 artists represented upon the walls, we are not inclined to cavil because quantity may surpass quality, or numbers be in excess of talents. In competitive examinations—and many of our exhibitions are of the nature of competitive examinations—the good done is not always to be measured by the rewards gained, or even by the excellence reached. It is well that at longer or shorter periods students of all kinds should be put on their trial. Tests are educational: they sweep away conceit, invite to self-examination, induce young men to rectify error and renew efforts in a right direction.

The public will be glad once more to recognise the genius of the late D. MacIver, R.A., in a large 'Cartoon—Ancient Bard.' This work, a study for one of the frescoes at Westminster, is grand in conception and broad in treatment. Also it is pleasant to see once more, at his best, W. E. Frost, A.R.A.; 'Viola' (59), and a 'Frame of Sketches,' come as reminders of this artist's rare sense of ideal beauty and symmetric proportion. Mr. Rolt, a pupil of Mr. Frost, shows himself worthy of his master in the 'Sketch for the Picture to which was awarded the Royal Academy Gold Medal in 1853.' This composition, 'Orestes pursued by Furies,' strikes the eye as strangely removed from the Art of the present day, so widely severed is the classic-sculpturesque school of the past from the realistic manner which now prevails. 'Head of a Roman Lady' (83), by Mr. S. Sidley, is one of those ideals which are wholly beyond the reach of nature. Equally hard is it to believe that A. Ludovici can have used an individual model for either 'Blue Eyes' (167), or the 'Coblentz Peasant-Girl' (49). Likewise must be condemned, as misnomers, 'An Influential Power' (138), by F. F. Shuckard, and a buxom lass, whom Mrs. Grierson pleases to call 'Spiritual Things' (86). Such Art is, and deserves to be, wholly obsolete.

A strange change has come over Mr. Lidderdale, heretofore commended for simple English rustics, like 'A Gleaner' (27). This student-painter exhibits no fewer than five pictures: one, an artificial beauty 'In Black and White' (21); another *belle*, equally showy, 'A Spanish Lady' (163); and still a third, 'A Roman Girl' (55), taken from a famous Italian model driven from Paris to London by the war. It may be doubted whether Mr. Lidderdale is quite at home in this new sphere: the homely style suited to simple peasants, was evidently entirely foreign to the ways of fashion and the show of gay attire. 'La Filatrice' (149), by G. F. Chester, is a pleasing figure, delicately painted. A vigorous 'Egyptian Woman' (46), by Mr. Weatherhead, may be commended.

Opposed to the above manners, sufficiently old-fashioned as still to have some slight care for beauty, are new-fangled ways which wander perversely into paths the reverse of pleasantness. Eccentricity and ugliness are put forward in this gallery, as elsewhere, as incontestable proofs of genius. Eccentric, though not disagreeable, is Mr. Dixon's 'Only One, Mamma' (71), 'Laziness' (31), by F. H. Potter, has character and cleverness; but why so black, so dirty, and obnoxious? 'The Eyes of Life' (66), by P. Jackson, is a picture of that disordered desolation which might pass for a parody on Mr. Orchardson or Mr. Pettie. Again, 'The Rushlight-Makers' (158), by Mr.

H. Carter, is as dismal and dark as if it were the object of Art to make things unpleasant. Louise Homer is equally melancholy, though more artistic, when she cleverly paints a mendicant to a doleful ditty by Miss Frocker—

"Now, scant in garb, a mendicant,
She stretches forth her prayerful palms."

Clever and quaint, as usual, are a couple of small contributions by C. Rossiter: 'In Durance Vile' (170), consists of a fat old fellow doing penance in the stocks, surrounded by a company of mischievous pigs. Few of our artists can tell a comic story with so much point, sparkle, or conciseness. It were well if that clever young painter, Mr. W. Weekes, could emulate a like neatness: 'Shirting Slack' (76) is slovenly in execution. Among the best rustic subjects are 'Peeling Potatoes' (38), by T. Wade, and 'Mother's Hope' (48), by H. King. In farm-yards, Mr. Herring is once again unrivalled. 'Cattle in the Snow—Travelling in Winter' (8), by C. Jones, is more powerful in contrast than delicate in half-tints.

Among landscapes are recognised many familiar styles. W. Luker, J. W. Oakes, E. Gill, H. Dawson, and H. T. Dawson, without servilely repeating themselves, do not favour us with absolute novelties. Neither can it be said that W. L. Wyllie is as new as he is prolific: his style has settled into a sameness which seems to preclude advance. This is the more to be regretted because of late years no artist has come before the public with promise of greater resource or more abounding versatility. Mr. Wyllie's chief effort, 'The South Foreland' (152), fails from being imperfectly carried out: the execution betrays the haste of impatience, the inaccuracy of impetuosity. The same artist in other sketchy, daring works proves a poetic eye for cloudland—an eye singularly tender and delicate in the gradation of greys. But Mr. Wyllie, if not on his guard, will injure his prospects by mannerism. A like danger besets Mr. Smallfield, who seems to favour Bond Street with landscape *capricci*. 'Pearls of Morning' (162), being interpreted, are mists rising; while 'Evening's Veil' (178) is mists flying—something like clothes in the wind to dry. The titles are over-strained and far-fetched, and the pictures without the titles are unintelligible. Far better is 'Study of Weeds and Wild Flowers' (90). Felicitous and witty is 'Autolycus' (36), who, with the stealthy step of a born thief, passes near a green hedge whereon white sheets hang. It certainly cannot be said that Mr. Smallfield never strikes out a new idea.

The second room is in part occupied by sketches and studies in oil—an innovation much to be commended. A 'Study of Lilies' (96), by Mr. L. Smythe, made on the spot, and never touched again, has a freshness, truth, and pluckiness, that puts to shame the doctored and cooked products which, for the most part, disfigure these walls. Also capital are studies of birds by Mr. H. Bright. The same artist, in a drawing bearing as its title 'Monkey Island on the Thames' (310), evinces talents akin to the happiest drollery of George Cruikshank. Mr. H. Bright, in these days of comic papers, might evidently make for himself a career. Another drawing, no less rich and racy, in the same humorous vein, is 'The Wolf and the Crane' (333), by Ernest Griest, an artist who has made his talents favourably known by illustrations to Robinson Crusoe. This fourth and last room, entirely devoted to water-colour drawings, contains other works worthy of note, among which may be mentioned contributions by G. E. Hicks, Dalziel, J. H. Barnes, W. Hall, and Helen Stigand. Landscapes highly wrought and pretty in colour will be observed with interest as contributions from the brother of Mr. Millais, R.A. Also must not be forgotten, 'Gladye' (206) and 'Zosine' (342), by Mauve, and Emily Aldridge—drawings distinguished above their fellows by originality of motive and mastery of hand.

This Old Bond Street Gallery will, it is said, in the future be well sustained; and all must confess there is room for improvement. The apartments are to be enlarged, and thus the exhibition will be made more attractive to both artists and visitors.

MINOR TOPICS OF THE MONTH.

THE INTERNATIONAL EXHIBITION OF 1871. There have been rumours of an intention to postpone the Exhibition "on account of the war." It is now announced as certain to take place next year; the resolution is on the whole wise; France is the only country that will be "shut out;" but even from France many contributions may be expected; for nearly all the French *fabricants* have agents in England, and their "stock" is by no means exhausted.* Certainly, however, the Empire—or the Republic—will be greatly missed from the competition. Yet the collection cannot but be one of much excellence; it will contain, perhaps, a greater number of Art-gems than any previous exhibition—comparing the extent of the Art "at hand" with those that have preceded it. A circular has been issued to the following effect:—

"INTERNATIONAL EXHIBITION OF 1871.—Artists, manufacturers, and others, who have not expressed their desire to be admitted as exhibitors in 1871, are requested to do so before the 10th of November next."

It is accompanied by this announcement:—

"I. Her Majesty the Queen has been graciously pleased to notify to her Majesty's commissioners her intention to offer a Prize of £40 (1,000 francs) for the best *Fun* exhibited in the International Exhibition of 1871, being either a work of painting, or carving, or a combination of both, and executed by a female artist or artists under twenty-five years of age, subject to the conditions mentioned below.

"II. Mrs. Herbert Taylor offers a Prize of £25 for the second best *Fun*.

"III. The Lady Cornelia Guest and the Baroness Meyer de Rothschild each offer a Prize of £10 for the two *Funs* next in the order of merit.

"IV. These Prizes will be awarded, subject to the same conditions as those decided on by her Majesty for the first Prize."

Our preparations will be made in due time to Report this Exhibition with illustrations—fully, after the manner of our illustrated catalogue of the "exposition" in Paris in 1867; not so extensively, but sufficiently so: we shall no doubt engrave a majority of the best, the most beautiful, and the most suggestive of the various works "exposed" by England and other nations of the world, commencing the work with the month of May, 1871. With that view we ask communications from producers of Art-works: as heretofore, no cost whatever will be incurred by the manufacturer, beyond that of the photograph or drawing from which our engraving will be made.

MR. FOLEY has been many days occupied at the Albert Testimonial in Hyde Park; he very wisely placed his model where the marble statue is destined to be, and found that, though it was perfectly right while in his studio, it is entirely wrong when fixed in position: seen at a distance or from below it had a distorted character: he was therefore compelled to make several important changes—cutting the figure into two parts, and elongating it by about sixteen inches. The result will be, that although it will now be "all wrong" in his studio, it will be "all right" when placed in position.

THE WATER-COLOUR SOCIETY.—Messrs. E. Burne Jones and F. W. Burton are reported to have resigned their positions as members of this Society.

AN EXHIBITION OF WATER-COLOUR PICTURES will be opened at the commencement of the month, in the gallery of the Institute of Water-Colour Painters,

* We hope possessors of fine specimens of the Art and Art-in-Industry of France will be stimulated to contribute largely from their collections: if that is done, as it may be done, France will be well represented; for there are in this country thousands of its best works—recent acquisitions, or purchases at the Exhibition of 1857.

Pall Mall; the proceeds of which are to be devoted to a truly worthy object—the Hospital for Consumption and Diseases of the Chest, recently erected at Ventnor, in the Isle of Wight. Many gentlemen who take much interest in the institution have contributed liberally to the exhibition: among them we may mention—Messrs. Quilter, W. and C. J. Leaf, Lewis Pocock, F. W. Cozens, Prescott Hewett, W. Ellis, A. Burton, Lord Eversley, the possessors of a large number of drawings by the best artists of our water-colour school, some of whom are also contributors, as Mr. F. Tayler, and Mr. F. W. Topham. As the collection will undoubtedly be good, so we trust it will prove beneficial to the institution on whose behalf it is promoted.

ST. THOMAS'S HOSPITAL.—To the new edifice now progressing towards completion, on the Surrey side of the Thames, opposite the Houses of Parliament, a marble bust of the celebrated anatomist and surgeon, Cheselden (one of the many distinguished men on the staff of that charity at the end of the last century), has been presented by a number of the former pupils of that institution, as "The Old Students' Gift." We record this fact with great pleasure, showing, as it does, the admirable *esprit de corps* actuating the large body of professional men, recognising old St. Thomas's as their *alma mater*, and testifying to their desire to cherish the memories and associations of their student-life. In saying the execution of the bust was entrusted to Mr. H. Weekes, R.A., we give a guarantee for its merit as a work of Art.

CHAPTER-HOUSE AT WESTMINSTER.—The work of restoration of this noble chapter-house has been for some time suspended. The windows—six large ones, each occupying nearly the whole side of the octagonal structure, and one half-length, over the doorway leading to the cloisters—are glazed, and the flood of white light is such as to show that stained glass was an all-but indispensable luxury for the relief of the eyes, as well as a glorious adornment in our largely-lighted Gothic structures. One side alone is unpierced. The sculpture, as far as it remains, is rich and bold. The lofty and graceful central shaft, of Purbeck marble, is admirably repaired; and the marble shafts of the smaller arches have also been re-polished, although at present they are covered with a protecting coat of wax. The gutters of the roof are unfixed; and it is of great importance that this portion of the building should be completed out of hand, and before the arrival of winter. The rude wooden panelling is left around the base of the chapter-house. Appropriately carved oak stalls and canopies should here be fixed. Nor will the restoration do justice to the skill of the architect, or repay the care of the Dean and Chapter, if funds are not forthcoming to provide stained-glass, or, at the least, *grisailles*, for the windows. We long to see this cradle of the English constitution *totus, teres, atque rotundus*.

EXHIBITION IN BEHALF OF THE DESTITUTE FRENCH PEASANTS.—We have great satisfaction in stating that the hint which we took occasion to suggest in our last number, as to the propriety of supplementing the Exhibition in Bond Street in favour of the German sufferers by the war by another in behalf of the French, has occurred to others as well as to ourselves. Mr. Wallis has very kindly consented to place, for a limited time, the first floor of his galleries in Pall Mall (in addition to making a handsome donation) at the

disposal of the committee formed for this purpose. The direct object of the Exhibition is the benefit of the unfortunate French peasants in the provinces occupied by the war, who, if they escape shot and shell, are in imminent danger of dying by famine. M. Gérôme, who is in England, has promised his valuable aid. Of the many applications made to English artists for support, not one, we rejoice to be told, has been met by a refusal. We call on our friends to support this worthy endeavour by contributions of works of Art, by donations, and by a visit to the gallery; which will be opened at too late a date to allow of our giving an account of its contents in the present number of the *Art-Journal*.

WAIFS FROM THE SEAT OF WAR.—The managers of the Crystal Palace have admirably responded to the demand of the public for information as to the terrible war now raging almost within earshot of our coasts. Few things could tend more vividly to bring home to the imagination the incidents of the contest, than a visit to the Sydenham nave. In one place is a collection of instruments of slaughter—the Chassepot, the needle-gun, our own admirably-finished, but rather over-delicate, Martini-Henry rifle; the Soper breech-loader—a weapon more fitted, we should judge, for actual service than almost any other—and models of the Blakely and the Moncreif guns. Close by are effigies of French and German soldiers, of the different arms of the service. It seems almost intended as a satire upon the Christianity, the civilisation, and the humanity of the nineteenth century, to see these elaborate instruments of slaughter intermingled with samples of "human bee-hives," and with specimens of the waxen masonry of the industrious and unboasting citizens of a commonwealth armed only for defence. Close by a table bearing a golden honeycomb, is another covered with relics of the fields of Worth or of Sedan—knapsacks and kepis; sabre bayonets, rusted, not with water; and bullets beaten out of shape. In another part of the building is a large map of the seat of war; drawn, it is true, before the idea that the country westward of Paris could possess any military interest. Then we have a bold and intelligible block-plan of Paris. No one can pay a visit to the Crystal Palace without forming a most truthful idea of the terrors of the war.

UNIVERSITY COLLEGE.—"We understand," says the *Building News*, "that Mr. W. Caye Thomas has completed the designs on which he has been for some time engaged for the decoration of the Flaxman Hall, at London University College. The most important consist of three colossal figures of Homer, Pythagoras, and Apelles, as representing Literature, Science, and Art, and are intended to fill the three recessed spaces above the reliefs of Flaxman which adorn the walls. The eight compartments of the dome Mr. Thomas proposes to fill with figures, supporting medallions, containing the greatest names in literature, science, and Art. The public is indebted to the Graphic Society for this scheme of decoration. In the adjoining hall of University College, Mr. Armitage has just completed the decoration of the walls with monochrome painting. The first series of pictures occupies one half the hall, and represents the late Crab Robinson and his most eminent friends. The second series, occupying the remainder of the hall, represents the founders of the institution.

LECTURES AT SOUTH KENSINGTON.—Dr. G. G. Zeffi commenced on the 11th of

last month, in the theatre of this institution, a course of forty lectures on the "Historical Development of Ornamental Art," to which students in training, national scholars, and "free students" of the Department, will be admitted without payment; but the public, on payment of 10s. for each sessional course of twenty lectures, and 15s. for the complete course of forty. The time of delivery is on each Tuesday afternoon, at three o'clock.

WHERE ARE THE STATUES?—We desire to know—if any intelligent and enlightened correspondent can inform us—what has become of certain statues that have been "commissioned" during the last few years? For examples: where is the "West-end statue of Peel," for which several thousand pounds were subscribed? What mischance has happened to the statue of Brunel, that was to have been placed in Palace Yard? Other statues of other engineers, Lock and Stevenson, destined for the same site, what has become of them? Where is the Palmerston statue—melted down yet, or waiting orders at the foundry?—orders never to be sent! Where is the statue of Mendelssohn, long ago subscribed for? Above all, and in particular, what has been done, is doing, or to be done, as regards the amount brought together to perpetuate a memory of the Shakspeare tercentenary? What have the honourable honorary secretaries done in this matter?

DANIEL MACLISE.—A memoir of Daniel MacLise is in the press: it is from the pen of one of the earliest and most cherished of his friends, Justin O. Driscoll, Esq., an eminent Irish barrister. He has collected a mass of information concerning the great artist, and will do full justice to his memory. The book, however, will not be a large one.

THE BRITISH ARCHEOLOGICAL ASSOCIATION, in their Congress at Hereford, engaged in the pleasant task of unearthing the antiquities in that locality. The interesting and learned address of the President, Chandos Wren Hoskyns, Esq., M.P., opening the proceedings of the assembly on Monday, Sept. 5th, bore ample acknowledgment of the value of archaeology, not only to history, but to Art in its widest sense; and, in illustration of the conservative influence of such studies, aptly quoted Sir Thomas Browne, who says "time conferred dignity upon the most trifling thing that resisteth his power."

MR. FARRER, an American artist, has submitted to us a large number of drawings and some paintings, the results of a tour in several of the provinces of England, with which he is about to return to the States. They are of very great merit; he has studied nature well and carefully; seen with an artist's eye the peculiar rural beauties of England, its homesteads, woods, and lanes, with its lordly mansions and patrician trees:—he will take home a full portfolio of its peculiar graces and grandeur that cannot fail to delight all Art-lovers on the other side of the Atlantic.

POSSESSION *versus* LAW.—Ominous news for the French Galleries of Art leaks out from the military orders of the day. Commissioners have been appointed, we are told, to examine what works of Art found in France are of German origin, or of former German ownerships; and, if so, how they came to France. The prescription of sixty years tenure, often the only title by which the fruits of the robberies of the first Napoleon and his marshals are held, will not be accepted as irreversible. If the reverse of wrong be right, there are many Art-treasures long held by France that may be borne again across the frontier.

CRAYON-PORTRAITS.—Mr. F. Piercy has shown us some excellent life-size portraits, drawn in crayons, with great spirit and delicacy, and altogether in a style it would be difficult to surpass. The likenesses, moreover, are most truthful, as we can testify with regard to two of the portraits, —of individuals whom we know personally.

LORD LAWRENCE.—It is intended to erect at Calcutta a statue of this eminent and estimable soldier-statesman: a large sum has been subscribed, and several British sculptors have been applied to for estimates.

FREEMASONS' HALL.—A testimonial in honour of the Building Committee has been placed in the Hall; it is the work of the sculptor, Joseph Durham, A.R.A., and consists of a bust of the chairman, Dr. Havers, and medallions of the other members of the board, arranged with artistic skill, and the best possible effect.

EMBELLISHMENT OF LONDON.—An improvement, second only to the opening of the Thames Embankment road to Westminster, is now partially completed by the prolongation of the former *coul de sac* of Whitehall Place, to the foot of Charing Cross Bridge. The amount of light and air given by this new piercing of the fringe of houses is surprising. The access is more open, and will, we expect, be more generally used than that from the Westminster Bridge Road. At the Embankment end of the New Street the board-fences look still forbidding, but the outlook from Parliament Street is worthy of a great capital. We have in this line an unexpected and valuable adjunct to our great river-parade.

IMPROVED LIGHT.—Artists and men of letters, above all others, require a strong, yet steady, light: if they must use gas, it is absolutely requisite to have it clear, and not "flickering," by the ordinary "burners" this is rarely obtained. We have seen experiments with "Monier's gas-burners" that seem to give us all we desire—a light brilliant, yet not fierce, which burns with entire steadiness, casting little or no shadow, radiating no heat, and certainly greatly increasing the amount of light procurable by the modes usually adopted. The patent is in extensive use in many large establishments, where the "saving" is very considerable; and certificates have been issued, testifying to its great merit, both in London and Paris (for it is a French invention, the agent in this country being M. F. Dalau); but for domestic uses, and in private apartments, it is at least equally well adapted.

UNIVERSITY COLLEGE ART-SCHOOLS.—It is understood that Mr. J. R. Herbert, R.A., has undertaken to conduct—for a time, at least—the Schools of Art founded under the Slade bequest at University College, Gower Street.

MANY FRENCH ARTISTS of great genius and high repute are now in London, in most cases with their families: among them is M. ADOLPHE YVON, who ranks with the foremost painters of his country. His war-pictures are, perhaps, the best known of his works; they are records of French triumphs, principally in the Crimea. M. Yvon, it will be remembered, painted the great picture—great as to merit as well as size—for Mr. Stewart, of New York—'The Apotheosis of America.' The artist will, no doubt, receive commissions while resident in London; but his immediate intention is to establish, with his lady, an Academy for ladies, where they may be taught—and certainly will be taught, if the opportunity be taken advantage of—the highest elements of Art under

the best possible auspices. Teachers of that class and order are greatly needed in England: it would be difficult to tell any lady, who is seeking a competent master, how and where to obtain one. The want has been long felt, and often complained of: we believe M. Yvon can remove it; and that lessons dictated by his mind and hand would be of incalculable benefit to the fair student, or the more advanced artist. M. Yvon is not yet settled among us; but we can transmit to him any communication we may receive. The opportunity is one that ought not to be lost.

M. RIMMEL has again issued his graceful little almanac—for 1871. As heretofore, it is designed and also printed by M. Cherét. The theme this year chosen is the heroines of the French poets, Corneille, Racine, Molière, Lamartine, Victor Hugo, and Alfred de Musset. We have, therefore, six fancy portraits, charmingly drawn, and printed in colours. Whether regarded as a pretty toy, an agreeable acquisition to the drawing-room table, or a veritable almanac, carefully arranged as a guide for the year, it will be equally acceptable; to say nothing of the perfume it exhales.

J. A. RHODES: THE WORKMAN'S EXHIBITION.—There have been several new contributors: one of whom we specially desire to introduce to our readers. Mr. J. A. Rhodes, of Sheffield, is a manufacturer, but he is also a "workman," for the works he exhibits are of his own "make;" although he has assistants (whose names he gives), who engrave for him. With one exception—a very beautiful tea-service of silver, "ornamented" with gold—his productions are plated: these he shows in great variety—fruit-spoons, pickle-forks, ice-tongs, fish-carvers, sugar-sifters, nippers for sardines, grape-scissors, salt-cellars and spoons, and other accessories of the table. Mr. Rhodes designs as well as makes, and, both as an artist and a mechanic, he demands a warm compliment at our hands: every object he exhibits is a work of merit, designed with sound knowledge, and finished with admirable skill: as examples of workmanship they have not been surpassed by any that have emanated from the great town of "hardware." It is to the effort—worked out with such entirely satisfactory results—to combine elegance and utility with very little increase of cost—that we desire to direct public attention; and especially the attention of Mr. Gladstone, when the duty devolves upon him of awarding "honours." Mr. Rhodes, for example, shows an ordinary fork: it is really a work of Art; thoroughly graceful, while convenience is in no degree sacrificed. The same pattern—"the Alexandra"—(adapted from mediæval ornament) is used in other articles. In short, for excellence of design, perfection of finish, and quality of workmanship, these are the best objects of their order that have ever been sent by Sheffield into the vast world, to which that town contributes an annual supply of millions.

NOISELESS LONDON.—The traveller in a public vehicle along Chapside, coming from the east, is startled when he approaches the black effigy of Sir Robert Peel, by a sudden explosion. He seeks for the cause in alarm. It is only that he has got on the stones again. In his smooth and noiseless passage from the Mansion House he has forgotten the customary curse of London driving, and he returns to it with dismay. We have yet to test the asphalt through the winter, and to note its behaviour in frost, and in "greasy" weather.

REVIEWS.

LES PROMENADES DE PARIS, BOIS DE BOULOGNE, BOIS DE VINCENNES, PARCS, SQUARES, BOULEVARDS. Par A. ALPHAND. Published by J. ROTHSCHILD, Paris et Leipzig; R. HARDWICKE, London.

Most of our readers will probably remember that last year we gave a notice of two or three of the earliest parts of this truly magnificent publication, with a few examples of the many pictorial illustrations which are introduced into it. Just before all intercourse ceased between what present appearances justify us in calling "the doomed city" and the outer world, a few more parts reached us, completing the description of the Bois de Boulogne. The events of the last few weeks impart a melancholy interest to these pages, both in the text and the profusion of illustrations which accompany them; for it is impossible to read and examine made in every part of this beautiful and most attractive locality; and the yet further ruin to which Paris and its environs seem destined, as much, perhaps, from those whose proud boast they have long been as from the hostile forces encamped about the city. It is sincerely to be hoped that the remaining portions of the work are so far advanced that when peace shall again visit unhappy France, the whole may be completed in the same comprehensive and most elegant form in which the parts already published have made their appearance; for no expense has evidently been spared to render them in every respect valuable. It will take more than one or two generations to repair the material damage that has recently been perpetrated around if not in, the city; and the men and women of the future will have to refer to M. Alphand's costly *toime*, to learn what the scenery of the now beleaguered Paris was before the eagles of Prussia settled round about it.

The plan and scope of the work were sufficiently explained in our previous notice; we can now only speak in general terms—and it is scarcely necessary to do more—of the progress the author has since made with it. Paris is famous for sending forth *livres de luxe*: this will certainly take its place in the category.

NOTES IN ENGLAND AND ITALY. By MRS. HAWTHORNE. Published by SAMPSON LOW & Co.

Before we introduce this new, yet accomplished, author to our readers, we may briefly state the reasons why we hail her advent with more than common interest. In her maiden-days Mrs. Hawthorne bore a name embalmed in the hearts of all philanthropists. She was Miss Peabody—a relative of him whose princely liberality has done much for the poor both of England and America. Moreover, Mrs. Hawthorne has a claim to notice in the *Art-Journal*; for before her happy union with the author whose honoured name she bears, she had distinguished herself as an artist, though her wifely and maternal duties found her other occupation. While residing in Dresden, Mrs. Hawthorne arranged "Passages from the English Note-Books of Nathaniel Hawthorne," a valuable addition to our literature, in two volumes, first published in New York, and since issued to the English public by Strahan & Co.: the elegant and eloquent preface to these "passages" gave earnest of much power of composition, and the manner in which Mr. Hawthorne's literary "remains" were gathered together evinced more judgment than usually falls to the share of editors. But though it may be said Mrs. Hawthorne was cradled and nursed by Art and Literature, this is the first time she has ventured to stand alone. We accord her a grateful welcome, and bid her write books and prosper; for her quiver is full of well-feathered arrows, not tipped with envy, hatred, or any uncharitableness, but fledge by singularly clear perceptions, and a most vivid appreciation of whatever is true and beautiful.

Before we commenced to read, we turned over the pages of "Notes in England;"—all the old

places with which we are familiar; so with "Scotland;" there is nothing new to chronicle in either land—no, nothing "new" in the dear old countries, but a great deal that "new" eyes can see, and which old eyes fail to perceive. Within the last few weeks we visited one of the finest ruins in England, and were expressing our sense of enjoyment to our guide, an aged man who pattered over "the this" and "the that," the names of choir and cloister—"Ah well!" he responded, "I'm very glad you and all who come admire t'ould place, but I see nothing in it!"

When we returned to the first page, and commenced reading on steadily, we found something new, or something newly put, crop up on every leaf. An American does not see with our eyes. Mrs. Hawthorne's are the eyes and the ears of a trapper on the vast prairie: she sees and hears—what (dullards that we are) we neither see nor hear.

Mrs. Hawthorne takes leave of the Trosachs with the following compliment to our country, which we receive with a perfect appreciation of its truth, and with sincere gratitude to the fair American for the graceful and eloquent recognition. "What a country is Great Britain! every atom of it is a jewel. History and poetry transmute into precious stones every particle of its dust. One cannot look abroad or plant his foot, but a thousand illustrious shades spring up before him; noble deeds and creations of genius make it fairy-land; and full as it is of riches, it is so small that we can fold our arms round it and enjoy it. Hail, Britannia!"

More than half of this large octavo is filled with Mrs. Hawthorne's Italian journal. Every artist, at all events every artist who has lived in Rome, or even visited it for a short time, may feel inclined to believe he knows as much about the place and pictures as any lady can; but let him turn over the pages enriched by this accomplished woman's thoughts and feelings, and the treasures he has seen cannot fail to be again placed before him with invigorated beauty.

We regret that we have so little space to detail or extract. Florence is hardly second to Rome in Mrs. Hawthorne's admiration; and she gives true and tender pen-and-ink sketches of persons, as well as places: that of Mrs. Browning is worthy of one of the sweetest women, and most true poets, that have glorified our age; and the details of Hiram Powers' studio and mode of working, are very interesting. In short, the volume contains a vast deal that is good, and, what is more, new.

DESIGNS FOR LACE-MAKING. By S. H. LILLA HALLSTONE. London: Printed, for Private Distribution, by E. J. FRANCIS.

This beautiful volume of designs for lace-making will be a most valuable acquisition to many ladies who are interested in the revival of the ancient and beautiful Art, which served to wile away so many tedious hours in days gone by, when our females of the olden time were less learned in book-lore, and more skilled in women's craft of needle and spinning-wheel, than in this busy nineteenth century.

From the pen of an artist and a lady, it removes the long-felt difficulty of obtaining really antique and artistic patterns; those hitherto obtainable being either the productions of the crocheter or tatting-worker, or the inventions of modern and perverted taste.

The beautiful specimens before us of Point de Venise, English point, Genoese point, and Fine Italian point of the seventeenth century will be a treasure to those who desire to reproduce some of the daintiest work it is possible to imagine—work of which the very irregularities are more charming than the monotonous and wearisome imitations that alone are possible in machine-made lace. One or two of the designs might, and probably have been, copied from old Vandyke; and the beautiful patterns, at the close of the volume, of Belgian and Neapolitan cushion-lace, make all who delight in the fancy labours of the needle long to reproduce their delicate and filmy tissues.

The designs are admirably printed by "the photo-chromo-lithographic" process, thus ensuring a more perfect and faultless copy of the delicate patterns than we have yet seen produced in any other manner: they are shown distinctly on a black or coloured ground, and thus the labour of recopying the pattern for the purposes of the lace-maker is much reduced. Especially beautiful for delicacy and finish are plates 11, 19, and 40.

This elegant volume will be most acceptable to artistic needle-women who are thoroughly weary of the monstrosities of Berlin work, and the comparatively coarse imitations which crochet or tatting can only produce.

THE LEGEND OF CHRISTIAN ART ILLUSTRATED IN THE STATUES OF SALISBURY CATHEDRAL. By the Rev. H. T. ARMFIELD, M.A., Minor Canon of Salisbury. Published by SMITH, MARSHALL, & Co., London: BROWN & Co., Salisbury.

Mrs. Jameson, in her "Sacred and Legendary Art," and M. Rio, in his "Christian Art," of which a translation into our own language was published a few years ago, have introduced us, in a comprehensive manner, to the subject to which Mr. Armfield gives only limited attention. He does not, however, profess to do more than take such a view of it as is suggested by the series of sculptured figures that ornament the western front of Salisbury Cathedral: they are very numerous, and are arranged in four tiers on the turrets, and over the great doorway and the buttresses on each side. Among them may be noted the majority of those holy men and women of old ordinarily included in the Catholic calendar of saints and martyrs; and it is the history of these which Mr. Armfield has briefly sketched out: they represent, he says, "the most famous saints of Western Christendom; they are the very same figures which meet us with such frequency in the galleries of Florence, Munich, Paris, Antwerp, or elsewhere." The express object of his book is to enlighten the ignorant visitor to these galleries, and to ecclesiastical edifices where paintings or sculptures are introduced, on the works of either kind, to enable the observer to read and understand what he sees; for wherever a stained-glass window, a wall-painting, a canvas, or a statue in a church, is exhibited, there some such knowledge is absolutely indispensable to the only real enjoyment of the work of Art. The sort of information, therefore, to be gathered from a study of what the author places before his readers has a very wide use. A chapter on the emblems generally seen in representations of saints and martyrs will be found most serviceable for the purpose of identifying the figure. The book is at once an interpreter and guide worthy of being known and employed.

THE GENERAL SHOWMAN: being Reminiscences of the Life of Artemus Ward. By EDWARD P. HINGSTON. Two Vols. Published by JOHN CAMDEN HOTTEN.

A most amusing and very interesting book: it is written in a congenial spirit by one who was the friend and frequent companion of the most genial "showman" of the age. But it is not merely a life of Artemus Ward: it is full of rich, racy, and original anecdote, exhibiting many characters entirely new to us; they may be "old" in America, but here they will be received as the newest of all novelties. No doubt there is occasional coarseness, and some dippancy that will not sound altogether pleasantly in English ears; but the tone is so kindly and generous, while full of liveliness and fun, that we may very well put up with the defects, for the sake of the merits, of volumes that will be extensively, and even greedily, read.

There is much descriptive matter concerning places and people but little known to us, for which we have also to thank the author. Mr. Ward must have found in him a pleasant companion, a useful guide, and a valuable instructor: and so may the reader.

THE ART-JOURNAL.



LONDON, DECEMBER 1, 1870.



GAIN a duty devolves upon the Editor—as another year closes—of recording thanks to the friends and subscribers by whom the ART-JOURNAL has been supported.

Year after year, during thirty-two years, this pleasant task has been discharged: we may, therefore, regard our subscribers as our friends, and feel that our annual greeting is not one of mere ceremony, but that continued intercourse is a source of satisfaction to both.

We commence the New Year, not only with no diminution of energy, but with increased desire to render the Journal, over which we have so long presided, a means of advancing the interests of British Art, and the Arts of Industry and Manufacture; and, certainly, with augmented power to extend the influence of both.

The year 1870 has been marked by no special incidents in Art: the efforts of the conductors of the Journal for the sustenance of its character have, therefore, been in a great measure confined to such aids as could be supplied by the co-operation of the best writers and artists; and so to communicate, as far as possible, all that could interest, inform, and gratify, those to whom this publication is either a source of enjoyment or education.

If, however, the year 1870 has placed within reach of the Editor no peculiar feature for consideration or illustration, and his resources have been limited to ordinary subjects of interest—that will not be the case in the year 1871.

It is certain that a large amount of good has been effected by the ART-JOURNAL ILLUSTRATED REPORTS of the Exhibitions of Art-Industry, held, not only in England, but in other countries: these have been agreeable and gratifying, generally, but they were also instructive to many thousands—the British manufacturers and artisans having been essentially aided by representations of suggestive models; and it is not too much to say, that the engraved examples of the most meritorious and suggestive Art-works of the various Nations of the World, have been not only profitable to producers, but have influenced public taste, and improved it.

We have been almost alone in this important work: during the Universal Exhibition of 1867, some attempts at publications of the kind were made in Paris; but they were small by comparison; and their excellence was, in part, derived from "borrowings" of such wood-cuts as were produced for the ART-JOURNAL.

Our subscribers, therefore, will be pleased to know—indeed, they will imperatively require—that in 1871 we shall report fully the INTERNATIONAL EXHIBITION—the first Section of it—that is to take place at South Kensington.

As heretofore, this Report will be issued without any additional charge to subscribers, and without cost to manufacturers.

The comparatively limited nature of the Exhibition will justify us in being more than usually choice in our selections: we may, therefore, expect that our Report of the approaching collection will be even more valuable in its results than either of the many that have preceded it, since such Reports were commenced in the ART-JOURNAL with the Paris Exhibition of 1844.

During the year 1871, also, we shall publish in the ART-JOURNAL a series of engravings on steel, of the groups, statues, bas-reliefs, &c., that form the Memorial to the Prince Albert in Hyde Park—the works of distinguished British sculptors.

The other engravings will be principally from pictures by the more eminent painters of the various schools of Europe and America. For the works thus engraved, we shall be indebted, mainly, to collectors who have generously placed their collections at our disposal. Included in the works we select will be several examples of famous masters of the Schools of France, Belgium, and Germany. We shall thus not only obtain novelty, but supply suggestive examples in Art to the painters of Great Britain.

But our grateful acknowledgments are also due to the many ARTISTS by whom we have been assisted. In the ART-JOURNAL they have had, for more than a quarter of a century, a publication essentially theirs—the representative of their interests, ministering to their requirements and needs: they have thus been advantaged above the artists of any other country of Europe; for no Nation, excepting England, has sustained a publication devoted to the interests of their Profession.

The efforts we commenced, thirty years ago, to associate the FINE ARTS with the ARTS of MANUFACTURE, have been productive of good in many ways: we have not only shown and proved the MERCANTILE VALUE OF THE FINE ARTS, but we have taught the MANUFACTURER the value of direct association with the ARTIST.

For the rest, our subscribers will need no assurance that every available source that can be reached by energy, industry, and wise expenditure, will be resorted to—so as to maintain for this Journal the high place it has so long and so prominently occupied in public favour.

HELIOGRAPHY.*

We have seen in our last number that the elegant process which bears the name of Mr. Woodbury, depends on the application of the mechanical aid of nature—printing to the results of the chemical process employed by the workers in Autotype. In the carbon process, each impression that is produced is the result of a direct printing from the negative, subjected to subsequent operations. By the Woodbury-type the printed gelatine serves to produce a metallic plate, from which any number of impressions may be taken in gelatinous ink. The ingenious discovery of Mr. Ernest Edwards is dependent on a yet subtler and more delicate effect of actinic chemistry.

Bichromate of potash, as we have before remarked, renders gelatine sensitive to a special action of light. Chrome-alum, on the other hand, makes gelatine insoluble in water. It was reserved for Mr. Edwards to discover that, when treated by both these agents, the gelatine, although insoluble, was not entirely insensible to photographic action, but that a delicate and almost invisible picture, a film as it were, not on, but beneath, the surface of the prepared gelatinous plate, was produced by exposure to sunlight under a negative. Further, this picture, the faint visibility of which is supposed to be due to the chemical change of some organic matters contained in the gelatine, while it will not dissolve, swells in a bath of water. The change of form is exactly proportionate to the degree of light which has passed through the negative, so that a relieved picture results, similar to that produced by the removal of the soluble matter in the other two processes. From this relief any number of impressions can be taken in ordinary lithographic ink.

The new process resembles lithography in the fact that the portions of the surface which repel water will take ink, and vice versa. It is, however, attended with what at first sight might appear a serious defect. This difficulty, now overcome, promises to give a greater chromatic power to the printer by this process, than he has yet attained by any other, at least in a single operation. The deep shadows, where the surface is perfectly hard and non-absorbent, take, and indeed require, a dense ink. This thick colour will not adhere readily to the half-tones, which freely take a lighter ink. It thus becomes proper to roll the plate for each impression with two different inks. The darker may be black, and the lighter of a brown or other warm tint; and it is possible that the richness of effect which has already been attained by this method, will, hereafter, be yet further developed.

An expedient has been introduced by Mr. Edwards in the manipulation of the press, so simple that it may seem hardly worth mention except to those who know how many anxious days and sleepless nights it often takes to arrive at simplicity. This is the use of a "mask," or frame of thin paper, laid between the sheet to be printed and the plate, which keeps the edges of the former perfectly clean. Another mechanical adjunct is the squeegee, a sort of scraper of vulcanised india-rubber, with a wooden back, which is of the utmost utility for washing the surface of the plate, or for mounting, when this process is requisite.

It will be seen that for rapidity, combined

* Continued from page 325.

with cheapness, of production, the Heliotype bears the palm. As compared with the Woodbury-type, two steps, that of washing away the soluble gelatine, and that of producing the metallic mould, are entirely dispensed with. As regards the Autotype, the production of each individual impression of a carbon-picture involves at least as much trouble and cost as does that of the matrix, or printing-surface, of the Heliotype. This latter method, moreover, has the signal advantage of making use of ordinary lithographic ink, and thus of ensuring a greater amount of mechanical durability and permanence for the impressions than can be obtained by the use of a gelatinous medium, without a subsequent process. The element of uncertainty is almost entirely eliminated from the heliotype process.

The extreme fidelity with which the Heliotype reproduces the finest lines and shadows of the negative, is such as to render the beauty of its plates closely dependent upon the delicacy of the work in the camera. Thus, in a copy of the well known Flora, by Greuze, which we described in a short account of Mr. Reuben Brooks's Gallery, in Regent Street, justice is not done either to the charming original, or to the process. The print is poor and woolly—the reason being that the negative was taken in a room unfitted for the purpose. On the other hand, a snow-scene on the summit of the Alps, the negative for which was taken by Mr. Edwards in the pure mountain-air, has a sharpness and delicacy equal to any thing that we have yet seen produced by photography. The range of the Heliotype is perhaps wider than that commanded by any other process. We have seen the copy of a portrait by Van Dyck fully equal to the finest Autotype. Old engravings are reproduced in absolute *fac-simile*. Vignetted portraits may be cited that are absolutely perfect. In the landscape before named, the tone is almost equal to that of the best metallic photography. The low cost and great rapidity with which impressions can be multiplied by the Heliotype, are such as to ensure to the proprietors of the patent ample occupation for the future.

Closely connected with the mechanical parts of the non-metallic photographic processes, are several methods for the multiplication of drawings and of painting, in which actinic chemistry plays a subordinate part, or is altogether absent. Among them those which have hitherto established the most distinct claim to public notice, are the photo-chromo-lithographic process of Mr. Griggs; the graphotype process discovered by Mr. De Witt Hitchcock; the oleograph, an Italian invention; and the autograph process of Mr. Maclure.

Our attention was first directed to the great beauty of the photolithographs produced by Mr. W. Griggs, by the specimens of Indian textile fabrics which were counterfeited by his skill for the India Museum. There were turban pieces, in grey, gold, rose colour, and green, as to which it required the use of the thumb nail to convince the eye that they were not actual samples fixed on the paper. In the embroidery of white silk on black net, the same degree of deception is not attained that has been reached by the silver photographs of lace taken by Mrs. Cowper for the South Kensington Museum, which are considered to be the greatest success yet attained by the art; but the representation is very admirable notwithstanding. The work of Mrs. Hailstone, recently noticed in our columns, is illustrated by this process, and

the designs are such as to form a perfect guide for the lace-worker. In the reproduction of MSS. in *fac-simile*, the photo-chromo-lithographic process is eminently successful; and we have before us specimens of a polyglot inscription, known to Oriental scholars by the title Kew-yung-kwan, in Chinese, Neuchih, Ouigour, Mongol, Thibetan, and Sanscrit characters, reduced by the camera, and printed in red and black, which is a perfect marvel of delicate accuracy. A *fac-simile* of the original manuscript of "Tam o' Shanter" has been produced by Mr. Griggs, which only a microscope can distinguish from a written poem. We are informed that in addition to making use of his own discoveries, Mr. Griggs has taken out a license for the use of the Heliotype process.

In the year 1866 we gave, in our May number, an illustrated account of the procedure known as the Graphotype. There is not much to be added to what we then stated, except the fact, that the inventors lay claim to an improved method of transferring designs to China, which they communicate directly to the manufacturers who make use of their patterns. By this process, we are informed, those admirable photographic scenes of animal life, which we noticed as adorning some of the china displayed at the Workmen's International Exhibition, were produced.

The Graphotype has one signal claim to the respect of the world of Art. More than almost any process, except the painting of enamelled china, it demands freedom of hand, and unerring accuracy of touch. No line once drawn can be erased—excepting by cutting out the block—nor can it be, as in the case of lithography, modified by subsequent shading. Thus the educational value of the method is great. On the other hand, in the absence of a master's touch, the effects are melancholy. The Graphotype possesses the further mechanical advantage, at present unique among the inventions we have named, that blocks produced by the method can be set up, like wood-blocks, with type, and printed from by steam.

The process of the Graphotype is this. A plate of fine chalk is subjected to a powerful pressure, which produces a surface resembling polished stone. On this the artist draws his design, with a camel's-hair pencil, dipped in a particular ink furnished by the company. The effect of this ink, containing, we conclude, a silicate, is to harden the parts thus shaded. The interstices are then brushed away as powder, and an incised plate remains, resembling a wood-block, although it is only by the rarest skill and the greatest care that any approach can be made to the sharp definition of the engraver. But for bold and coarse designs, objects of natural history for educational purposes, wall-papers, and cheap periodical illustration, there is a great command of power obtained by the method. From the chalk-plate is taken a cast, either in wax or in plaster of Paris, from which the *cliché*, or stereotype block actually printed from, is electrotyped or cast. In this double transfer there is room for a further loss of the sharpness which it is so hard to produce in the crumbling chalk. Of course it is quite possible to retouch the stereotype plate.

The mechanically multiplied copies—it is too much to call them *fac-similes*—of the oil-paintings of old masters and modern painters, which have been introduced to the English public by Messrs. Sampson Low & Co., under the name of Oleographs, are remarkable for the low price at which

works of real beauty are thus to be obtained. For the ordinary object of the purchaser of pictures—the decoration of the walls of rooms—these reproductions are far superior to any oil-paintings that can be obtained for twenty times the cost. Selected from the most famous works of the ancient masters, or the most esteemed productions of the English school, they have the advantage of familiarising the observer with noble ideas, and with truthful harmony of colours. The accuracy of the actual delineation appears to us to vary in some of the principal examples we have examined; but it may be fairly compared to that of a good engraving. Then the scale of colour is very closely limited from the original. The mode in which such a picture as Rembrandt's 'Night-watch,' one of the chief treasures of the National Museum at Amsterdam, is produced, is a remarkable instance of the capabilities of the process. This famous painting contains twenty-one portraits, and is remarkable for the happiness of its arrangement and the extraordinary force of its execution. It is sold for the ridiculously small price of seventy shillings. There is a very fine copy of the charming Madonna della Sedilia, from the Pitti Palace at Florence, one of the most perfect of Raffaello's compositions, in which the colouring is admirably rendered, even to the gleam of sunshine lighting up the golden locks of the infant John. Perhaps the most successful of the whole series of oleographs is the 'Ecce Homo' of Guido Reni, which few lovers of Art who are partial to that kind of representation will hesitate to secure, at the small cost of sixteen shillings. Among the reproductions of English pictures, we call especial attention to that of Turner's well-known 'Fighting Temeraire.' There is also a representation of 'Childhood,' two heads, by Sir Thomas Lawrence, in a circular picture, which will, we have no doubt, become a very general favourite.

With the autograph process of Mr. Maclure, we take leave altogether of the province of Photography, and arrive at the borders of ordinary Lithography. But Mr. Maclure is to be commended for the method he has invented of allowing the artist to address himself directly to the public, without the medium of an interpreter. The most striking and powerful original designs invariably lose force—more or less—in the process of copying, whether by the line-engraver, the wood-engraver, or the lithographer. With this intermediate step Mr. Maclure enables the artist entirely to dispense. He furnishes him with a prepared paper, made up, if desired, into convenient drawing-blocks, by Messrs. Reeves, the well-known artists' colourmen of Cheapside, on which to draw with a pencil of lithographic chalk. This actual drawing is transferred to the printed block, and positive *fac-similes* are struck off by the ordinary process of lithographic printing. The boon to Art is immense. In such cases, for instance, as those of the war-sketches we recently described, the value and interest of a print would be enhanced ten-fold, if it were known to be the actual *fac-simile* reproduction of the work of the artist on the spot, and not a more or less faithful copy leisurely finished in London.

The defect of Mr. Maclure's process is that which has hitherto chiefly detracted from the value of all lithographic drawing. We allude to the unpleasant woolly mark made by the chalk used as a pencil. In charcoal-drawings we have bold, black

lines, that derive force from their very roughness. In pencil we have a softness and a metallic shimmer that are themselves pleasant to the eye. In finished crayon-drawings we have a permanent brilliancy of colour that can hardly be rivalled, even by oil-paintings. But, however masterly be the outline, and however forcible the shading, produced by drawing with lithographic chalk, the texture, so to speak, is disagreeable to the eye. It is possible, that if this great disadvantage be not ignored or denied, but steadily faced by artists like Mr. Maclure, a drawing material may be found that shall combine the mechanical qualities of the present lithographic pencil, with the clearness and sharpness of plumbago—or, at least, with the bold vigour of charcoal. Mr. Edwards's discovery as to the properties of sensitised gelatine, shows that chalk is not the only substance fit for printing from by means of fatty inks. All that lithography can do at present, in the reproduction of designs, the autograph-process enables the artist to effect for himself at inappreciable cost, and with absolute certainty of effect.

In reviewing the series of processes for multiplying pictures and drawings of which we have here attempted an account, it may be expected that we shall give a summary comparison of their respective merits. To arrive at a sound judgment on this point, we must consider what are the main features which the copyist should endeavour to secure. By noting how one or more of these leading requisites is attained by each process, we shall at once see how far it may be considered to have arrived at the especial excellence at which it aims.

The first requisite of the copy is fidelity. In most cases this quality may be considered equivalent to sharpness and definition of outline, although in some instances—such as the *fac-simile* reproduction of old sketches—the general tone of the design, and even the texture or discoloration of the paper or other material on which the original was produced, must not be disregarded.

For fidelity in drawing, the best silver photographs, such as those of the Berlin Company, are unsurpassed. The Heliotype process, when a negative equal to those of the German photographers is employed, is no less admirable. The Woodbury-type is scarcely, if at all, inferior. For certain subjects, such especially as the reproduction of chalk-drawings, the Autotype process also holds a foremost rank. And for artists who draw in lithographic-chalk, the autographic process furnishes the means of producing absolute *fac-similes*. For textile fabrics, for inscriptions, and for printing in gold and in colours, the photo-chromolithographic process leaves little, if anything, to be desired.

In that fidelity which depends on light and shade, or the representation of the modelling of the subject, the gelatinous ink of the Woodbury-type, affords a tonenearily, if not quite, equal to that of the finest metallic photographs, which latter take the foremost rank. Some of the Heliotype specimens are of equal beauty. For the representation of statuary, in this respect, the Autotype can hardly be surpassed; but the excellence of the copies of the Vatican marbles is dependent, in the first instance, on the admirable negatives produced by Mr. Braun.

For actual tint, among monochromatic prints, the order of excellence is much the same as in the case of tone. But the superior advantage of being able to introduce colour is possessed by the Oleograph,

the photo-chromo-lithograph, and the heliograph processes in the first degree, and, to a certain extent, by the Graphotype. The silver process and those of the Autotype and the Woodbury-type are here out of the field.

As to chemical durability, we have before mentioned that the Berlin Company state that they can guarantee its presence. If this is the case, all the monochromatic processes may here rank on a level, the mixed processes will succeed, and the Oleograph, supposing it to have the permanence of actual oil-paintings, will rank lowest; although the permanence of these objects may scarcely be affected in the course of a life-time.

For the no less important feature of mechanical durability, the Heliotype and the Autograph, as printed in ordinary lithographic ink, and the Graphotype, using printer's ink, head the list. That of the best silver photographs will be chiefly limited by the delicacy of the paper on which they are printed; this, however, is usually protected by mounting. We are not aware of any cause to produce want of this quality in the photo-chromo-lithographic prints. But gelatinous inks and pigments will not, without the aid of a distinct supplementary process, resist damp or wet, and we have seen ugly cracks make their appearance in the charming shadows of the Woodbury-type.

It is almost premature to speak of size, as the present limits attained by the productions of either process may be held to be provisional. The power of the lens, and the size of the negative, form the present measure of the extreme dimension attainable in any process of which Photography is an element. The largest prints we have seen are those of the Autotype Company, which has produced impressions of 30½ inches by 22½. The simplicity of the Heliotype-process is such that it can readily produce prints of any size obtainable by the carbon method. The Berlin photographs attain the size of 20½ inches by 15, without any perceptible distortion. The Woodbury-type is limited, at present, by the size of the presses actually at work, and do not undertake, we believe, prints larger than 11 inches by 7. We do not see that there is any mechanical cause for limitation to these dimensions. Processes involving Lithography are limited by the size convenient for the press. The Graphotype is probably the least suitable of any of the methods we have examined for designs on a large scale. We have, however, seen metallic photographs from the camera of Mrs. Cowper, produced from negatives of the large dimension of 3 feet square. Another opportunity of referring to these fine photographs may occur.

We have hitherto spoken of the artistic merit of the processes alone. But it is obvious that their industrial peculiarities are likely even more distinctly to affect their future introduction into daily use than their pictorial excellence. Speed of production and certainty of production are two great elements, not only of practicability, but of cost. Actual outlay has also to be considered; and, as matter both of convenience and of economy, the power of producing a *cliché*, or block, that can be set with type, and printed from by steam, is of the highest importance.

In this last respect the only process that can attempt to compete with wood-engraving is that of the Graphotype. The specimen hand-book of this company, full of cuts produced by the process, was printed at a cylinder-machine; a fact which will

at least ensure fair play being given to the invention by the publishers of such illustrated works as the degree of delicacy attainable by the process will content. This unique property of the Graphotype is such as to render it desirable to give the utmost attention to perfecting the process.

Among all the other methods the Heliotype stands commercially pre-eminent. The low cost, and the unlimited quantity in which prints can be produced by this process, are such as to ensure it a very lucrative future. The Woodbury-type comes next, involving only two additional steps between the printing from the negative and that of the published impression. The photo-chromo-lithographic is about equally manageable. The Autotype is far behind, the action of the sun being requisite for the production of every print, as is also the case with all the metallic photography.

It is impossible to give careful attention to the various processes which photographic invention is now developing, without being struck with the magnitude of the revolution that is taking place in graphic art. The activity which the last year or two has witnessed in this quarter is unprecedented. Optical, chemical, and mechanical improvements jostle one another. Each new type, as the methods are termed, claims its special advantage; often two or more inventions seem to supplement one another. Perhaps the most remarkable feature of the whole is the independent progress of discovery. Rival sun-painters are often not aware of the steps taken by their neighbours. The observer who is favoured with indifferent access to all the studios, becomes more convinced of the great future of photography than any individual workman can be; and the impression becomes strong upon the mind that the present method of printing by composed type cannot long maintain unchanged its somewhat cumbersome procedure, side by side with the magic chemistry of the sun. Nothing in the history of Industrial Art is more remarkable—or perhaps more regrettable—than the manner in which the greatest improvement ever attempted in type-printing has been stifled and strangled. The beautiful invention of Major Beniowski, called by the name of Logotype, placed a means of composing with double celerity, at half the cost, and with admirable accuracy, at the command of literature. The simple plan of making each type double, so that the impress of the front is legible on the back, enables a child of nine or ten years old to beat the most experienced printer in the mechanical part of composition. The convenient use of many of the most common combinations of letters—"and," for instance, being a single type—a logotype—instead of three letters, is rendered practicable by an ingenious arrangement of all the characters requisite, in a case resembling the pipes of an organ. The great expense of correcting proofs is altogether obviated; any author may readily compose from his own MSS., or without even using the pen in the first instance. Every difficulty seemed to be patiently overcome, when the master-difficulty of all supervened, and the patient inventor sank beneath the hardships of unrequited genius. Bailiffs seized the stock, and the labour of years was in vain. The time must come, we cannot doubt, when this grand improvement in printing will be seized on by some man of enterprise, who will make a fortune by its use. Who will believe, hereafter, the tale of the bondage in which literature now lies to the compositor's little tray of type?

F. ROUBILLAC CONDER.

THE LOAN EXHIBITION
IN AID OF THE
NATIONAL HOSPITAL FOR
CONSUMPTION.

THIS Hospital, it may be premised, has been founded for the reception of patients from all parts of the kingdom, and irrespective of religious denominations. It is established on the separate or cottage principle, and is situated at Ventnor, in the Isle of Wight.

The opening of such an exhibition as that at the Institute of Water-colour Painters cannot fail greatly to benefit the Hospital. It is only necessary to mention the names of contributors, some of whom are known to possess collections which have won celebrity by their valuable contents—it is only necessary, we say, to mention such names, in attestation of the rarity of the drawings. Thus there are Mr. Quilter, Mr. Henderson, Mr. H. Burton, Mr. Lewis Pocock, Mr. Prescott Hewitt, Dr. Bowman, the Rev. E. Coleridge, Mr. A. Levy, Mr. W. Leaf, Mr. C. J. Leaf, Mr. W. L. Leaf, Mr. Solly, Mr. Cosens, Mr. J. De Murieta, Mr. C. L. Colard, &c.

This exhibition may be compared with this or that collection shown at such and such a special crisis; but the public has rarely or never before been invited to see so noble a gathering of water-colour drawings. Amid such surroundings we seem to resume the thread of life at the end which was run off in bygone years. We discourse with the men of the past through their works: they are never dead to us while such talismans are accessible. On the side of one of the screens is an *agroupment* of Turners, before which every visitor, who knows anything of Turner, stands enchanted. Of these there are nine:—'Penryhn Maur,' 'Cashiobury,' 'Jerusalem,' 'Joppa,' &c. A contribution by Sir E. Landseer is a chalk study of a dead deer, made for H.R.H. Prince Albert in the forest of Balmoral. We circulate round these screens by a centripetal attraction; and can it be otherwise? when we say the *genii loci* are—David Cox, with his romance, 'The Terrace—Powis Castle,' 'Crossing the Moor,' and 'Bolsover'; Dewint, with the difficult facilities of his 'Nottingham,' 'Ivanhoe,' 'Cornfield—Westmoreland,' 'Hayboat on Lincolnshire Canal,' 'Cattermole, whose persistence in his versions of all his facts is so plausible, that we cannot deny he was present when the roses offered to sell to Benvenuto Cellini the vase of his own making—we are never weary of looking at this drawing; and again we smile and wonder at 'The Convent Chapel,' J. Gilbert, 'Shylock after the Trial,' W. Hunt, who, with the most serious and persuasive ceremonies of his Art, will have us believe in the actual fragrance of his fruit and flowers, and the fresh earthy savour of his spadeful of turf. Frederick Taylor is present on the screen with his 'Rendezvous,' also Copley Fielding; and D. Roberts with his 'Memorials of Seville,' E. Duncan, Bonington, and Mulready. And, above all, must be noted the most wonderful picture of a wreck ashore, the *chef-d'œuvre* of Samuel Prout.

With all due valedictory unctio we pass to the walls, and with the feeling that, whereas there is not space for chapters severally on certain of these works, it is better to give names and titles only. The above names recur but they cannot be passed. By Gilbert are—'The King's Trumpeters and Kettle-drummers,' 'The King's Camp at Donnington,' 'The Funeral of Ophelia,' and many others; Dewint—'Lancaster,' 'Southall,' 'On the Thames,' 'D. Cox—Powis Castle,' 'Changing Pasture,' 'Ulverston Sands,' 'Crossing the Moor,' 'On the Beach,' &c.; Copley Fielding—'Crowhurst,' 'Landscape,' 'Burlington Pier,' &c.; S. Prout—'Church at Orleans,' 'Arch of Titus,' 'St. Pierre, Caen,' also works, not less estimable than the above, although the titles are not given, by J. Holland, Carl Haag, Louis Haghe, J. E. Lewis, R.A., J. Varley, J. D. Harding, T. S. Cooper, R.A., Robson, B. Foster, T. M. Richardson, F. Goodall, R.A., &c., making in the whole 228 drawings.

MR. WALTON'S
"COAST OF NORWAY."

THERE is, at 48, Pall Mall, an exhibition of paintings and drawings, by Elijah Walton, descriptive of the scenery of the coast of Norway, accompanied by others of Alpine and Eastern subjects. The sketches were made by Mr. Walton during a tour of the whole coast, from Christiana to Hammerfest. The interest we feel in examining these pictures and drawings arises from the circumstance that we know but little pictorially of the Norwegian coast; and again that its common features are very different from those of every other European country. Such sea-inlets as the fjords of Norway are not met with in any other country, nor are the spiked or *aiguille*-shaped rocks and mountains by which they are bounded. Vegetation is affected by proximity to the sea, as on all northern sea-boards; but here, as everywhere else, it improves inland.

There are only three oil-pictures, the rest are all in water-colour. The principal view is 'The Midnight Sun on the Alten Fjord—returning home.' There is a remarkable peculiarity in the colour of the water, which, however, we are assured, is perfectly true. For this it is difficult to assign any reason, unless it be in some degree owing to the circumstance that these arms of salt-water are never agitated to the same extent as are the heaving plains of the open sea. The sun is setting at midnight behind a heavy bank of clouds, and the fjord is thronged with country-boats returning home, perhaps from market or fair. A view 'On the Flekke Fjord' shows the inlet here no wider than one of our rivers. It is hemmed in by mountain-crag, and fir trees are growing wherever the soil is deep enough to support them. The background is closed by lofty mountains, on the sides of which are rising the evening mists—the time is about 3 p.m. The third picture shows 'Glaciers, after rounding the headland of Kunna,' in which the water looks like a land-locked basin enclosed by rocks; the whole backed by a snow-covered mountain crowned by a conical peak. While certain that in all cases these waters are in immediate relation with the wild and raging outside sea, we are so much impressed by the prevailing stillness as even to listen for the hoarse echoes which find voice even in the wastes of these latitudes.

Of the water-colour sketches, one of the most remarkable presents the 'Peaks of the Lofotens, as seen from the Raftund.' This is a very peculiar scene, without, perhaps, any parallel in Southern Europe. It contains, as a centre-piece, a lofty snow-capped mountain, having on this side numerous peaks—indeed, an entire family of sharp peaks—of crystalline rock. 'The Hestmann—Storm at Midnight.' The Hestmann is a rocky mountain dominating the coast, and seen through the breaks in a wild and flowing drapery of clouds, beneath which the sea comes rolling in, driven, in heavy masses, over the opposing rocks. In 'Early Morning on the Nansen Fjord,' the inlet is narrow, yet studded with rocky islets, bearing, as usual, the universal fir. The mountains have all the same generic character: the whole is suffused with the yellow light of the rising sun. 'Mountains of Ost Vaagø, as seen from Melbø,' introduces us to another family-circle of needle-shaped peaks, backed, as usual, by snow-covered mountains. These are a few of the Norwegian subjects, sufficient to afford a true conception of the coast and its features, which are characterised by much grandeur.

But there are also views in our own country and in Southern Europe: notably, 'A Storm—Welsh Coast,' and 'After the Storm—Welsh Coast,' also subjects in Greece, Switzerland, the Tyrol, the Holy Land, Egypt, &c., amounting altogether to one hundred and thirty. Whatever we may have previously seen of Norwegian scenery, these sketches impress its general character on the remembrance more distinctly than all else from the same source that we have had opportunities of examining.

THE ARCHITECT
OF WESTMINSTER PALACE.

TOWARDS the close of October Mr. Ayrton wrote to Mr. Barry to say that he had taken the opinion of the chief law-officers of the crown on the subject of the drawings for the Houses of Parliament, that he had been advised they were the property of the Government, and that he therefore called on Mr. Barry to give them up.

Mr. Barry, referring to the authoritative decision of the Royal Institute of British Architects, replied that before giving a further answer he should like to be made acquainted with the case which had been laid before the advisers of the Government, on the fairness and truth of which it is obvious that the value of their opinion must altogether depend.

Mr. Ayrton replied that it was not usual to give access to any communications between Government and their legal advisers: but that if Mr. Barry had any reason for supposing that an incorrect statement of facts had been laid before counsel, it might be possible to prepare a joint statement, agreed to by both parties, on which an opinion might be taken that would be of authority to each. To this covert offer to arbitrate the case we understand Mr. Barry has assented.

For the sake of public decency we rejoice that—although tardily and grudgingly—such a concession should have been made to the unanimous opinion of the educated public. Recalling all that Mr. Ayrton has spoken, written, and done (to which we have before referred in language rather befitting the decorum of an artistic journal than the unqualifiable elements of the case), we can only recognise in this retrocession the presence of the hand of Mr. Ayrton's superiors. As far as Mr. Barry is concerned, the proposal, if it be at all fairly carried out, may be satisfactory, especially if the agreed case refer to the compensation due to that gentleman for the wanton injury he has already received. It is not our province to counsel or to warn the Government. Yet we cannot but hold that few things of late years have tended so profoundly to shake public confidence in the honesty of public men as to see an administration of which most members profess, and some no doubt feel, an anxiety for the progress of education, and an intelligent sympathy with Art and artists, allow the portfolio of public works to remain in the hands of a man as to whom there is but one opinion out of—and we might venture to add inside of—the cabinet.

A very broad hint on this subject was given to Mr. Gladstone personally, at the closing of the Workmen's International Exhibition on the 1st of November. The right hon. gentleman was well received. Still, the unusual circumstance of a Prime Minister coming to preside and to make a speech only attracted an attendance that did not fill a sixth part of the hall. And the very summary manner in which Mr. George Potter was put down when he attempted to make a little capital by introducing, *mal à propos* enough, the name of Mr. Bright, was enough to show Mr. Gladstone that even among that industrial class, the good opinion of which he is most solicitous to secure, there is a pretty keen discrimination of the difference between political cleverness and political honesty.

The subject is one involving elements of far higher importance than such vulgar considerations as the stability of any particular government. The question of the good faith of public men is one deeply connected with national welfare. The educated classes may, or may not, make allowance for the minister who stultifies his programme under stress of party exigencies. The great body of the public make no such allowance. They know that the maintenance of the First Commissioner in his post evinces contempt, not only for public opinion, but for public instruction, and they form their judgment accordingly. It is quite time the Prime Minister took some steps to show he is not deaf to the popular voice.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XCV.—HENRY STACY MARKS.

LET us, as a prefatory remark, say, that the works of this artist are among the most attractive which annually hang on the walls of the Royal Academy; and deservedly so, for they are excellent of a kind as good in itself as it is original.

He was born in London, on the 13th of September, 1829. After receiving an ordinary education at school he assisted his father, who was engaged in the carriage-trade. The occupation, however, was but little suited to his tastes, and, at the age of eighteen, he entered the academy of Mr. Leigh, in Newman Street. Three years afterwards

Mr. Marks began seriously to study painting with the view of making it his profession: he became a student in the Royal Academy, and also continued his attendance at Mr. Leigh's. In the early part of the year 1852 he went—with his friend, Mr. Calderon, R.A.,—to Paris, and studied for a year in the *atelier* of M. Picot; and he also gained admission as student to the *Ecole des Beaux Arts*; thus completing the round of technical artistic education, and acquiring knowledge as well from the French school as from that of his own country. The two differ widely, but there is much to be gained in both.

In 1853 Mr. Marks made his first appearance in our exhibition-galleries. In the spring of that year he had sent to the British Institution a single half-length figure of Shakspeare's "Dogberry;"

but the "hanging committee" failed to appreciate its merits, and the picture was rejected. Nothing daunted by what, to a young artist especially, could only prove a sad disappointment, he tried his fortune with it at the Royal Academy, where it was received, obtained a good position on the walls, and was favourably noticed by many writers for the press. From that year he has been a regular contributor to the Academy.

We will now take a brief glance at some of the principal pictures Mr. Marks has exhibited at the Academy, where, till within the last three or four years, they have alone appeared, and in the following order:—

Two subjects, 'Christopher Sly' and 'Bardolph,' exhibited in 1854, and 'Slender's Courtship,' contributed in the year following, may be deemed the *avants couriers* of the array of humorous subjects which succeeded them. 'Toothache in the Middle Ages,' exhibited in 1856, represents an old man in the costume of, probably, the time of Richard II. There is no reason to suppose that this irritating malady was less virulent in its tortures five or six centuries ago than it is now; certainly Mr. Marks's well-painted, yet agonised, figure would provoke a smile in any one but such as never felt the sharp pangs of a toothache. We have no notes of 'Bottom as Pyramus,' his solitary contribution to the Academy exhibition of 1857, and pass on, therefore, to that of the next year—'A Day's Earnings,' a title affording little or no clue to the subject—a mendicant musician of the olden time, contemplating, with woful face, a piece of money held in his hand, the result of some hours' wandering and minstrelsy. The sentiment is literally to be interpreted from the man's action and expression. 'Dogberry's Charge to the Watch,' from *Much Ado about Nothing*, was exhibited in 1859, and was the means of attracting more general notice to the works of this artist than they had heretofore gained; not more because the picture was on a larger scale than any of his preceding contributions, than on account of its possessing, from the number of figures, much



Drawn by W. J. Allen.

THE MISAL-PAINTER.

[Engraved by J. and G. P. Nicholls.

higher interest. The guardians of the city, a motley group, have mustered to receive the instructions of their officer—"You shall comprehend all vagrom men," &c. One of the "good men and true" stands forward to ask, "How if he will not stand?" This is a most grotesque figure; and the whole *posse comitatus*, with diversified Venetian costumes, and weapons of varied date, is full of appropriate character: all are capably painted.

'The Sexton's Sermon,' Mr. Marks's single picture of 1860, is an admirable embodiment of the individual sketched in the following lines:—

"'T was like a homily to hear him talk—
This ancient sexton and the beffy was
His pulpit," &c.

With reference to this artist's 'THE FRANCISCAN SCULPTOR,'

and his model, the picture he exhibited in 1861, and which forms one of our "engraved illustrations" of his works, we cannot do better than transcribe a portion of the notice of it that appeared in our review of the Academy exhibition of the year:—"The subject, so far as we know, is original in thought, and its development may be equally original to the artist. . . . In itself the incident is simple, like that of all really good pictures. A brother of the Franciscan order, combining the professions of monk and sculptor, is bestowing his talent on the ornamentation of one of those ecclesiastical edifices, which, west and north, came through the Church, declined with the Church, and is again reviving under the same influences. A comical-looking old man, holding a bottle, is perched on a scaffold, erected to sustain the model, while the enthusiastic monk plies his vocation with extraordinary energy and earnestness, unmoved by a grotesqueness in his 'sitter,' which raises the risible faculties of all who look upon this picture; a feeling in which the monks ranged along the flat roof of the edifice appear not unwilling to participate. The character infused into several figures distinguishes Mr. Marks as one of the 'coming men.'" It need scarcely be said that this most original and clever work was among the most attractive in the gallery.

From the life-studio of the nascent monastery the artist passed,

in 1862, to the pleasure-ground of an ancient mansion, where are assembled the family of its owner and a rather numerous company of friends, listening to 'The Jester's Text' and the discourse which is founded thereon. The preacher, who is the jester of the household, is placed near a sun-dial bearing the inscription—"Horas non numero nisi serenas," which forms the text of his sermon: he lays his hand on the dial, and delivers his discourse with becoming gravity to the amusement, if not the edification, of his congregation, which dates back to about the sixteenth century. It is a most attractive picture—of its kind.

In a picture bearing the title of 'How Shakspeare Studied,' exhibited in 1863, Mr. Marks represents the dramatist seated within the porch of a house of the poet's period, and looking out upon the busy world passing to and fro in the street, "taking notes" of some whose characters and descriptions are now, probably, well known to us. There is much of what we may obviously take as literal truth in this composition of many figures, all well studied by the painter, and most carefully put on the canvas.

In 1864 Mr. Marks contributed to the Academy three pictures—'Doctors differ;' 'Say not to thy neighbour, Go, and come again, and to-morrow I will give, when thou hast it by thee;' and 'The House of Prayer.' The title of the second, and remem-



Drawn by W. J. Allen.]

FALSTAFF'S OWN.

[Engraved by J. and G. P. Nichols.]

bering whence it is taken, would almost suggest the subject to be a sacred one; but the picture represents the shop-door of a burly-looking baker, whom a poor blind musician endeavours ineffectually to soften into charity by his melodious or unmelodious strains. The scene is a French street peopled with various groups of figures, all painted with "a quaint and severe naturalism." 'The House of Prayer' differs greatly from the artist's usual subjects, and is a very touching and covetable picture. An old woman, with a child by her side, is seated in the aisle of an ancient Gothic church, in which the tomb of a mitred prelate forms a prominent feature.

The productions of the next year were 'Francis Feeble, the Woman's Tailor'—engraved as one of the large plates in our last year's volume; and a composition from the old nursery-song—

"Hark! hark! the dogs do bark,
The beggars are coming to town;"—

a subject affording the artist ample scope for humorous representation allied with the miserable, real or feigned. 'My Lady's Page in Disgrace,' a picture exhibited at the Academy in 1866, forms one of the larger engravings in our present year's volume: with it the painter sent 'The Notary,' an impersonation of the olden time, full of valuable artistic qualities.

'FALSTAFF'S OWN,' exhibited in 1867, is engraved on this page. The "pitiful rascals," at whose head the burly old knight refused to march through Coventry, tell their own tale in the artist's hands. Whether or no they would make effective soldiers on the battle-field is quite open to discussion; but that they make capital "stuff" for a picture, as Mr. Marks, at least, has marshalled and costumed them, is placed beyond doubt. His more recent productions exhibited at the Academy, 'Experimental Gunnery in the Middle Ages,' in 1868; 'The Minstrel's Gallery,' in 1869; and 'St. Francis preaching to the Birds,' in the present year, we can but refer to as among the best of his works. The last-mentioned is as original as it is excellent.

One of our engraved examples, 'THE MISSAL-PAINTER,' has, we believe, never been exhibited. Seated at his desk, with colours and pencils within convenient reach, the artist-monk—and how much of Art and literature we of the present day owe to those recluses whose cells and cloisters were the studios of all learning!—has submitted his labours to the inspection of two of the brotherhood, while he indulges in a yawn that shows he must have passed some weary hours over the work. There is a touch of genuine humour in this truly characteristic scene which requires no stretch of imagination to discover.

But in addition to the pictures exhibited at the Royal Academy, Mr. Marks has been a valuable contributor to the Dudley Gallery, the committee of which he joined in 1866. Among his various drawings hung in the gallery may be pointed out 'Orpheus charming the Brutes,' 'Jack o' Lantern,' 'May-day in the Olden Time,' 'The Princess and the Pelicans,' &c. &c.: all of them works of a very high character. In the exhibitions of oil-pictures which have been held in the same rooms since 1868, he has appeared in 'Tired-out,' 'The Tinker,' &c.

In the early period of his career Mr. Marks employed much

of his time in designing figures and subjects for firms engaged in the production of stained glass. Possibly to this circumstance may be traced the prevalence of mediævalism in his pictures on canvas, &c. And since those early days, and since his fame as an artist has been fully established, he has not forsworn merely Decorative Art. In the Albert Hall of Arts and Sciences, he has designed that portion of the frieze in which appear the allegorical designs representing Agriculture, Horticulture, Astronomy, Navigation, &c.: and he also executed one of the lunettes, 'The Study of Anatomy,' in the "competition" gallery,



Drawn by W. J. Allen.

THE FRANCISCAN SCULPTOR AND HIS MODEL.

[Engraved by J. and G. P. Nicholls.]

South Kensington Museum; the picture of a mediæval king and queen witnessing a masque, over the proscenium of the Gaiety Theatre—a work noticed in our columns at the time; a somewhat similar decoration, Shakespeare surrounded by his creations, for the Prince's Theatre, Manchester; and some clever allegorical figures of the "Virtues," on incised gold ground, for Crewe Hall, Cheshire, which is undergoing extensive decorations and restorations under the direction of Mr. E. M. Barry, R.A.

It has been said in the columns of our journal, in allusion to

the pictures usually seen from the hand of Mr. Marks, that "he can never put brush to canvas without provoking laughter; and yet, after a quaint fashion, he preserves a certain stiff dignity." It is this dignity, mediæval as it generally is in expression, which gives the true value to his works: one can smile at the artist's humour while acknowledging and respecting the talent and patient labour in which, so to speak, it is clothed; or, in other words, by which it is exemplified.

JAMES DAFFORNE.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF GEORGE FOX, ESQ., HAREFIELD,
ALDERLEY EDGE.

THE CHURCH AT BETTWS-Y-COED.

T. Creswick, R.A., Painter. A. Willmore, Engraver.

Few rural places have been made so familiar to us by the hand of the artist as the picturesque village and neighbourhood of Bettws-y-Coed, for it is rare, indeed, to see an exhibition of paintings without some representation of this favourite resort of the "brethren of the brush;" and it may be questioned whether there is any spot in North Wales, in the immediate vicinity of which are to be found scenes of a more beautiful and diversified character. The place is faithfully described in Black's "Picturesque Guide through Wales;"—"The Views on the Conway, Llugwy, Machno, and Lledo, present, alternately, features of quiet loveliness and sublime grandeur, in which river, cataract, woodland, and mountain, vie to make the most enchanting pictures it is possible to conceive. In addition to the Falls of Rhayadr-y-Wennol, the Falls of the Conway and of the Machno may both be seen in the course of a single morning's excursion; while a walk or a ride up the vale of the Lledo to Dolwyddelan Castle, a distance of five miles from Bettws, will amply repay the tourist, who will scarcely have seen in the course of his rambles a more beautiful river than the Lledo, a wilder-looking fortress than Dolwyddelan, or a more glorious termination to his prospect than Moel Siabod."

The Welsh name Bettws-y-Coed, translated into English, means "The Chapel, or the Station, in the Wood;" and evidently is derived from an early religious house that formerly stood on the site now occupied by the church, which is a small and ancient structure, dedicated to St. Michael. Like the greater part of the Welsh churches, it has little or no architectural beauty, either externally or internally, to render it attractive; but its old grey walls, with the aged yew trees in the churchyard, which seem coeval with the sacred edifice, and the sylvan belt that surrounds the whole, constitute a picture at once solemn and quiet. Inside the church is a very interesting relic of times long past; this is an altar-tomb, of a large proportions, and an inscription that shows it to have been erected to the memory of Gruffydd ap David Göch, or Gruffydd, the son of David Göch, of the royal lineage of Wales, he being a relative of the last of the Llewellyns. The monument is a work of the thirteenth century.

The village, or hamlet, stands near the junction of the counties of Denbigh and Carnarvon, and not far from the confluence of the rivers Llugwy and Conway. The former river is here crossed by an old stone bridge, called "Pont-y-Pair," erected in the fifteenth century by a native mason named Howel. "It has four lofty irregular arches, covered with ivy, beneath which the foaming current rushes with the fury of a cataract; and then, making a sudden bend, quietly resigns its waters into the channel of the Conway."

The picture, by Creswick, which Mr. Fox has kindly permitted us to engrave, is a kind of subject not usually seen from the pencil of that lamented painter: it is treated in a most impressive manner—simply, appropriately, and beautifully.

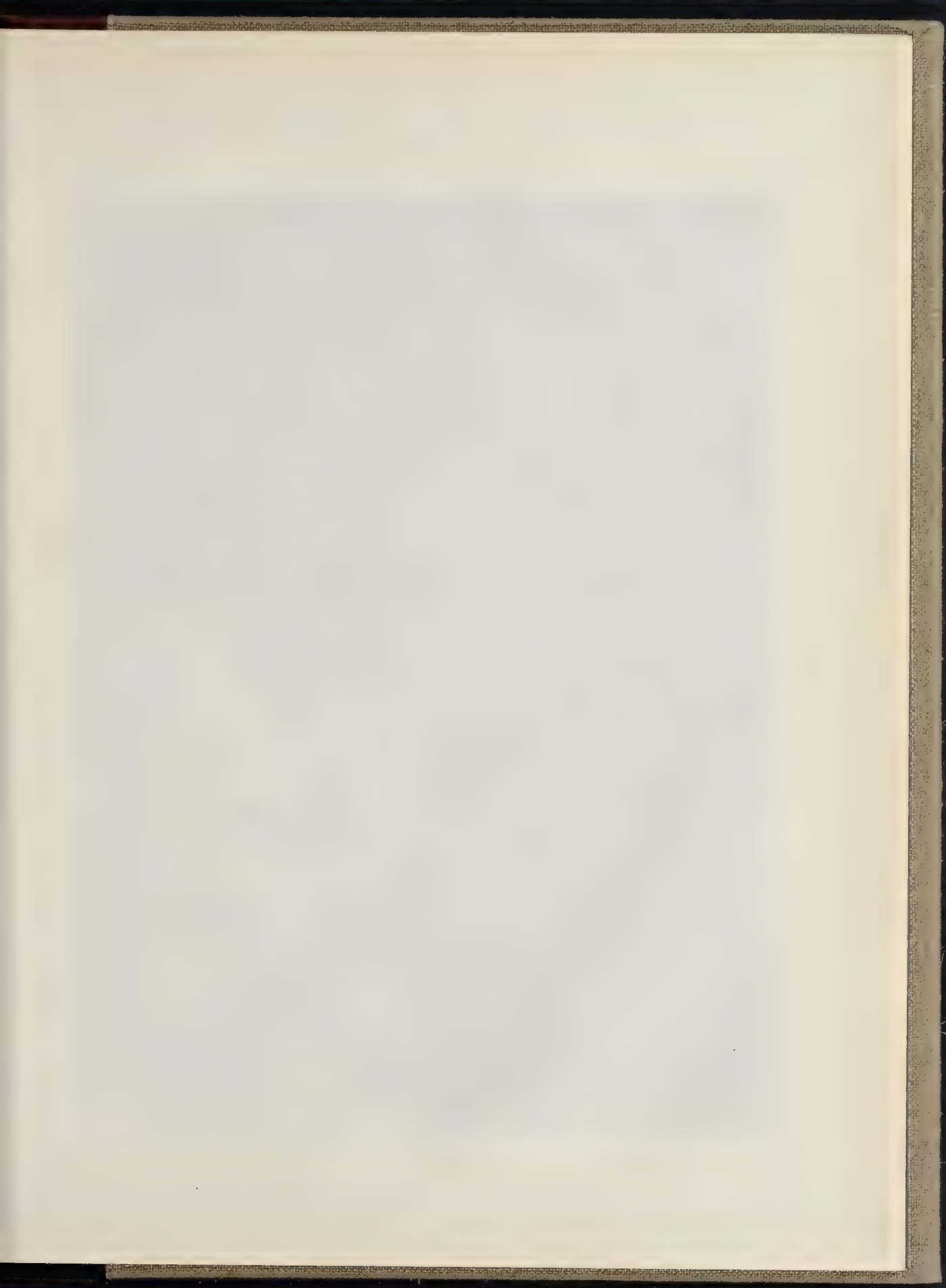
THE CRYSTAL PALACE AND ITS ART-TEACHING.

SIXTEEN years have now elapsed since the Crystal Palace at Sydenham was first opened to the public. The work then completed was prosecuted and achieved under exceptional conditions, which are not likely to recur. The Great Exhibition of 1851 had been held with much financial success; and it had demonstrated conclusively the value—even the commercial value—of Art-teaching, and how seriously this country needed such tuition. We could see for ourselves, at home, what enlightened teachers had striven in vain effectually to make us understand—our own position in the world of Art and Manufacture. The exhibition itself was an exemplification of the salutary movement in appreciation of Art which has been induced in this country, which has not ceased, and which will continue. The nation was brought frankly to acknowledge its position. It projected a remedy in its own English way—by joint-stock organisation, and the application of much money. The wealth was forthcoming in profusion; the organisation was wonderful; great artists, men of science, men of literature, and skilled artificers from all countries, with a mighty host for labour, settled like a bee-swarm on Sydenham Hill. Seven thousand men were busy there, and wonders were wrought, so that the Crystal Palace should be prepared, as it was prepared, and given to the public in 1854. It was veritably a grand work. The scheme was launched with all the impetus derived from what was taken as a successful precedent, and from all the first power of the Art-movement that had commenced, which has already given us, besides the Crystal Palace, the organisation and Art-collections at South Kensington, and many other results. They who can recall an intimate acquaintance with prevalent feeling at the time recollect the generous hopes, anticipations, nay, beliefs, which prevailed among artists, writers, and some thinkers, in regard to the mighty effect that was to be rapidly produced upon Art-education. The public became enthusiastic; and, mainly ignorant of the subtle subject they were discussing, assumed much self-glorification. Grave financiers, leaders of the investing flock, expressed belief that pecuniary success could be reaped from the new *Congregatio de Propaganda Arte*. Exceeding speculation both in money and hopes of Art—extravagancies of anticipation, sometimes amiable, mostly mere wildness, were the result; and when a cynic, on the opening day, laughingly predicted the utter collapse of all the fine dreams, his prophecy was smiled at with calmness, more as an utterance of merely coarse expediency, than as a ruthless forecast of too probable disenchantment. But the disenchantment came nevertheless. The necessity for dividends was inevitably recurrent; the growth of Art and its teachings is slow. One by one the pruderies of the virgin plan had to be abandoned: stimulants of very material amusement had to be introduced as novelty waned; baseless anticipations fell, spurious faith was broken, and reaction of opinion set in. It was vain for the directors to struggle against this; and the appointment of the late Mr. Bowley as general manager, was a confession of their inability to do so. The remarkable energy and business tact of that gentleman produced considerable results, but not any of a nature to check the reaction which some of them clearly promoted. The fault of his administration, from our point of view, was that it was one of naked expediency. He came to his difficult task without any active sympathies for Fine Art—except music—and, ignoring the wild dreams about Art which had presumably failed, he used the fair Palace, and its contents, much as he would have used any other grand arena for the organising of more or less valuable, or gratifying, amusements. Several of the collections—the statues in the Schools of Modern Sculpture for instance—were employed as upholstery, so to speak. He did not make it a policy to foster the necessarily

slow growth of public appreciation of the Art-collections till happily all or some of them might be made to pay in course of time; and thus, without impairing his absolutely necessary measures of expediency, endeavour to gain some fruition of the great capital expended, according to the original plan. He rather began a fresh career for the Directors, seeming to assume the utter futility of all that had been hitherto accomplished. This fell in with the disappointment of those among the general public who had indulged in undue, overwrought expectations of immediate results, direct from Fine Art to the pocket; and the opinion is now generally established that the Crystal Palace, with its varied collections, has quite failed as to its original purpose, and that it is consequently of little, if any, value, as an Art-teacher.

Now let us consider if this be a true conception. It is of course idle to contest the fact that the urgency of earning money at the Crystal Palace is paramount. That is obvious, and the course adopted by the Directors was a most natural one; the only one probably open to a trading company, under the conditions, so far as it went. But under this course might not a policy have been silently pursued in regard to the several Arts, which by this time might have begun to bear fruit more tangible, or rather more acknowledged, than that which has accrued? There is warrant for the belief, since one of the Fine Arts—Music—has been so fostered and exhibited, and conducted at last over all its apparently insuperable difficulties to genuine money-success, achieved on pure Art-principles. In the early days of the undertaking, when belief in high principles began to fail, what was rated as more absurd than the notion that visitors would ever listen in appreciative silence to long symphonies, and truly classical music, in preference to the light music of a military band, marches, polkas, waltzes, &c.? There was little faith left in the inherent power of Fine Art. But there were some who felt confidence in it still, and the effort was made. Mr. George Grove, whose culture and erudition are well known in other fields than that of music, and Mr. Manns, who was appointed conductor of the band, worked together earnestly and consistently in the true artistic spirit, with an unwavering policy loyal to Art, despite all the seductions of hungry bad taste; adapting their plans to necessity truly, but never losing sight of their aim. Now, it is not too much to say that they have gradually led the people to the promised land; taught them to love it; that music, as a Fine Art, is properly represented at the Crystal Palace, and it is, financially, one of the mainstays of the company. It is surely not unfair, then, to make the supposition hazarded above. Over the left hand entrance to the Greek Court is the following ancient inscription:—*Φιλοσοφείν ἀνευ μαλακίας*, which implies, To cultivate speculation and theory without prejudice to habits of practical activity. This should have been a golden precept for the Directors and Manager of the Crystal Palace. Then possibly more might have been by this time achieved for the illustration of Art than has been done by the earnest work performed, and the vast expenditure made at Sydenham in 1854.

But we are more concerned now with the present state of the question; and wish to combat the idea that the Crystal Palace has failed entirely as an Art-teacher, and that its wonderful collections are practically of little use, save as elegant furniture for a great temple of amusement. There is a danger of this notion prevailing, and it would be as wrong as the exaggerated expectations of 1854. The course of affairs at Sydenham has been very natural, though not what many expected. The original purpose was a noble one, and was nobly carried out, so far as the creation of the collections was concerned. The cultivated energy devoted, and the vast sums expended, to make them instructive exemplars, although not a fruitful joint-stock investment, were a real gain to the country for Art-education, and have had a most beneficial effect, which should not be allowed to die by reason of a popular misconception. These objects must not be undervalued. A main cause of decay in Art is





ignorance, or rather deficiency of appreciation; for without appreciation there is no demand, without demand the practice languishes. Access to collections appealing to the eye, tends to remedy such ignorance. The Art-objects of the Crystal Palace were products of the important movement which began in 1851, and, with the South Kensington collections, due to the same impulse, they have, in an eminent degree, borne their part in silently fertilising the public mind. There are proofs of this in the creative power of artists and Art-manufacturers, and still more in the appreciation which now fosters and gives opportunity for this creative power. In street architecture and the smaller public works, in the decoration of houses and in furniture, table-vessels and appurtenances of every-day life, the Art-progress made since 1851 in this country is remarkable. The most ignorant bumpkin, who is taken into the presence of a beautiful object, although his mind be not capable of delicate impressions, is the better for knowing that such an object exists, and is of value. Henceforth he has a standard, which he could not find among the coarse and sordid phases of life's bare necessities. This valuable influence affects all in degree, and nowhere with such systematic instructiveness as in the several Fine Art Courts at Sydenham. It will not be unprofitable briefly to recall something of what really exists there; for the assumption that all high purpose must necessarily be banished from the Palace because amusements only pay, involves a danger of neglect which it is to be hoped a new General Manager will not suffer to take place; and as the stock of admirable guide-books was burnt, and they have been long out of print, many among us may have forgotten, or fail otherwise to realise, the valuable series of Art-examples.

Firstly, the specimens of architectural detail and the statues have been reproduced from buildings, or carefully selected from foreign galleries and other positions widely separated; and they are arranged for the first time in proper order together, so that comparison can be instituted under conditions not to be obtained anywhere else. Only extensive travel during a long period could enable any one man to see the original objects, and then not together. There are numberless other objects illustrative of Art and its history in various parts of the building.

Now such means of instruction as are afforded by this collection, must not be ignored, or undervalued or neglected, because they are, in some sort perforce associated with ephemeral amusements; or because of any misconception as to their utility. That they are fruitful of beneficial effect is not to be doubted, though the operation of such influence is slow, and not easily definable. A new General Manager will probably be appointed soon. We plead for a policy that shall more directly recognise the value, and develop, if possible, the usefulness of the Fine Art Courts and collections of the Crystal Palace than was even attempted during the term of management recently closed.

THE LAW OF COPYRIGHT.

In the volume before us Mr. Copinger has systematically and completely handled the subject of copyright in all its ramifications. He has endeavoured to render the various branches of the topic of which he treats less intricate than they usually are, by a simple and natural arrangement. Proposition is made to succeed proposition in so regular and consistent a manner, each being fully supported by the examples which accompany it, that the subject

is readily comprehended by the non-professional reader, who is gently carried past those rocks over which he would otherwise most assuredly stumble.

Commencing with a historical survey of the copyright laws, Mr. Copinger deals ably with the important question of what may be the subject of such right, and its registration and mode of assignment. In treating of the right of property in private letters, he urges, with considerable force, the danger of admitting a distinction between private letters, having the character of literary compositions, and commercial or friendly letters, such as was drawn by Sir Thomas Plumer in *Perceval v. Phipps* (2 Ves. and Bea. 19). "The sole foundation (of property) is the right which every man has to the exclusive possession and control of the product of his own labour. Why should a writing of an inferior composition be precluded from being a subject of property? To establish a rule that the quality of a composition must be weighed previous to investing it with the title of property, would be forming a very dangerous precedent. What reason can be assigned why the illiterate and badly-spelt letters of an uneducated person should not be as much the subject of property as the elegant and learned epistle of a well-known author? The essence of the existence of the property is the labour used in the concoction of the composition, and the reduction of ideas into a tangible and substantial form; and can it be contended that the labour is less in the former than the latter case? Every letter is, in the general and proper acceptance of the term, a literary composition. It is that, and nothing else; and it is so, however defective it may be in sense, grammar, or orthography. Every writing in which words are so arranged as to convey the thoughts of the writer to the mind of the reader is a literary composition; and the definition applies just as certainly to a trivial letter as to an elaborate treatise or a finished poem. Literary compositions differ widely in their merits and value, but not at all in the facts from which they derive their common sense."

"Printing and publishing cannot make a book 'literary' which was not so in manuscript; and, consequently, the author of a book (for the same doctrine would apply to a book as to a private letter), which may be of a private nature, and not considered as a literary composition, ought to be excluded from the benefit of the Acts conferring copyright. But surely it is not contended that the copyright of an author should be liable to impeachment and frustration, by reason of an inquiry into the merits or value of his work as published."

Mr. Copinger does not appear to support a perpetual copyright, though he would willingly grant to authors an extended period of protection; and in reply to the assertion that the concessionary allowance of a perpetuity in copyright would encourage publication and tend greatly to the promotion and furtherance of science and literature, he says:—

"Admitting that learning and science should be encouraged, that everything tending or conducive to the advancement of knowledge, and, consequently, to the happiness of the community, should be favoured and tenderly cherished by the legislature, and that the labour of every individual should be properly recompensed, it does not follow that the same, or a similar end, might not be obtained by different and less objectionable means."

"If the individual is a gainer by the existence of perpetual copyright, society is a loser. The absurdity of the assertion that authors are alone induced to make known their works from the specific benefit arising from an absolute perpetual monopoly is manifest. What a studied indignity to those who have devoted their lives to the advancement of every science that adorns the annals of literature! Ambition cannot be deemed a cipher—benevolence will ever exist in the heart of man, and they at least act as powerfully by way of conduces to the communication of knowledge between man and man as avaricious or mercenary motives."

Without wishing to cast a "studied indignity" upon those who have been so devoted to

the cause of literature and science, we must express ourselves rather in accordance with a view subsequently taken by our author, in which he appears himself to doubt the existence of these imaginary martyrs. The following is the passage taken from the introductory remarks to his last chapter:—

"In these days, when literature and commerce march in open array, and their pace is so rapid and great—when, on the one hand, a few authors write for fame, some for gain, and many for both; and, on the other hand, publishers regard their writings purely in a commercial point of view, estimating their worth (at least to them) by the amount of profit likely to accrue from the publication, two antagonistic parties frequently come in contact."

"Authors who compose exclusively for fame are, on the assumption that they ever existed, rapidly becoming extinct; while those who write for gain are much on the increase. The spirit of the age is commerce, and almost every transaction of the present day is regarded in a commercial light."

"Thus we have two parties in opposition: the one estimating the value of his work in proportion to his toil and labour in its composition, the other computing it in proportion as he conceives the public may become purchasers. The publisher could not undertake to requite or recompense the author according to the degree of exertion employed by him; for what amount of drudgery and toil may not be expended upon a work which would not even cover the expenses of printing and publication? Publishers invariably act like merchants, whose principle is to risk as little capital as possible, and to replace that with profit as early as feasible."

The nature of a piracy is in the next place investigated:—

"In many cases the line of demarcation is so loosely and indifferently drawn, that arrival at a just conclusion is a matter of difficulty. So entirely must each case be governed and regulated by the particular circumstances attending it, that any general rules on the subject must be received with extreme caution. Regard must be had to the value of the work and the value of the extent of the infringements; for while, on the one hand, the policy of the law allows a man to profit by all antecedent literature, yet, on the other, the use made of such antecedent literature may not be so extensive as to injure the sale of the original work, even though made with no intention to invade the previous author's right."

"The inquiry in most cases is not, whether the defendant has used the thoughts, conceptions, information, and discoveries promulgated by the original, but whether his composition may be considered a *new work*, requiring invention, learning, and judgment, or only a mere transcript of the whole or parts of the original, with mere colourable variations (*Stowe v. Thomas*, 2 Wall. c. ct., (Amer.), 547.)"

Plagiarism does not of necessity amount to a piracy, for an author has no monopoly in the theories and speculations, or even in the results of observations; but, on the other hand, no one can be permitted to take a material and substantial portion of the published work of another author for the purpose of making or improving a rival publication."

Passing from this subject, Mr. Copinger proceeds to examine the remedies afforded in cases of infringement of copyright. This portion of the work is necessarily of a more strictly technical character; but it forms a fit addition to the more theoretical and interesting, though less practical part, and elucidates more completely the actual working of this branch of the law.

Among a series of chapters on copyrights of minor importance, the subject of musical and dramatic copyright is introduced and carefully considered. Then follow two or three chapters, which will be found peculiarly interesting to readers of this Journal. They are on copyright in engravings, prints, and lithographs, in sculpture and busts, and in painting, drawing, and photography."

This portion of the work appears to be written in a style less technical and more adapted to those to whom they will, we venture

* THE LAW OF COPYRIGHT, in Works of Literature and Art, including that of the Drama, Music, Engraving, Sculpture, Painting, Photography, and Ornamental and Useful Designs; together with International and Foreign Copyright, with the Statutes relating thereto, and References to the English and American Decisions. By WALTER ARTHUR COPINGER, Esq., of the Middle Temple, Barrister-at-Law. London: Stevens and Haynes.

to predict, prove particularly useful—to artists and others.

Referring to the essentials in order to secure the copyright in engravings and etchings, Mr. Copinger mentions some interesting cases, which will at least open the eyes of some to the illimitable importance of conforming strictly to the words of the statutes by virtue of which the right is claimed.

"The correct date is, moreover, a *sine quâ non*. In *Bonner v. Field* this objection prevailed. It was an action for piating a print of the seal of the Countess of Talbot. The plaintiff had been employed by Lady Talbot to engrave this plate for her, which he executed on the 1st of June, 1778, when he took off some impressions for her use. On the following day she gave the plate to the plaintiff, who engraved on the bottom of it 'Drawn and engraved by J. Bonner; published on the 1st June, 1778, as the Act directs.' The declaration having stated that the plaintiff was the proprietor on the 1st of June, Lord Mansfield nonsuited the plaintiff on the ground that he had no title on the day when he claimed it."

A similar piece of advice is given to the sculptor:—

"When a sculptor models a design for himself, and afterwards executes from such model a finished bust for another, in marble or any other material, it is not sufficient for the sculptor, in order to acquire the copyright therein, to affix his name and the year when the finished copy from the model was executed (as is frequently the case); he must conform strictly to the letter of the Acts, and therefore engrave on the model, as well as on every cast or copy thereof, his name, and the day of the month and year when the model is first shown or otherwise published in his studio or elsewhere; and such date must never be altered."

Ornamental and useful designs have a chapter to themselves, and the latest decisions appear throughout to have been carefully noted.

International and foreign copyrights are forthwith examined. In the former, the convention between England and France is fully developed, and that portion referring to translations and adaptations from foreign authors, illustrated by the late case of *Wood v. Chart*, relative to "Frou-frou." In the latter, a summary of the laws in vogue on the subject of copyright in foreign countries, will doubtless prove not only interesting to the general reader, as demonstrating, at a glance, the protection afforded by the different governments, but useful to those who may be desirous of securing a copyright according to the law in existence in any particular foreign state.

A highly edifying chapter on arrangements between authors and publishers closes the body of the work; and an appendix, containing the statutes having reference to the general subject of copyright, and containing that which will be found peculiarly suited to the literary man—some concise, but at the same time sufficiently exhaustive, forms of agreement between authors and publishers—complete a volume we have experienced much benefit and pleasure in perusing.

We unhesitatingly pronounce this to be a work which should be in the hands of every literary man and artist; for the careful industry which has evidently been exerted in the collection of material and cases, both American and English, together with the great judgment and acumen displayed in the classification adopted, justify us in thus highly commending it. Copyright law has become an important branch of our jurisprudence, and a volume embodying the modern decisions has been anxiously looked for lately. Mr. Copinger's work supplies precisely what we, in common with the lawyer, have been in search for—the text of the actual law with as little essay-writing as possible. This has been the author's object and aim, as evidenced by the couplet taken from Persius:—

"Non equidem hoc studeo, bullatis ut mihi nugis
Pagina turgescat, dare pondus idonea fumo."

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF ARTHUR C. BURNAND, ESQ., HYDE PARK GATE.

Of the works which are here described, there is not one that could be rejected on the plea of objectionable quality. Many of them are the best productions of their respective authors, and all have been very carefully considered in selection. Their excellence is presumptively guaranteed when the names of the painters are stated as C. Stanfield, R.A.; D. Roberts, R.A.; E. M. Ward, R.A.; E. W. Cooke, R.A.; R. Ansdell, A.R.A.; T. Webster, R.A.; J. Phillip, R.A.; F. Goodall, R.A.; T. Creswick, R.A.; H. Le Jeune, A.R.A.; W. C. T. Dobson, A.R.A.; C. W. Cope, R.A.; E. W. Cooke, R.A.; S. Hart, R.A.; J. C. Hook, R.A.; W. P. Frith, R.A.; T. S. Cooper, R.A.; R. Redgrave, R.A.; J. Sant, R.A.; F. R. Lee, R.A.; &c. And if in this list certain of our most eminent painters do not appear, it is because hitherto examples of their Art have not been procurable. The whole of the pictures, with perhaps two exceptions, have been painted for Mr. Burnand. They are distributed principally in the drawing and dining-rooms.

Occupying a great portion of the wall at the end of the latter room, is a picture by F. Goodall, showing the expulsion of Hagar and Ishmael from the tents of Abraham. Mr. Goodall has, we believe, painted biblical subjects only since his visit to Egypt; and from a patient contemplation of his picture, it comes strongly home to us that our sacred Art would address itself more fervently than it does generally, both to the head and the heart, were its texts not attempted to be set forth before the painter had been matured by severe ordeal to an apprehension of the most exalted themes to which the human mind can address itself. In these days we cannot revert to the compromises of the old masters. The body covering of the fellahs and the descendants of Ishmael—it cannot be called a costume—differs in our day very little from what it was in the days of Abraham. There is more in this picture than we have ever before seen in the story of the expulsion of the Egyptian bondswoman. Much is made of the features of the country; and as it is to-day, so was it in the days of the patriarchs; and every portion of the entire field is made to assist in the narrative. Mr. Goodall has graduated regularly, and has now taken his ultimate degree. Inasmuch as he has imported into the story of Hagar an interest and completeness which we have never seen attaching to it before. It remains to be seen whether Mr. Goodall will ever surpass this work, of which one of the highest merits is the face of originality given to a much-abused subject.

So full is Sterne's *Sentimental Journey* of moving situations, that it is matter of marvel painters do not refer to it more for inspiration. Mr. Frith has taken Maria by the hand, and introduces her with a hope that she will not here be found unworthy of Sterne. "And is your heart still so warm, Maria?" said I—I touched upon the string on which hung all her sorrows. She looked with wistful disorder for some time in my face," &c. She is seated on a grassy bank, beyond which we catch a glimpse of Malines. Her left hand caresses the goat, and in the right she holds her pipe, on which she presently plays the hymn of praise to the Virgin. There is much beauty in Maria's face, which is lighted up with the vivacious intensity of her look of surprise at Sterne, who is not in the picture, but whose presence we cannot overlook, for she listens to his address not less keenly with her eyes than her ears. The goat, too, acknowledges his presence by its manner and the coquetish airs with which it surveys the stranger. All this we read in the picture, and this allusive power is of the very essence of Art. It is the best single figure we have ever seen by Mr. Frith.

The attention of the visitor is instantly arrested and fixed by 'Agua Bendita,' one of the late John Phillip's very powerful Spanish pictures. It is founded on an incident which

takes place every day in Catholic countries—that is the brief ceremony of crossing with holy water on entering church. The persons here are a peasant-family—father, mother, and infant: the last being held up to the font by the mother, while a little girl moistens the fingers of the child, preparatory to their being raised by the mother to its forehead. This translation from the lower life of Spain may be sincerely believed: neither the faces nor the figures have been treated unnaturally. There is no attempt to raise these low-type examples of commonality beyond their sphere by that refining process which is continually applied to the ennobling of interesting rustics, so giving a superficial and false gloss where the power was wanting to make the *personæ* of the scene discourse in the language of the heart. Phillip has painted precisely what he has seen, and fully describes the quiet satisfaction of the parents contemplating the early training of their child in the way it should go. It is no discredit to the memory of John Phillip to say that he has been sitting at the feet of one Don Diego Velasquez; but, on the contrary, it is a high merit in an artist, to benefit by the precepts of such a master without committing himself as a servile mannerist.

It is remarkable that the picture called 'Chequered Shade,' by F. R. Lee and T. S. Cooper, shows in this combination a power which neither of these artists individually has ever before declared. The subject is simply an avenue of pines, the shade of which has been sought by a flock of sheep. We have heard, long before we saw the picture, that both artists consider it presents specimens of their best capabilities—indeed, it would seem that in no antecedent or subsequent work has Mr. Lee painted trees so well, and certainly Mr. Cooper has never used his sheep so effectively as here. Many pictures with points otherwise valuable, have been treated with an unmitigated and enfeebling breadth of daylight, lest the *finesse* of the labour bestowed on them should not be sufficiently prominent. In the work in question, the laborious enterprise is sufficiently obvious; the weight and substance of every item of the composition is distinctly felt; and so perfect is the illusion of place and distance, that the first impulse of the spectator is, without disturbing the sheep, to take a turn in the avenue.

'The Chancel of the Church of St. Paul, Antwerp,' is one of the late David Roberts's magnificent interiors—one which would break the heart of Peter Neefs, could he but see it; for Peter could never succeed in communicating to his interiors the space and grandeur which distinguish Roberts's churches. When travellers, having learned by heart one of these interiors, determine to visit the original, their first exclamation is, "How small!" and so it seems; but this is the artist's privilege, and no one in this direction has known better how to use it than Roberts.

'Evening Prayer,' by C. W. Cope, is a group of a mother and child, the latter kneeling in the lap of the former, and saying its prayers before going to bed: the incident is so lucid that no title is wanted.

By Mr. Sant are several charming works: we turn first to 'The Whisper'—the heads of two children—the one communicating to the other a secret of momentous import. The works of this painter have now been before the world for many years, and he has achieved a measure of success in that department to which he principally devotes himself, which has not fallen to the lot of others who have studied even not less diligently. Another of his works in this collection may be instanced as a triumph, not surpassed, in its way, by any master, old or young. That alluded to is called 'The Young Artist'—a little boy drawing from some object; and a patient examination only of this picture—not a mere passing glance—will reveal the principles on which it has been conducted to such a brilliant result. The lights and darks are admirably disposed, and we do not feel them as mere expedients of relief.

'Hark! the Lark' is also by J. Sant. What has been said of his other works will in a great measure apply to this, although it

strikes the observer as founded upon a more vivacious motive than the others. It represents only a peasant boy, who, hearing the joyous carol of a rising lark, stops suddenly to listen, and raises his hand, as if enjoining silence on all nature that may be near him—the bubble of the rill, the bleating of the sheep, and the small voice of the summer-day breeze. Many are the enchanting productions of Mr. Sant's pencil, but this will bear comparison with the best of them.

The gathering is rich in the works of Mr. E. W. Cooke. It is not meant so much that they are numerous, but those that are there take rank among the very best of Mr. Cooke's Adriatic pictures. In the 'Port of Leghorn' we see but little of the town, but look towards the snow-capped mountains which bound the coast line towards Genoa. The vessels shown principally in the view are fluccos, one of which is in the nearest site, so as to display with minuteness the complicated detail of the exterior equipments; and all this is done without any approach to hardness. No artist, foreign or English, has ever painted Mediterranean and Adriatic craft with the truth set forth in these works, in each of which the most fastidiously critical eye is challenged to detect an error. This was painted as long back as 1848, and will bear comparison with the best of Mr. Cooke's productions of the same category. 'Bella Venezia' is another instance of the power of the same artist. It shows as much of Venice as we can possibly see in a picture, and in this respect presents a remarkable contrast to the former work. Mr. Cooke is the most conscientious and moral of painters. Whereas most men who depict Venice allow for a quality of atmosphere which does not belong to Italy. They have been schooled in the haze of our climate, where seeing at times through a glass somewhat darkly, they apply to their versions of the Italian landscape the principles which the nature of their sea-girl home has inculcated. Mr. Cooke recognizes the fact, and admits the distinction. He paints our wild North Sea as it appears to him, with its canopy of cloud and its veil of haze. But he approaches Italy with another feeling, and reproduces all the material of his adoption with a reality of uncompromising description which will be at once acknowledged by all who have studied the phenomena of the Italian landscape. This is painting climate as well as scenery, an accomplishment extremely rare of acquisition.

'Old Holland,' by Clarkson Stanfield, which may follow not ungracefully here, is a composition in some degree acknowledged by the title. It looks almost like a *tour de force* in answer to an imaginary challenge. But this will be better understood after a brief notice of its character. The picture represents, chiefly, the narrow mouth of a small harbour, or inlet, fenced by what looks like the wall of an old quay, surmounted by a pole on which is perched a ragged wooden cage to mark the precise whereabouts of the little harbour-mouth that it would be difficult to distinguish at any considerable distance from the shore. Although there are everywhere signs of human agency, yet in the painter's imagination the population of old Holland must have been very scant, as there is no direct life-bearing element introduced, save a Dutch man-of-war riding at anchor in the distance. Here are seen the vast power and ample resource of the painter. It would appear that the whole has been made out of sketch-book scraps; yet all is so palpable and real, so skillfully dove-tailed and welded together, as to look like a veritable locality; and thus affords a more appreciable instance of Stanfield's peculiar powers than really could be exemplified by a simple local transcript.

'A Royal Marriage, 1477,' E. M. Ward. This picture added to the reputation of the artist when it was exhibited. The prelate who officiates is bending over the youthful pair, while the bridegroom places the ring on the bride's finger. Much careful labour has been bestowed, and with great success, on the painting of the draperies. Altogether, it is a work of high class: one of the better productions of our school.

By Eddis are four heads of little girls with attributes of the four seasons. Two of the heads are rich and Greuze-like, competing with the flowers and fruit in the manner prescribed by Reynolds in his lectures. The fruit and flowers are intended to enrich the little heads; but, on the contrary, the complexions add richness to the flowers. By the same painter are two chalk portraits: one of Mr. Burnand, the other of Miss Burnand. Both of these studies are remarkable as likenesses, and exemplify the manner of this artist in a department which he has practised with so much success.

A small and very genuine native of 'Vaterland,' by W. C. T. Dobson, arrests attention. The poor child has both hands under her apron in front of her, as if she were very cold. But with what singular force of nationality Mr. Dobson paints these little Teutons!

In 'The World Forgetting,' by J. C. Horsley, the oblivion is on the part of a nun, who stands within the church of the cloister in deep meditation. Certainly none of her surroundings are calculated to sustain remembrance of the world. Yet the attitude and expression of the recluse, standing as she does amid the utmost magnificence of ecclesiastical embellishment, might raise the question whether she was the world forgetting or the world regretting. There is a peculiarity in the work which leads us to think it an experiment; as it is, it would appear, painted on rough Roman canvas—a surface so susceptible of reflections as to make the picture unready to reveal its beauties. 'A Jealous Eye,' by the same artist, turns upon a little episode which occurs in a garden-party of the time of the Stuarts. The story is of an old gentleman who has married a wife young and pretty. Of the party there are gallants whose attention the lady is as ready to receive as they to pay them, but the husband is whispering in her ear a lecture on the propriety of checking polite advances which a slight acquaintance would not warrant. Mr. Horsley may, or may not, consider it a compliment; but we cannot help remarking that 'A Jealous Eye' reminds us more of Leslie than any work we have ever seen. It is not in anywise an imitation, but an unconscious issue of labour in the direction followed by Leslie, who is not yet generally understood. The proposed point is perfectly sustained by every incident introduced.

'His First Voyage' and 'The Return,' are pendants by Frank Stone, and not only pendants, but the latter is the sequel of the story begun in the former. They purport a description of the earliest maritime experience of a little boy, the son of a fisherman. The scenes are cast on the French coast. 'His First Voyage' has been selected, and has kindly been lent by Mr. Burnand, to supply a plate for the *Art-Journal*. It has already been some time in the hands of the engraver. In this the young fisherman is attended to the boat by his mother, and received and congratulated by his father and friends on the courage which supports him in his first trial of amphibious life. In 'The Return' he stands a hero by his mother's side, for his first voyage has been a triumph. The pictures are small, and bear, as to the figures—indeed, it may be said, as to all the components—a finish equal to that of the most careful miniature.

'Ishmael,' A. Elmore—"And the water was spent in the bottle, and she cast the child under one of the shrubs, and she sat over against him and lifted up her voice and wept, &c." This is the part of the story that Mr. Elmore has chosen: we accordingly find the boy lying as if already dead with the empty bottle by his side. The picture is small.

'The Way round the Park' is the title borne by one of the sylvan essays of the late Academician, G. F. Witherington, who began life by painting his trees in colour, after the prescription of Sir George Beaumont, like the back of the famous and oft-quoted Cremona. Witherington then, ungrateful to nature, struggled long against the current of that revolution which had been set in motion by the so-called heretic John Constable, but he

was at length obliged to yield to the stream, and we find him here working with all the freshness of nature's newest sylvan livery. This is certainly the best example we have seen of his latter manner.

There is, by Mrs. E. M. Ward, a small picture appertaining to a class of subject in which she has manifested great excellence. It is a little girl, a fond "mother" hugging her darling—a doll warmly wrapped up lest the poor little creature should take cold. A sweeter picture, or one calculated to afford greater pleasure to all who look upon it, is not in the collection. The figure is painted with exemplary firmness and decision.

Another similar essay, 'The Young Mother,' by H. O'Neill, is rendered with very much more softness than is generally found in his minor studies. 'Cheer up, darling,' also by O'Neill, are the words of encouragement addressed by a soldier to his wife or sweetheart, on his departure for the Crimea; and the painful separation has its happy sequel in 'Welcome Home,' wherein appears the wife embracing her soldier, who returns to her with his arm in a sling, and "bearded like a pard," as was the fashion of the warriors of that day. All that the artist aims at is to tell the story of the departure and the return with their sorrows and joys, which he has effectually done.

'Beauvais,' J. L. Wood, were nothing without the cathedral: we have here, accordingly, a novel presentation of the edifice. The view is interrupted by houses, above which it towers in all the grandeur of its elaborate architecture. As the building has been seen from every point of view, it might have appeared well to the artist to render it from a stand-point from which it never had been presented, and which perhaps no other artist would select. 'Divan,' also by Mr. Wood, opens to us a street flanked by lines of those dear dirty old houses which always play leading parts in the gatherings of the picturesque, but are very inconvenient to live in. A tower, perhaps that of the *mairie*, is a prominent object in the picture.

'Lugano,' G. E. Hering, places us on the lake, whence we see the town stretching at length along its shores, dominated by the hills, from which the eye passes to the snow-capped mountains, bounding the view on the right.

A small and brilliant *agroupment* of flowers, which has been painted by one of the Misses Mutrie, is worthy of the accomplished sisters who remain unrivalled in the "walk" of Art they have chosen.

'A Relic of the Olden Time,' by F. R. Lee, is so little in the direction of this painter's usual cast of material as to induce a prolonged and serious consideration of the charm which could have seduced him from his beloved avenues of stately elms, his umbrageous nooks and mill-streams. The subject is nothing less than some ruined castle on the Meuse or Moselle. There is no artist who does not in his time exhibit some trait of eccentricity, put forth in playful mood; and Mr. Burnand should be congratulated on the possession of a work by Mr. Lee marking a lapse so distinct from the even tenor of his way.

'Cordelia,' C. W. Cope, would appear to have been painted from the third scene of the fourth act, wherein the conversation is opened between Kent and a gentleman, the latter thus describing to the former, the mood in which she received the letters that did not move her—

"—to a rage: patience and sorrow strove Who should express her goodliest. You have seen Sunshine and rain at once: her smiles and tears Were like a better May: those happy smiles, That play'd on her ripe lip, seem'd not to know What guests were in her eyes," &c.

Cordelia is seated in state in her tent in the camp at Dover, and is meditating on the contents of a letter she holds before her. She has yielded to her grief, and tears are streaming from her eyes; yet the remembrance of her father moves her to a certain resolution, when she apostrophises her sisters; and this appears in the firmness with which her hand rests upon the letter. It would be beyond all human power to work out every prominent point of the descriptive text. Mr. Cope, how-

ever, gives a good account of the very inaccessible material with which he has had to deal.

'The Last Day of the Sale' is a proposition open to a variety of solutions. It is a very crowded scene, by G. B. O'Neill, and he has observed literally the complement of situation common to a full sale-room. It is a case of declining fortunes, as we learn from an aged lady who, in the deepest mourning, sits weeping and shrouding herself as much as possible from observation. The lot offered at this moment is a tray full of odd pieces of china and crockery, which has, it seems, evoked a sharp competition. The variety of character brought forward does ample justice to the imaginative powers of the excellent painter.

We have seen Mr. E. W. Cooke in his grandest moods. In his enterprises he is nothing less than ambitious, and generally successful. We have here a specimen of his chalk practice, wherein he presents a view of one of the broad estuaries of Holland, with some of its river and sea-faring craft. It is a sparkling and breezy drawing, full of movement, both as to the water and the boats. There is also by the same hand one of those small sunsets, which he paints only at Venice.

Of the fresh and novel story of the Babes in the Wood there is an interesting version—a brilliant miniature in oil, charming in colour, and perfect in arrangement. The painter is not named.

THE DINING-ROOM.

In this room are two important works by F. Goodall, which explain the diversity of his inspirations at different periods of his career. The one is a personal importation from Chioggia, near Venice; the other brings home to us, from the desert of Sinai, remembrances of the murmurings of the Israelites for bread and for water, and the message and the promise which were delivered from Sinai—"Now, therefore, if ye will obey my voice indeed, and keep my covenant, then shall ye be a peculiar treasure unto me above all people: for all the earth is mine." In dealing with his text Mr. Goodall has broken through the settled conventions which have trammelled religious painting from the days of the Giottoeschi. We cannot accept the dogma, that because a subject is simply popular it is necessarily without religious essence. The picture is called 'The Message from Sinai,' and the messenger is one of the children of the desert on a camel, who has halted at the wells of Moses, to let his beast drink, and to refresh himself. A woman who has been drawing water, hands him up a draught in a cup, for he does not dismount, and these are the only persons present: the blank desert is behind them. In all the best points of Art, the figure of the woman is equal to a Greek statue of the first order. She hands the water up to the messenger with her left hand, while her right rests upon her water-jar; but the ease and grace of her attitude is a somewhat to dream about in our happiest visions of the Rhodian Art. The other picture presents to us 'Felice Ballarin reading Tasso to his Friends.' It is understood that Mr. Goodall saw Felice and his audience, and painted him and them as he saw them. It might be generally supposed that an interest in the 'Gerusalemme Liberata' was an attribute a trifle too romantic for the natives of Chioggia. The reader is enthusiastic and impressive, and he bears the listeners along with him through every shade of the rage or pathos of the poet. This picture its owner kindly permitted us to engrave some time ago. Our readers will doubtless remember the print.

In 'Sunny Moments,' J. C. Horsley, we have a peep into an old English mansion, where is seen the lady of the house dozing near the window of the dining-room. Of this, advantage is taken by her maid and the gardener, who profess to each other vows of endless love and fidelity. Also, by Mr. Horsley, 'Rent-Day at Haddon Hall,' shows us what might have occurred in that same room in days when gone-by generations called our country "Merrie England."

'Within the Convent Walls,' A. Elmore. The title almost suggests that the nun who

is presented as the principal in this picture regrets the step she has taken. She stands within, as we are told, the cloistered precinct, on the verge of the cemetery of the sisterhood. There is a grave at her feet, which has been decked with flowers in dear remembrance of some departed sister; and it may be the tenant of this last homestead whom she is mourning. The face is that of a delicate woman who has been bowed down by more than her share of worldly suffering. The execution of this picture is everywhere masterly.

'Stand clear!' J. C. Hook. This warning is given to bystanders on shore by a boy in a boat, which is riding on the crest of a wave, as about to take the beach. The crew consists of three or four hands, prominent among whom is that always important personage whom sailors and fishermen will to the end call the "old man"—that personage whose years have constituted him the guide and philosopher of every sea-venture: with him the boat's company is made up of boys. Mr. Hook is an originator: there is no painter of our school who is so confident and daring in advancing new propositions.

In 'Practising for a Village Concert,' by T. Webster, R.A., the artist has given, as the leader, an excellent portrait of himself, and among the other performers a great variety of feature, which he has happily portrayed with a wide range of eccentricity, without in any wise committing himself to caricature. 'The Leaky Roof' is the title of F. D. Hardy's best picture. It is comparatively large for him; that is, much larger than the small interiors whereby he is best known. It represents a house-wife and her little maid endeavouring vainly to mop up an inundation of rain, which has burst in upon them through the thatch of their cottage. 'Youth, in Seville,' is a very graceful *agroupement*, by J. Phillip, showing most perfectly the national character in all its points: a beautiful and valuable work. 'Water-Carriers, Seville,' by R. Ansdell, is also highly interesting, as exhibiting much of the picturesque of the lower class of life in Seville. 'The Nearest Way in Summer Time,' is the result of the combined powers of T. Creswick, and R. Ansdell. It appears to be, at least in part, a composition, describing the passage of a cart-load of timber, drawn by a powerful team of horses across a stream. On the right bank of the river are houses sheltered by a clump of lofty trees—these the division of labour assigns to Creswick, and the horses to Ansdell: the landscape is, however, entirely in the feeling of Creswick; and it is one of his most important works. Certainly, among the very best productions of E. W. Cooke is his 'French Lugger, running into Calais Harbour.' The vessel is entering at the pier head, and she is only just in time to escape the thunder squall which the sky very plainly threatens. It is a large and valuable picture: both the sky and the sea are marvels of Art, and, in combination, discourse broadly of the causes and effects on which the whole is based.

'Old Eyes and Young Eyes' is the title of a picture by T. Webster. In it a grandmother has desired her grandchild to thread her needle, which the latter very confidently undertakes to do.

The following works merit particular description as much as those which precede them; but we regret much that the limits of our space deny us the pleasure of describing them. Thus there are 'Margaret,' F. Stone; 'The Lay of the Last Minstrel,' S. Hart; 'A Feast at the Squire's,' G. B. O'Neill; 'A Group of Cows,' T. S. Cooper; 'An Hour with the Poets,' R. Redgrave; and a large landscape and a view of Lincoln by Niemann, &c., &c.

There are by J. S. Westmacott three marble statuettes of great beauty, as 'Hypatia,' which reminds the spectator of the Vatican 'Ariadne,' 'David,' and 'Victory.' It is much to be regretted that this class of Art is not more encouraged. These works are exalted in character and most delicate in finish; and here we take leave of a collection which is altogether one of the most select we have ever seen.

MCLEAN'S WINTER EXHIBITION.

This collection, which is now to be seen at No. 7, Haymarket, consists entirely of foreign pictures—that is, they are French and Flemish. They have been selected with discrimination, and in number amount to ninety-five. Many of the smaller works are what we call sketches, and these really sparkle from a distance with a brilliancy which they seem to lose on close inspection. In looking round the room we stop at the works of certain men with a painful feeling, which finds expression in the low-voiced utterance, "Ay, he is in the Garde Mobile," and further on, "He too, and he:" the thoughts that succeed may be imagined.

'St. Severin' (58), by E. Thirion, is remarkable in feeling, dividing itself between the Spanish and the Florentine schools; suggesting, as to the latter, that the painter had seen somewhat of Andrea del Sarto. 'Ruth' (34) is the title given to a work by E. Levy, which seems to be based on the naming of Obed, the son of Ruth, and the grandfather of David: a picture of much merit. By H. Merle, 'Home Treasures' is beautiful in colour and work and in composition: it is simply a mother grouped with her two children, the one lying on her lap, the other clinging around and kissing her. M. Portaels shows that he has sown his wild oats, and entered on the solid and serious business of his Art in his 'Toy Seller' (29): the picture is moderately large, and the treatment all but too dignified for *genre*. There is, by Bouguereau, 'An Appointment' (40), for the truth and carefulness of which the name is a sufficient guarantee. An 'Italian Peasant,' B. Michel (61), has less of the world about her than the preceding. She is younger, and there is a veritable vacancy in her face which has been truly interpreted from the life. H. Schlegel's 'Neapolitan Peasant' is a girl seated, in profile, and in every way worthy of the painter's reputation. On 'The Expected Arrival,' he has employed his best energies. There needs no title here to tell us that the two girls who form so pretty a group are expecting an arrival; nor need we be told which of the two is the more interested in the meeting. By De Launay (83) are 'A Peasant of Capri,' and some others. 'The Letter,' by A. Toulmouche, represents only a lady standing and leaning idly back while examining the seal of a letter before she opens it. By J. C. Thom, 'Playing with Punch' (55) is much in the feeling of E. Frère, who was, we believe, M. Thom's master. 'Grandmother's Birthday,' T. E. Duverger (36), is a small picture of excellent quality. 'The Brothers,' H. Campostoto, two semi-nude children, brilliant in colour and accurate in drawing. 'The Fencing-Lesson,' L. Escosura, a richly-decorated and furnished interior with groups of figures in ceremonial dresses of the fifteenth century. By Willems and De Notre, a combination we have before met with, 'Preparing for the Fête,' (51) affords a favourable specimen of the powers of each. Other subjects which recommend themselves by their various and valuable qualities are 'Spinning,' J. De Launay; 'Sleep Baby' (71), E. Castain; 'The Return from the Chase' (76), T. Max Claude; 'A Street in Cairo' (82), L. Mouchot; 'Arabs on the March' (44), E. Fromentin; and others by De Haas, Worms, Pecrus, E. Lombert, H. Merle, J. Melin, J. C. Thom, A. Pasini.

Of landscapes there is a fair proportion, as also of marine-views; but both of these departments are characterized, as usual, rather by free execution, than moving sentiment. These are by C. Troyon Schelfhout, Daubigny, Diaz, J. Dupré, Corot, C. Troyon, D. Nittis, T. Thomas, Isabey, &c. And in animal-painting we have Auguste Bonheur, our old and still ubiquitous friend Verboeckhoven, &c., &c. There are many works demanding more than honourable mention, but we have not space even to name the artists. The exhibition is extremely interesting, and to the inquiring visitor will indicate generally the current of the thoughts of many foreign painters.

PICTURE GALLERIES OF ITALY.—PART XVIII. TURIN.



ANIBALE CARRACCI.



EARLY two years have elapsed since we invited our readers to accompany us through the picture-galleries of the old palace, at Turin, called the Palace Madama. The time, or rather the space, occupied by our former visit was too limited to admit of little more than a rapid glance at its general contents, with a special notice of some of the most important paintings; but it will be readily conceived that very many works deserving of mention must have been passed over in our brief report, when it is remembered that the entire collection numbers more than six-hundred pictures of all kinds, with a considerable admixture of the Dutch and Flemish painters of *genre*, portraiture, &c.: such works are comparatively rare in the collections of the south of Europe.

The portrait of ANIBALE CARRACCI, which appears above, has no particular reference to Turin, for the city never possessed a school of painters—nor can the Madama Gallery boast of having any of his works, except an assumed one representing St. Peter—but it is introduced here as the portrait of one of the most renowned Italian painters, of whom, with his brother Agostino, and cousin Ludovico,—a glorious triad,—we spoke in a recent paper on the Bolognese Galleries, which contain so many of their finest works.

On the next following page is an engraving from a celebrated picture by Gaudenzio Ferrari (1484—1549), bearing the title "TAKEN DOWN FROM THE CROSS": it is one of several by the same artist which hang in the first apartment of the Madama Palace appropriated to paintings. We described the picture in our notice last year of this collection, and it would, therefore, be useless to repeat what was then said: a few words concerning the artist will now be more in place; and for these we shall be indebted chiefly to Kugler's account of him. He was a native of Valdugga, in Piedmont, and originally attached himself to the old school of Milan, with which his name is usually associated, and which maintained itself till the beginning of the sixteenth century.

Kugler places him among the scholars of Leonardo da Vinci, though he studied under Perugino, but, it is added, "the influence of Leonardo is not to be mistaken." At a later period he worked under Raffaele on some of the works in the Farnesina palace in Rome, thus imbibing much of the manner of the Roman school at that time. Notwithstanding this combination of different influences, he had a peculiar fantastic style of his own, which distinguishes him from his contemporaries; and although never quite free from mannerism, it was the source of characteristic beauties, and he has left behind him numerous frescoes, which, "in point of freshness of colour, are scarcely inferior to those of Luini, and might be studied in various ways with benefit by the present fresco-painters. His oil-paintings, also, are distinguished for depth and clearness, not for harmony, of colour; also for intensity of expression, and for great animation and fulness of composition, although he is deficient in the nobler expression of the great masters. An early work of the highest merit, which shows the same affinity to Leonardo that his countryman Razzi, of Vercelli, displays, is in the Royal Gallery at Turin: it represents the group lamenting over the Dead Christ." This is the picture from which our engraving is taken.

The Brera Gallery in Milan contains some of the best works of this old master; notably, a 'Martyrdom of St. Catherine,' a picture "of the most masterly freedom; also several frescoes, principally taken from the church of Sta. Maria della Puce. Of these, three pictures representing the history of Joachim and Anna (the parents of the Virgin), are well worthy of notice. The side pictures contain the history of the couple after their separation. That on the left is peculiarly beautiful, where St. Anna is seen sitting, enduring the reproaches of her maid: both excellently and nobly-drawn figures. The centre picture represents the consolation which is granted to them. A rich city, Jerusalem, is in the background; a stream of water that flows on to the foreground, divides the picture into two subjects. On the one side stands Anna, on the other, Joachim with the shepherds, both looking up at the angels who announce their salvation. In the background, before the gate of the city, the couple meet and embrace. The grand freedom of the conception, combined with the dignity of the representation, makes this work particularly

attractive. The frescoes with which Gaudenzio decorated the celebrated Piedmontese place of pilgrimage, Varallo, are, however, his most comprehensive work. In the chapel of the Sacro Monte, he represented the Crucifixion in a large composition, the

principal figures being in relief, and coloured like nature. Behind this the walls are painted with a number of figures as spectators; the women in the beautiful Luinesque manner, the warriors on horseback in fantastic knightly costume. Many figures, however,



TAKEN DOWN FROM THE CROSS.
(G. Ferrari.)

are somewhat extravagant and naturalistic. On the vaulted ceiling are eighteen angels lamenting, some of them of the finest expression." Several other works by Ferrari are mentioned by Kugler, but we cannot refer to any of them except one, which he

terms his last, a 'Scourging of Christ,' in the church of Sta. Maria della Grazie, at Milan, painted in 1542, and exhibiting "peculiar power and freedom." Vasari, however, speaks of another as painted subsequently in rivalry of Titian. It is on

panel, and was hung in the same church; but, he adds, "although he made great efforts, his work cannot be said to surpass those of the other artists who laboured in the same place." The subject of this picture is the figure of St. Paul, represented in an attitude of meditation, and in the distance is seen the story of his conversion. "It was painted," writes Mrs. Foster, the translator of Vasari, "according to the authorities, in the year 1543, and is now in the Louvre, together with that of Titian, painted for the same place, and which represents our Saviour Christ crowned with thorns."

In the church of St. Christopher, at Vercelli, Ferrari executed some of his finest frescoes; but, unhappily, they have sustained almost irreparable injury, especially during the occupation of Italy by the French, at the close of the last century. These pictures are twelve in number, the subjects taken principally from the life of our Saviour; they were painted about the year 1532. Of one of the frescoes, representing the Crucifixion, a finished sketch is in the Turin Gallery.

Of Girolamo Giovenone, the painter of 'THE VIRGIN ENTHRONED,' engraved on this page, very little is known: he is said to have been the first master of Ferrari, and to have lived in the latter part of the fifteenth century and the early part of the sixteenth: two pictures painted by him in the church of St. Paul, at Vercelli, are respectively dated 1514 and 1516. One of his finest works was painted for the church of the Augustines, in Milan; the subject represents the Resurrection; a lateral on each side shows respectively St. Margaret and St. Catherine. His picture of 'The Virgin Enthroned' is a good example of the Art of the period, which had as yet lost but little, comparatively, of the Byzantine style of composition and treatment; the figures are formally "set," and as formal in their individual attitudes.

None who feel any real interest in Art should fail to examine the fine collection of ancient drawings contained in the Royal Library, and in the Academy of Fine Arts: they exceed more than two thousand in number. Among them are fine examples of Raffaello, of Leonardo da Vinci, Correggio, Titian, Ferrari, Giorgione, Pierino del Vaga, and other distinguished names. One of the most remarkable is a sketch, by Titian, representing Judas reporting his treason to the Jewish Sanhedrim: it is a wild and extravagant composition, yet most striking on account of these very qualities. Seated in a room, the architecture of which almost defies description, are six villainously-looking elderly Jews—we can give them no other epithet: the apostate Judas, a tall, gaunt figure, is crossing the threshold of the apartment, holding the bag of silver in his left hand, with his right hand extended, and his garments streaming loosely in the wind, as he hurried away conscience-stricken from the scene of the betrayal: he relates what he has done to the assembled council, who regard him with feelings of indifference, though manifested in various ways. There is no record we can find that Titian even painted a picture from this drawing, which, probably, is only an idea he traced on paper, and then laid aside for ever.

There are several drawings by Raffaello: the principal one—and it is in every way a masterly work—represents the entomb-

ment of John the Baptist. The scene is the interior of the prison, a room having some pretensions to architectural display. The body is seen laid in a kind of stone coffin, the form of which is that of a parallelogram, its sides being panelled with a circular moulding in the centre. On the left is a man holding in both hands the head of the Baptist, which he is about to place in the coffin: the expression of the man's face—he is probably intended for the executioner—is most singular; it is stern, but not cruel; and he looks upward, and out of the picture, as if waiting for directions from some unseen persons. Behind the coffin, and at its head, are numerous figures, several of whom bear lighted torches: the perspective grouping of these figures is admirable—most of them are looking earnestly down on the dead body—and the arrangement of the draperies simple, yet elegant and picturesque. The composition throughout is strikingly effective.

A curious drawing by that magnificent Venetian colourist, Giorgione, can scarcely fail to arrest the attention: it represents a kind of rustic military fête, and may be supposed, from the model of a city under which is inscribed the word Padua, to be a village-gathering to celebrate the anniversary of the capture of that place: this model, elevated on a lofty stick, or pole, is carried by one of the villagers, whose head is encircled by a kind of laurel crown. The entire group appears to be seen through a window; and it is probable the artist intended to represent a kind of rural serenade before the mansion of some wealthy *Seigneur* of the place. The drawing is vigorously sketched in, yet without any crudity, or carelessness in details.

In absolute contrast to this may be pointed out a remarkable drawing by the Florentine artist, Pierino Buanacossi, better known as Pierino del Vaga (1500—1547), a pupil of Raffaello's, and not an unsuccessful imitator, sometimes, of this great painter's Madonnas and similar subjects. It shows a subject widely different from any of these; indeed, from almost everything which he is known to have produced: it is 'The Entombment of Christ,' a composition of seven figures, exclusive of the body of the Saviour, which two of them are bearing in a cloth, and, from their attitude and physical development, with some difficulty. Behind these are the three Marys, one of whom, with her hands convulsively clasped together, looks earnestly into the

face of the dead Saviour, whose drooping head and limbs are forcibly significant of inanimation. The whole group stands out in admirable relief against the dark recess of the "sepulchre that was hewn out of a rock." The *chiar-oscuro* of this drawing is wonderfully Rembrandtish; the design is spirited yet refined.

A drawing by Bernardo Liuni, 'Christ Sleeping,' is notable for gracefulness of design, and delicacy of touch.

This brief notice of a few of the most important drawings in the galleries of Turin must not be brought to a conclusion without mentioning that here are what now remains of the celebrated cartoons, by Michael Angelo and Leonardo da Vinci, illustrating incidents in the war between the Florentines and the Pisans: the pictures themselves were painted on the walls of the great hall of the Council at Florence.

JAMES DAFFORNE.



THE VIRGIN ENTHRONED.
(Giovenone.)

SELECTED PICTURES.

FROM THE PICTURE IN THE ACADEMY OF FINE ARTS, VENICE.

THE MIRACLE OF ST. MARK.

II Tintoretto, Painter. A. Fleischmann, Engraver.

ACCORDING to Vasari, II Tintoretto—the name by which Jacopo Robusti was called, and is generally known, from his father being a dyer—painted, for the Scuola di St. Mark, Venice, four pictures illustrating legendary stories in the life of the evangelist St. Mark, the patron saint of the city. The first is that of which we give an engraving: it is now in the Academy. The second, like this, represents the saint floating in the air, and delivering one of his followers from the perils of a storm at sea. The third shows a torrent of rain: St. Mark and another of his followers are ascending towards heaven in the midst of it. In the fourth St. Mark is expelling an unclean spirit: the composition depicts an extensive Loggia, illuminated by a fire at its termination, which throws its reflections on various parts of the edifice.

The 'Miracle of St. Mark' represents the saint appearing in the air to deliver a Christian Venetian slave, condemned to death by the Turks, from the fury of his executioners. The man has invoked his protection; and the legend says that as soon as his tormentors began to use against their victim the instruments of destruction, they were suddenly and miraculously so broken in their hands as to become useless: fragments of hammers, axes, &c., are seen strewn about the foreground; while one of the Turks—a prominent figure in the composition—is holding up to some person in authority some instruments as if to show him to what usage they had been subjected. This picture has generally been considered the masterpiece of the painter: like almost all Tintoretto's works, it shows his tendency to *movement* in his designs: there is scarcely a single figure in the entire grouping which is not in action—some of them most violently so. Vasari says, "The great number of figures, many well-executed foreshortenings, much armour, with buildings, portraits from the life, and other objects of similar kind, render the work one of infinite interest."

Venice is the place in which Tintoretto is seen in the greatest profusion, and at his best. "He was an artist of an impetuous genius, and of wonderful facility of hand: these qualities, together with an ardent desire of embracing every opportunity of distinguishing himself, induced him to paint large works for the convents and monasteries in Venice for little more than the cost of materials." Such opportunities, however, combined with his natural disposition of mind, often carried him even far beyond the bounds of legitimate Art-fancies. "Of all the extraordinary persons," wrote the old biographer whom we have already quoted, "that have practised the art of painting, for wild, capricious, and fantastical inventions, for furious impetuosity, and boldness in the execution of his works, there is none like Tintoretto: his strange whimsies are even beyond extravagance, and his works seem to be produced rather by chance than in consequence of any previous design; as if he wanted to convince the world that the Art was a trifle, and of the most easy attainment." Certainly, his 'Miracle of St. Mark' cannot be regarded as altogether free from "fantastical invention": it is, at least, a most melodramatic, though very clever, composition.

DUDLEY GALLERY.

FOURTH WINTER EXHIBITION.

THE Dudley Gallery, notwithstanding the multiplication of competing exhibitions, has been able to sustain, and even to raise, its standard of merit: the present exhibition of oil-pictures is the best yet held in the Egyptian Hall. As heretofore, a few great names star the catalogue, but the major part of the exhibitors are still outsiders to the Academy and other established associations. The interest of this gallery is in its freshness, versatility, and variety. Here unfledged genius first takes wing, and finds encouragement to test its untried strength. In the picture-dealer's exhibitions, the idea conveyed is that all the artists honoured with places must appear; in full dress, ready to receive distinguished favours. Originality in trade-exhibitions provokes suspicion, genius is possibly deemed impracticable, eccentricity unsuited to the picture-market. On the contrary, in the Dudley Gallery, from its first year, originality, genius, eccentricity, have found fair play and favour. We do not mean to say that the hanging is always just or impartial: the committee would be more than mortal did it not look to its own interest; and each gallery is set up for some separate clique. But the strength of the Dudley Gallery has been that it represents not one party, but many parties; that it asserts equal rights for all artists, whether recognised or unrecognised, simply on the basis of individual merit. The management on the whole has commanded confidence; the exhibition speaks for itself—it is a success.

G. F. Watts, R.A., has favoured the gallery with three productions, which have aroused enthusiasm and provoked criticism. 'Love and Death' (108), the design for a large picture, is grand in conception, fine in style of modelling, and wondrously suggestive in shadowing mystery. A largeness of manner, as of the old Greeks, the presence of a colour profound, dark, and undefined as among the best Italians, give to this sketch a value almost without parallel in modern Art. The second contribution of Mr. Watts, 'Francesca and Paolo' (192), is far from being equally satisfactory: in conception more pure than that of Gustave Doré, it is, on the other hand, remote from the symmetric and cleanly-chiselled composition of Ary Scheffer. Mr. Watts is apt to leave his conceptions in chaos. In Art, thought needs to be reduced to definite form. 'From my Studio Window' (120) is Mr. Watts's idea of what landscape should be—somewhat grand, it may be confessed, in Titianesque blues, but wholly irreconcilable with the realistic, not to say scientific, requirements of the nineteenth century. It may be wholesome to make a contemptuous protest against our century, great in mechanism, but weak in Art; yet the protest should have more direct point, should not be quite so far removed from present actualities. Mr. Watts rises into landscape as the spirit of Titian. Titian, did he now live, would in no ghostly guise meet the sternness of facts and the omniscience of science.

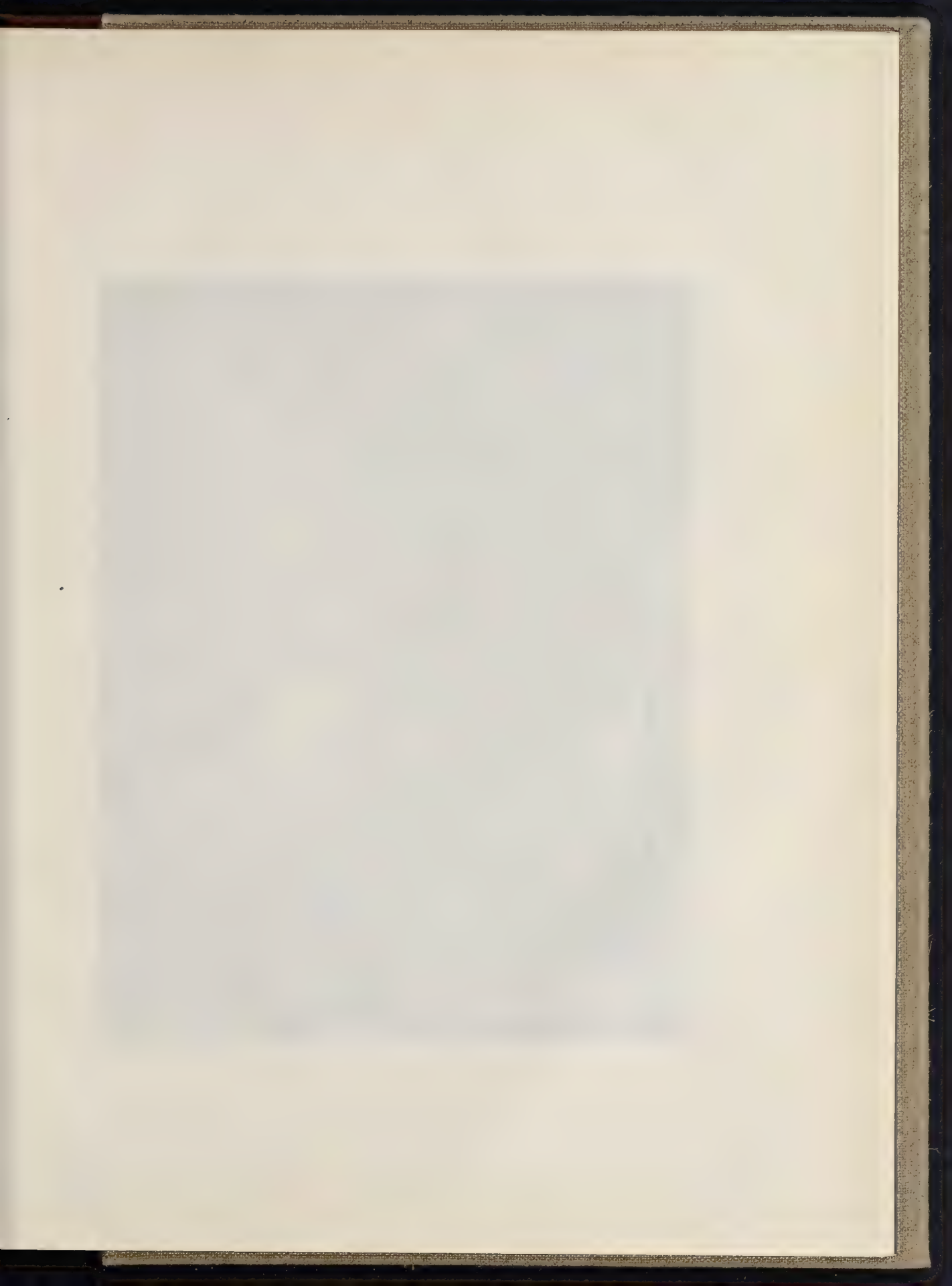
The Dudley Gallery is again used as a neutral territory, wherein Academicians and Associates may exercise their powers. E. J. Poynter, A.R.A., sends a 'Portrait of a Little Girl' (204). The arch expression is forced rather to extreme by the two eyes being thrown out of focus: the lines of vision do not converge, but diverge. W. F. Yeames, A.R.A., has lost, in 'Maggie's Secret' (161), his accustomed strength and solidity: sentiment degenerates into mawkishness. Mr. Hodgson, in 'A Pastoral Symphony' (179), maintains the good position he has lately been making for himself within the Academy. The title, however, is somewhat a misnomer—it takes the spectator by surprise. The picture is almost a satire upon "symphony," as any one will understand who has heard a company of Bedouins in the desert play upon pipes. The work in itself is unmusical, unrhythmical, save in the figures of two young shepherdesses, who listen pensively to the dolorous strain. Strength and emotional sternness characterise Mr. Hodgson's

Algerian scenes: he is true to climate and race; these figures are of imperturbable gravity, and the canvas is, as an Eastern sky, full of daylight. Mr. Hodgson is going the sure way to gain his election into the Academy. Mr. Wynfield, another member of the St. John's Wood confraternity, plods heavily along in his 'Morning Walk' (65): he is conscientious and prosy—the colours, though carefully balanced, fall into discord: the execution is more conscientious than brilliant. Mr. H. Wallis, we fear, has laid himself open to the charge of plagiarism in an otherwise commendable picture—'His Highness and His Excellence the Ambassador of the Florentine Republic' (93). Certainly these figures on a bench are singularly like to Cabanel's well-known composition, 'The Florentine Poet.' Mr. Wallis, however, whether or not he has stolen an idea, succeeds in making an agreeable picture: once more he pushes colour to a romantic pitch: his work, if not strong, is subtle and sensitive to beauty. The charge of plagiarism is also likely to be urged against Mr. Davidson's 'Water Lilies' (241): the artist must surely have had in his mind figures in Mr. Boughton's 'Modern Gallantry.' To steal from contemporaries is seldom safe: when a man is in want of an idea he is less likely to be found out if he makes his search some few centuries back.

The painters of Antwerp have been accustomed to favour London largely, and they now seem to have taken a special liking to the Egyptian Hall. Alphonse Legros is a mediævalist, though of the strong naturalistic type: that marvellously realistic figure, 'St. Clement' (150), might have been studied by Van Eyck or Memling, Holbein or Dürer, some centuries ago. The head stands out from the canvas solidly, like a bust; or rather, it is real, individual, and life-like, as a living man. The model that served for St. Clement, strange to say, was nothing more spiritual than an old Italian organ-grinder, who is accustomed to earn pence in London streets. All the more remarkable, then, is the Art-product before us. It may be remembered that Sir Joshua Reynolds transmuted a man of low degree into a "banished lord," and so here an organ-grinder is translated into the higher sphere of a saint. Legros is the most uncompromising of painters: others may be courtiers, sycophants, parasites; but he dares to tell the unflattering truth. Thus, while applauded by critics, he is coldly received by the public. M. Tourrier is another of the painters of foreign origin, who take ordinary exhibition-goers by surprise. 'The Sliding Panel' (182) shows an artist never at a loss for an expedient: the picture is as well-conceived as it is painted, but this artist is apt to be more tricky than simple or true.

London is at this moment, more even than before, the favoured resort of foreign artists; and we are only surprised that the exodus of painters from Paris has not made itself more apparent in the winter-exhibitions. The artists above mentioned have, long before the war broke out, made themselves welcome among us; no too has Signor Perugini, who is thrice welcome in a picture full of sunlight, 'Fresh from the Well' (37). Dreamlike and romantic is this example of the modern Italian school, though somewhat weak and artificial. To the more robust and naturalistic phrase of that school pertains Signor Boldini's 'Peep at Ferrara' (199). It may be objected, however, that in this case force has been gained at the cost of blackness. Elihu Vedder also comes from beyond the seas; but though resident in Rome, he is an American by birth. If we mistake not, this painter, who contributes the series of "nine pictures" from 'The Fable of the Miller, the Boy, and the Ass' (273), will make for himself a name, both in the New and the Old World.

Cleverness which borders on eccentricity has always been rife in this room, and 'Cosette' (46), by Mr. Boughton, is cleverest of the clever: opalescent are the lights and the colours; the manner inclines to the French, though we believe Mr. Boughton, like Mr. Vedder, is American in descent. 'Rubinella' (22) and 'In the Spring Time' (61), by E.





Barclay, are, perhaps, more peculiar than pleasant: this artist, like others of the confraternity, is intent on working out new problems in light and colour: nature is used as but a means to an end. Mr. Simon Solomon also must find that nature puts him out: 'The Evening Hymn' (56) is non-natural: such a figure could not sustain life for four and twenty hours, and so this sadly-stricken creature sighs out his soul, and looks suicidal. Mr. Armstrong's 'Lady with a Cat' (295) might play second in Mr. Solomon's 'Evening Hymn', and the cat could join in the chorus. In apology, it may be pleaded that the picture is tender in colour; but the execution is clumsy, and the forms are uncouth. 'The Water-Gate' (190), by Mr. Stanhope, if hard and medieval to excess, may plead rich harmony of colour. Mr. Walter Crane, though given over to the same school, proves quiet, poetic intuitions in the 'Endymion' (166). Mr. Donaldson, too, shows fine poetic insight in that imaginative and deeply impressive picture, 'The Return of the Patron Saints to Venice' (78). Mr. V. Prinsep is the reverse of austere and medieval in 'A Fête Champêtre' (264); Mr. Burgess is pleasing and conventional in a 'Spanish Street Singer' (171); Mr. Bromley and Mr. Calthrop are facetious in, respectively, 'The Quoit Players' (121) and 'The Art-Critic' (163); Mr. Rossiter, too, we have marked for commendation in the 'Scouts' (214). Each one of these pictures is clever, though none is entirely satisfactory.

The landscapes are not remarkable. G. Mason, A.R.A., is, as usual, poetic: his compositions are always the result of calculation—even an accident he works up to a climax. Henry Moore has become one of the most prolific of our painters, and we have seldom seen him more sunny and bright than on 'The Coast of Normandy—Fishing Boats putting off for the night' (158). W. L. Wyllie may be in danger of painting too much, yet we should be sorry to miss the 'Aground' (38). H. W. B. Davis still tends to French treatments; but he has attained first-rate quality in 'A Heath—gleamy weather' (178). This little picture is a perfect gem. A. F. Grace has got striking colour in 'An old Ox-yard, Sussex' (2); also, for colour and nice relation between sun and shade, may be commended Mr. Earle's 'Temple of Vesta and the Cloaca Maxima at Rome' (43). But the Cloaca Maxima and the adjacent old Roman wall on the Tiber are too neat in the masonry: we know the spot well; and we have, moreover, before us, while we write, a photograph of the very scene which Mr. Earle paints. In these days of photographic artists need be careful: their errors are found out. Mr. Dillon we have usually found able to stand the test of photography, though his pictures rely more on effect than detail; he has again visited Egypt, and brings home further materials. 'The Procession of Mahmal, Cairo' (33), a small replica of the picture he is preparing for the next Academy exhibition, is at once brilliant in colour and true in character. Mr. Birket Foster is again trying his hand at oils: he paints solidly and well the canal boat 'Providence' (201), and yet his touch upon canvas has not the same sparkle and crispness as on paper. Mr. Leo's 'Weir, Maidenhead' (146), is one of those close studies which are always to an artist's credit. Mr. C. J. Lewis again challenges, and again fails to overcome, the difficulty of placing figures in juxtaposition with flowers: they mutually kill each other; and, after all the pains taken, the work ends in scattered confusion. Mr. Briton Riviere, too, has failed to bring into unity a clever picture—'horses, 'For Sale' (168): his perspective is wrong—he changes his point of sight at will, just as he may suit his purpose. We end with three painters long identified with the Dudley: Arthur Ditchfield, George Mawley, and Harry Goodwin. Mr. Ditchfield and Mr. Mawley contribute landscapes of the tender grey which we have been taught to associate with this gallery, and Mr. Goodwin falls into a poetic reverie on the banks of a river. The Dudley artists have peculiar notions about nature and Art, but their exhibition has the merit of distinctive character.

ART IN CONTINENTAL STATES.

FRANKFORT.—Eugène Kleinsch is an artist whose fancy teems with lovely children. His *Kinder-gruppen*, or *groupes d'enfants*, should be purchased by all those who love the chubby contours and graceful poses of a form of human grace entirely different from the symmetry of dignified manhood or of delicate womanhood. His unnumbered offspring dance, and romp, and soar on the backs of mighty eagles, and kiss, and fight, and riot in bacchanalian glee. The most striking of all is a pair—an infant Adam and Eve, under a tree—the girl holding an apple, and each, with their backs turned to the spectator, peering forth with curious fear through a vista of wooded gardens. All who love children ought to make the acquaintance of Eugène Kleinsch. The work is published at Frankfort, but is to be obtained at 25, Garrick Street.

PARIS.—A dreary blank has replaced the usual supply of Art-topics from Germany and France. One of the latest of the Art-periodicals of the latter country, after deploring the absence of its usual subjects of interest, fills its pages by a discussion on the new method of singing the Marseillaise, which it pronounces to be more theatrical, but far less nervous and stirring, than of old. Artists handle the chassé-pôt instead of the pencil. Lajola is a captain of the Guard Mobile of the Seine and Marne. Guérini is a National Guardsman of Paris: Clesinger has left his studio at Besançon, joined the Volunteers, and issued an address to his colleagues inviting them to swear that no Prussian shall recross the Rhine! M. Doré is said to have arrived in this country. He can do more for France than throw away a valuable life.—Almost the last Art-work mentioned in France was the erection of eight bronze lions, by Jaquemont, at the Chateau d'Eau, opposite the Caserne du Prince Eugène. They are naturalistically treated, but emit streams of water. Contrasted with the serene dignity of Egyptian sculpture, under all its rigid conventionalism, these lions have led a French critic to remark that the Egyptians were great artists, and the French mere children in comparison.—It is not in England alone that the idea of artistic exhibitions for the benefit of the wounded has been carried out. A committee of Paris artists has been established, to collect and arrange contributions for that purpose. The headquarters of the Committee are at the *Palais de l'Industrie*; still the civilised world will rejoice to see this edifice restored to something appertaining more to its original purpose.

VENICE.—A vivid controversy has been carried on in this city as to the merit of the best work of the sculptor Vincenzo Vela—the memorial to Manin. Signor Vela is well known in Italy as the sculptor of "Spartacus," and of the "Dying Napoleon." The group now under review represents Manin at the moment of his release from prison, when he was borne in triumph by the populace, in 1848. The republican triumph is carried on the shoulders of the sturdy *popolani*, and the contrast between his calm, dreamy face, and their excited and hopeful energy, is so much admired by the friends of the sculptor, that they rank the group with that which is called the finest Italian work of modern times, the *Macchiavelli* of Bartolini.

VIENNA.—The fine collection of arms and armour contained in the museum of the artillery arsenal at Vienna, is being depicted in a series of plates, with description in the German language, but in Roman type, under the name "Die Waffensammlung." There are representations of ancient battle-axes, maces, and swords, of one sixth of the actual size. A very remarkable *repoussée* and chiselled shield is a work of great power and merit. The armour of Prince Eugène of Savoy, the cuirass dented by a bullet, is given; which may be compared with a rich suit of embossed and gilded armour of the latest armour period. A suit of mail, with gold fastenings and ornaments, a sort of paletot in steel, is a rare specimen of defensive attire. "Die Waffensammlung" is a work of no little interest.

THE WORKMEN'S INTERNATIONAL EXHIBITION.

OPENED by H.R.H. the Prince of Wales, after a private visit of inspection from her Majesty, and closed by a speech from the Premier, the Workmen's International Exhibition cannot complain of want of support and countenance. Had the English producers, masters and men, taken a tithe of the interest in the matter that has been shown by the guarantors, executive committee, honorary secretaries, jurors, and other unpaid labourers in the cause of the exhibition, the success attained would have been triumphant. As it is, the honorary secretary had to announce a deficit of £1,500.

The total expenditure, including all liabilities, amounts to £9,663 15s., and the gross receipts to £8,163 15s. Out of this expenditure, the rent for the Agricultural Hall amounts only to £1,344: showing that the managers of the exhibition made an excellent bargain for the building. While the display has been thus far from self-supporting, it is yet felt that, in commencing the practice of allowing the right of signature to the individual workman, as well as in bringing before the public not a few very meritorious inventions, the exhibition has fully answered the expectation of its promoters.

The announcement of the results of the exhibition, on the 1st November, was a scene of considerable interest. Mr. Gladstone was expected, and took the chair. Mr. Patterson, one of the honorary secretaries, gave a succinct account of the purposes and the conduct of the exhibition. Mr. Hoare, the treasurer, read the financial statement. These speeches, as well as that of Sir Antonio Brady, on whose shoulders much of the labour of arrangement had fallen, were extremely well received. Some variety was caused in the proceedings by the peculiar notions entertained by some of the foreign gentlemen on the subject of oratory. One speaker, after informing the meeting that he could not be responsible for other addresses than his own, broke off into an oration, in Italian, to the Italian exhibitors, actually concluding with the stale Italian clap-net, "Viva Italia una." Then he turned to the Danes, with an address in Danish; then to the Austrians, whom he harangued in German; then to the Belgians, whom he gratified in Dutch; then—the meeting, which had shown the most praiseworthy patience for the ten minutes which the orator had claimed, intimated very distinctly that they had elapsed. On this—the Arabic, Chinese, Japanese, French, and any other tongues, being yet unexhausted—the orator sat down in great dudgeon, with a sneer at the bad taste of the meeting. Mr. George Potter then diverged into a eulogy on the President of the Board of Trade, and was summarily put down by the meeting, with great unanimity. A foreign gentleman addressed a monologue to the chair, not a word of which was heard, even by the reporters, and his subsidence was hailed with shouts, the meeting beginning to grow impatient. Mr. Mothershead made the speech of the evening—clear, precise, and to the point. If his judgment be as reliable as his statements are positive, a loom from Coventry, a frame of woollen tissue, and samples of linen from Belfast, produced by workmen under the encouragement of the exhibition, are unrivalled in the world.

The great attraction, of course, was Mr. Gladstone's speech. His audible voice—sweet in some tones, though deficient in compass—his trained habit of public speaking, and rare abundance of appropriate words, kept the attention of the auditory fixed. There was nothing, however, in what he said, that would be in any way novel to the readers of our columns—indeed, the materials of a very plain statement seemed to be rather enveloped in a cloud of words. A hint to the city guilds to find funds for prizes, and a hope that the concerts yet to be given for the benefit of the guarantee-fund would be well attended, were the practical points urged by Mr. Gladstone.

SOUTH KENSINGTON MUSEUM.

RECENT ALTERATIONS AND ADDITIONS.

JEWELLERY FROM SARAGOSSA.

CONSIDERABLE attention has been drawn to the purchases for the Museum, made at Saragossa in the spring of the present year, on the occasion of the sale of the jewels and other votive offerings which had accumulated at the famous shrine of the Virgen del Pilar in that city. After some delay, these purchases have been deposited in a glass case in the gallery of the South Court, where they are shown to the utmost advantage. They are twenty-nine in number, and are chiefly pendent jewels, or ornaments for the neck and breast, of seventeenth-century workmanship. The total cost appears to have been £890: the highest sum paid for a single object being £157 10s.; and the cost of six only exceeding £50 each. As it is reported that the first day's sale produced £10,000, and that several objects sold for sums varying from £3,280 to £250, it is clear that the Museum did not acquire any of the more costly of the jewels; and, with one or two exceptions, we do not think that these purchases deserve any specially high rank in the fine collection of similar objects already in the building—though they add to its variety and completeness as illustrating the jeweller's art of various ages and countries. Perhaps their chief value consists in their being indubitably genuine examples of the work of a past, though not very remote, age: they have been religiously guarded from the time when they were first offered, the names of their donors being in some cases recorded; hence they may serve as standards by which to judge of the authenticity of the professedly cinquecento jewellery, so widely, and sometimes fraudulently, imitated at the present day.

The pendent jewels are of a mixed character: some sacred, others decidedly secular; but all, or nearly all, appear to have been originally designed for personal wear; and the only suitability of many for votive offerings is their intrinsic value. A breast-ornament, in the form of a bouquet of flowers, in gold, covered with translucent enamel of various colours, and set with diamonds and brilliants, for which £157 10s. was paid, is recorded to have been given by Doña Juana Ravasa. Another breast-ornament of gold, covered with opaque enamel and set with diamonds, was offered by the Marquis of Narvaens. This last is an imitation of a lace-edged neck-tie, more curious than pleasing. A pair of diamond ear-rings set in silver open-work, and a pretty little scent-bottle formed of a small fir cone, set in enamelled gold, and suspended by a gold chain, were also obviously intended for private use. A child's toy of silver, in the form of a Nereid holding a mirror and comb, and to which are attached a whistle and bells, is suggested by the label to have been intended to be annexed to a "Bambino," or representation of the Infant Saviour; but we prefer another suggestion which has been made, that it was offered by, or on behalf of, its original infant owner. Three pendants represent the sacred figure itself, "The Virgin of the Pillar": these were probably made at Saragossa, where the manufacture of simulacres of the popular object of adoration in every material is still a staple occupation of the inhabitants: the very pastry-cooks use it to decorate their wares.

The sacred image itself, the object of such intense devotion, is traditionally said to have occupied its present position for more than eighteen centuries, a small chapel having been erected by St. James, the patron saint of Spain, for its protection, about A.D. 40. It is described as a sculptured figure of wood, blackened by age, and so enveloped in rich robes, that the faces of the Virgin and Infant Saviour can alone be seen. It stands on a marble pillar, and the whole is enclosed in a small temple placed in the church of Nuestra Señora del Pilar. It was in order to raise funds for the completion and decoration of this church—a grotesque and unattractive edifice, erected in 1681, and enlarged in the eighteenth

century—that the sale of the collection of jewels was determined on by agreement between the ecclesiastical and civil authorities. It took place in the archbishop's palace, and was attended by agents for several of the museums of Europe: Mr. W. Chaffers acting on behalf of South Kensington.

POPULAR JEWELLERY OF VARIOUS COUNTRIES.

The Spanish jewellery just referred to forms but a small portion of the recent acquisitions of the Museum in the class of jewellery and ornaments for personal decoration. Since the purchase, in 1867, of the valuable and complete collection of Italian peasant jewellery, formed by Signor Castellani, and exhibited by him in Paris, continual additions have been made of objects of a similar kind from various countries of the world.

The intrinsic value of much of this jewellery is trifling, the gold is generally of a very low standard, and the precious stones are rarely other than imitations. There is, however, scarcely one object in the collection that does not offer a valuable hint to the designer of jewellery; and perhaps no division of the Museum has, of late, exercised so great an influence as this on Art-designs.

Some, though comparatively few, of the examples depend on mass of metal: a more numerous class is characterised by its surface workmanship—sometimes chased or embossed; sometimes decorated with filigree; and sometimes, though rarely, except in central Italy, with that beautiful granulated ornament peculiar to ancient jewellery. Occasionally the metal is varied in colour—the "red and green gold" of the jewellers, produced by different alloys; or it is coated with enamel or lac. But the most numerous, and perhaps the most attractive examples, are those in which diamonds and other precious stones are introduced with a profusion that leaves all idea of intentional deception as far behind as do the "ropes of pearls" which so often encircle the necks or are twined round the heads of British maidens. The very free use of crystals, or pastes resembling diamonds, is a characteristic of the Norman jewellery; and some singularly beautiful breast ornaments are shown from the neighbourhood of Rouen, each in the form of a dove with outstretched wings, bearing in its mouth a spray: the whole of delicate gold open-work, thickly set with crystals or paste-diamonds: in the spray alone are introduced coloured stones. In the Spanish examples coloured stones predominate. In several countries the garnet is used, as would be expected from its cheapness; and the "semi precious stones" and materials, as lapis lazuli, agate, coral, amber, &c., are of constant occurrence.

The forms are as varied as the surface decorations. Direct imitations of natural objects are comparatively rare: conventional or geometrical designs are generally used. Religious sentiment largely influences the form; and the sacred symbol of the cross, in every varied modification, meets us everywhere. The crucifix is introduced in the examples from Belgium; and a peculiar form of locket, enclosing a miniature drawing, usually of the Virgin Mary or of some saint, is common.

The various forms of large pins for securing the hair, so well known to the traveller in Switzerland and Lombardy, are represented here; but we do not recognise any of the dagger or paper-knife type from the Rhenish districts. It is somewhat startling to find a resemblance between some of the more elaborate hair-pins from Switzerland and those from the remote Shan provinces bordering on south-western China, in the collection noticed by us a few months since. An odd resemblance may also be traced between the jewellery from Denmark, with its numerous pendent discs of metal, and that from modern Egypt.

Taking the prices paid for several of the specimens here, it would seem that the Museum has made some unusually good bargains: probably it has been beforehand with the Continental collectors, who have not yet taken up this special pursuit; though after this example

they will not be slow to enter the field, and the peasants will raise their prices in accordance with the increased demands. Some Swiss necklaces of beautifully minute workmanship are marked as purchased for astonishingly low prices; but among the Indian examples are brooches and chains stated to have cost sixpence and one shilling each! Certain necklaces containing tiger-claws are, however, much more costly; these singular, though by no means inelegant ornaments, are greatly esteemed by the Hindoos, for the supernatural virtues believed to be inherent in them.

We have done little more than allude to the great interest and value of this collection of popular jewellery. But we have, we trust, said enough to show its importance, and to direct the attention of our readers to its more prominent characteristics.

R. O. Y.

SCHOOLS OF ART.

BROMSGROVE.—An exhibition of drawings, &c., executed by the pupils of this school during the last sessional year was opened on the 17th of October, on the evening of which day the annual meeting of its supporters was held. The report, then read by the honorary secretary, stated that the working of the school for the years 1868-69-70 had been satisfactory: the total number of those receiving instruction had reached 7,650, including an average attendance of 170 taught in the national school. A fair proportion of prizes awarded by the Department of Science and Art had fallen to the lot of the students.

BURLEIGH AND TUNSTALL.—The first annual meeting of this institution was held in the Town Hall, Burleigh, in the month of October. Considering the short time the school has been in existence, and the difficulties always attending the formation of such an institution, the committee regard their first year's results as eminently satisfactory, since they compare favourably with some of the oldest and most successful schools elsewhere. In the Science classes the committee feel satisfied that a good beginning has been made.

CHESTER.—In October last, the drawings, &c., by the students of this school were exhibited in the Old Palace. At its close a *conversazione* followed, and the successful pupils, those in the classes of Science included, received their prizes from the hand of the Dean of Chester.

OXFORD.—On the 24th of October, a public meeting was held in the Town Hall for the purpose of distributing the Government prizes and certificates, as well as the local prizes awarded by the committee, to the successful students in the Oxford school: Mr. Vernon Harcourt, M.P., presided. The highest prize, a silver medal, was won by Miss A. Floyd, who last year gained a bronze medal. The chairman, in presenting her with the former, expressed a hope that she would soon prove herself worthy of receiving a gold medal. We notice among the prize-winners three daughters of Mr. Alderman Spiers, who has long been known in Oxford for the interest he takes in Art; and whose son, Mr. Phoné Spiers, has already acquired a reputation in London among our rising architects. A younger son, Mr. Frank Spiers, is one of the honorary secretaries of the Oxford school, to which he has rendered most efficient and self-denying services.

PORTSMOUTH.—The establishment of a school in this borough was formally inaugurated in the month of October.

READING.—A meeting has been held in this town for the purpose of establishing classes for science in connection with the Art-school: it was very largely attended, and a committee was appointed to carry out the project.

STRAUD.—The annual exhibition of works executed by the pupils of this school, with the addition of some from the Gloucester school, has taken place. The contribution of oil-paintings was larger than on former occasions, and both these and the other works showed progressive improvement. A meeting for the distribution of prizes awarded to students in the Art department and also in the Science department was held at the same time.

INTERNATIONAL EXHIBITION OF
1871.

That untiring energy which acts as the boiler-power of the South Kensington machinery, is not checked by the spectacle of the new Gothic invasion of the tottering and decrepid Empire. France and Germany can send but little; yet the exhibition will not be postponed in consequence. We trust the remarks we have thought it our duty to make will not be without some fruit; and that the managers of the exhibition will take some such steps as we have suggested, with the result of putting themselves in harmonious relations with the manufacturers. The Committee must be anxious to protect themselves from either of two alternatives: the non-arrival of sufficient objects to fill their galleries, or the arrival of such a crude, ill-digested mass, that the labour of selection will be heavy, and the duty of rejection at once rigid and unpopular.

The galleries for the exhibition are well advanced, and will be completed in ample time, not only for opening, but for preliminary drying and airing. A long gallery, two stories high, extends along each side of the upper or northern portion of the Royal Horticultural Gardens. An arcaded cloister opens on the gardens: outside this, and lighted on each side from without (the wall separating it from the cloister being unbroken), runs a series of lofty rooms 30 feet wide. The roof is supported by substantial wrought-iron girders. Massive stone steps, containing some of the finest specimens of Yorkshire landings we remember ever to have seen, give access to the upper galleries, which are lighted from above by a Louvre skylight. The upper galleries are thus more suitable for the display of works of Art and objects requiring abundance of light, while in the apartments below them is an appropriate locality for machinery, pottery, and industrial objects which do not require to be regarded *au grand jour*. We believe that it is contemplated to devote, in the ensuing year, the eastern ground-floor to pottery, and, possibly, to machinery used in the making of pottery. The western ground-floor is destined for machinery in general, the long straight line of the building giving ample facility for the introduction of shafting.

The colouring of the rooms is of a sort of celadon green, based on, and relieved by, a dark Indian red. The effect in framing and setting off objects of every variety of form and colour will be, we have no doubt, admirable. The contrast between the solid, permanent workmanship, which does so much credit to Mr. Scott, and the makeshift, leaking, conservatory-like work of the successive "Crystal Palaces," is striking, and, to our mind, immensely in favour of brickwork and *terra-cotta*. We also think that the form of the rooms is such as will be found of great advantage by the visitors. A gallery has always been considered, by the best authorities, the appropriate form for a scene of exhibition. A large square or oblong hall may be called, it is true, a gallery; but it is not one. Let any one contrast the charming picture-galleries of the Louvre (alas! for their desecration) with the rooms, fitter for assemblies than for exhibition, of either the National Gallery or the new Royal Academy, and they will feel how much we are in the habit of losing by ill-proportioned exhibition-rooms. The International Exhibition will, we think, be hereafter much admired for the proportion and the colouring of the galleries, and for the lighting of the upper-floor.

We wish to call the attention of our friends intending to exhibit to the days fixed for the delivery of the objects brought to the locality of exhibition. The dates are from Wednesday, February 1, 1871, to Tuesday, February 28, each day has its allotted objects of reception, which are explained in the little red book published by the Commissioners. Ceramic articles, for instance, are to be delivered on the 10th and 11th of February; tissues of wool on the 13th and 14th; sculpture, not applied to industry, on the 15th and 16th; painting, applied to industry, on the 17th; sculpture, applied, on

the 18th and 20th; painting, not applied, on the 27th and 28th. Neglect of these dates may be fatal to any hope of admission.

It must be borne in mind that the idea underlying the whole series of exhibitions is the improvement of Industrial Manufacture by the application of Fine Art. That idea will furnish a key as to what will, and what will not, be accepted by the Commissioners under the head of applied Art. Take, for instance, the case of objects of furniture in iron, such as garden and hall chairs or tables: as manufactures, these articles would not be admitted in 1871. They must be reserved for a year when metal-manufactures are invited for display. But it is possible that a medallion of artistic merit, a well-moulded masque, a caryatid, or a satyr, may be introduced into the structure in question. In such a case, supposing the design to be really of merit, the object will find admission for the sake of the application of sculpture which it involves. Again, such a piece of ornamental iron-work as the exquisite cabinet produced by Signor Cortellazzo, of which we gave some account in a recent number, will be readily admitted in virtue of its inherent artistic merit.

No less than thirty-nine trades are enumerated as engaged in the production of pottery, and are specially invited to submit specimens of their respective branches of production. From the brick and tile-makers to the vase-makers the range is extensive, and the division of labour is so minute, that china-ornament makers are distinguished from china-figure makers. All raw materials used for pottery are also to be exhibited, and ash-merchants, chert-stone dealers, china-clay merchants, clay merchants, flint millers, manganese merchants, marble-clay merchants, pipe-clay manufacturers and merchants, and sadras refiners, are severally named in reference to the provision of these materials. Eight distinct trades of machine makers for the purposes of the potter are also named; so it will be seen that an exhaustive display of all which is involved in the art of the potter may be anticipated for the following year.

With reference to the question to which so much importance is attached by some persons, the publication of the names of the individual workmen who have produced, or contributed to produce, any object shown, it is left to the option of the exhibitor. In our opinion, the value to the workman himself depends almost entirely on the special character of the exhibition. In cases where all kinds of objects are admitted from all quarters, the publication of the names of individual workmen is, we feel convinced, little more than idle—no one will take the trouble to read them. In a special display, like this to which we are referring of pottery, the case is different. We trust that the manufacturers will take a pride in the signatures of those skilled and experienced workmen to whom the grace of the modelling, or the delicacy of the ornamentation, of their ceramic wares is due. Master and man, capital and labour, are bound together in honourable co-partnership by such a publication.

February will soon be here. The winter days are short. We hope to have a good account to give of the responses by British manufacturers and artists to the invitation issued from South Kensington.

In another month, we shall be in a better position to explain to our readers—the manufacturers, more especially—all the arrangements that will be set forth for their guidance. No doubt, at present, many things are obscure that must be made clear. Many of our best producers are holding back, simply because they cannot tell how they will be circumstanced—what they have to do. An unseen "jury" frightens them: they are working—if they are working at all—in the dark: what they might produce may be really that which will be excluded. But rocks and quicksands must be avoided by the Commissioners, if they expect to avoid utter failure. As we have said, next month we may be in a position to explain much that certainly needs explanation. We entreat manufacturers, however, to remember that applications for space ought to be made at once, if not already made.

WEST WINDOW OF THE
GUILDHALL.

A STAINED-GLASS window, designed as a memorial to H.R.H. the late Prince Consort, was unveiled on the 3rd of November, with some ceremony: Prince Arthur attending as representative of the Royal Family. The window, which fills the western end of the hall, is a fine piece of decorated stone-work, of that transitional character which marks the passage of the true decorated into the perpendicular style. The glass is by Messrs. Ward and Hughes, of 67, Frith Street, Soho, to whom the execution was awarded on competition. The work deserves commendation as an actual specimen of true mosaic-glass. It is not a picture or series of pictures produced by the art of the enameller on glass as a ground, but a fine and honest example of what has been appropriately called window-jewellery; there being between four and five hundred separate pieces of glass in a superficial area of some thirty-two square feet. Again, the treatment is that of the best examples of this beautiful art, each light, and each architecturally distinct portion of a light, forming a distinct and separate subject—complete in itself, although forming a harmonious part of a general composition. The lower portions of the lights contain illustrations of Agriculture; of Industries, as they are called, represented by spinning and bleaching; of Trades, or more properly crafts; of Institutions, such as schools and orphanages; and of Commerce. Above these are more ambitious representatives of the Arts and Sciences, Virtues and Celestial Excellences. The four cardinal Virtues occupy a light a-piece. The arms of the City, and those of the house of Saxe Coburg, crests, badges, and emblems, glitter and beam in every eyelet hole of the perforated stone. We cannot speak with the precision we could wish of the purity of the colours of the glass, as the light was obscured, on the occasion of our visit, by a scaffolding erected for the purpose of turning the window into a transparency for the solemnity of the Lord Mayor's inauguration-banquet. One point struck us, however, as much to be regretted. The centre light, in the upper part of the window, is occupied by the figure of the Prince, seated in the robes of the Garter—the scale of the figure being somewhat larger than that of the adjoining representations. The allegorical personages, at first sight, appear like a choir of admiring angels, thus giving to the whole grand luminous arch the effect of an apotheosis—we can find no other word to express it—which, we are convinced, would have been extremely distasteful to the refined and retiring taste of the royal person thus inappropriately commemorated. We much regret that such a fault should be so prominent in a piece of work that does infinite credit to the English School of Art.

The Guildhall windows contrast most favourably with those recently placed in St. Paul's. In actual drawing and design, the lights stained by Messrs. Ward and Hughes are better than those drawn by Professor Schnorr for the cathedral. The execution of some of the latter—that given by the Drapers' Company, for example—is admirable; and the tints, especially the ruby and the green, are equal to anything producible on glass. But the method is, in our opinion, radically faulty and unsound. The memorial window to Mr. Cotton is in extremely bad taste—the subject of the stoning of Stephen being surrounded by the representation of a gilt picture-frame, as badly drawn as possible, with church-yard cherubs below, and *rococo* scrolls at the side. To attempt a realistic picture, with perspective distance, architectural foreground, and aerial colouring, is bad enough. Its contrast with the rich tones of the real mosaic is immensely to the disadvantage of the German artists. But to hang this picture in a transparent frame in the middle of one great light is to make the whole affair ridiculous. We the more regret that a fair effort to assert the superior character of the English glass-stainers should be injured by the one serious fault—the conception of the design to which we have referred.

THE EXHIBITION OF THE PHOTOGRAPHIC SOCIETY.

THE works of this society are, as usual, to be seen at No. 9, Conduit Street. They are upwards of 400 in number, and show the utmost and last excellence of the art of photography, together with examples of every ancillary aid that has been called in to its assistance. Success in this, as in many other difficult and delicate enterprises, depends on numerous coincident conditions; and in order to secure the most favourable co-operation of these, the exertion of a considerable amount of intelligence, labour, and patience is indispensable. Colonel Stuart Wortley exhibits from No. 111 to 122 inclusive, showing effects which we had despaired of ever seeing realised in this art. The subjects are chosen with a fine feeling for the picturesque, and the composition is greatly assisted by incidentals marking the distances. The views are 'Morning' (111), 'On the Shore,' 'Gathering Vraic' (120), 'What are the Wild Waves saying?' (122) &c.; and in these all black, indefinite, and heavy masses are avoided, and the middle tones pervading them yields all the detail necessary. The skies in these sea-views are admirable. There are also some most successful productions from draped living figures, as 'My Queen,' 'The Sibyl,' 'On Guard,' and 'Jealousy.' 'The First Hour of the Night,' by Messrs. Robinson and Cherrill, is a composition between Art and nature. The clouds are very fine, softer than we have ever seen in photography.

'Breaking Waves' (56), 'The Bleached Margent of the Sea' (58), and 'The Foaming Shore' (60), present us pictures of the sea without those stiff and solid forms too often set forth as representations of the "living waters." The skies in these also are beautifully managed. 'The Turn of the Tide' (66) is remarkable for the fulness of its scale of gradations—a great success. There are also by Messrs. Robinson and Cherrill many other notable examples both in figure and landscape, as 'Pollie' and 'A Portrait' (62 and 63), 'The Trysting Tree' (63), 'A Country Lane' (59), &c. Mrs. Cameron exhibits 'May,' a series of domestic sketches (240–243), 'Maria Sportali' (245 and 248), 'Beatrice Cenci' (244), 'The Kiss of Peace' (247), &c., wherein we discover, amply sustained, those qualities for which Mrs. Cameron's works are celebrated. It may be said the "manner" of those heads tells us that this lady has studied certain of the old masters sufficiently for a high-Art education; indeed, their retiring tones and softness of line—due, we presume, to imperfect focus—give a charm to them which severity of line will never yield. 'A Woodland Path,' F. C. Earl, is an upright view, and, as a sylvan subject, is of great beauty: the path winds upwards amid trees, the perspective and definition of which are perfect. By the same hand is 'The Sledr Valley, and Moel Siabod in the distance,' presenting a confusion of large rocks and rough bottom abounding with varieties of herbage. Mr. Vernon Heath exhibits 'The Oak in Burnham Beeches' (33) and 'The Beech in Burnham Beeches' (36), in which the characters respectively of the trees are most distinctly defined. The beech, an old pollard, has been a most profitable study for many a painter, and the oak with its gnarled trunk forms a worthy pendant to the other. There are also, by Mr. Heath, a view of Audley End, and others appertaining to the same locality: these are small, but microscopic in their truth. Mr. Heath, it will be remembered, was one of the first in the field in landscape-photography, and his works are of great beauty. Mr. V. Blanchard exhibits portraits Nos. 19 to 29, one of which is Mr. Creswick—the actor, not the painter—as Oliver Cromwell, although the impersonation suggests Hampden rather than Cromwell. The oppositions and relief show the taste of a skilled portraitist. This figure without any change might be worked life-size in oil. 'Portrait of a Lady' (26) is really a study, and

very successful. By Mr. Slingsby, of Lincoln, are some portraits of great excellence, which are not, we think, numbered in the catalogue.

The 'Study,' by Warwick Brookes (160), has, as to treatment, much of the feeling of Reynolds: by the same there are other figures and portraits perfect in all their qualities. 'Lledr Bridge' (146) and 'Heron's Pool' (147), W. D. Sanderson, are views of the rocky beds of winter streams, chosen as subjects with taste and knowledge, for there is nothing in either that is not perfectly defined. Mr. Rejlander has sent specimens of his very marvellous pictorial compositions. 'A Girl at a Spinning-wheel' (128) is as perfect in natural effect and arrangement as anything in photographic *genre* can be: he has also a 'Classic Study—Socrates,' and others very interesting. 'On the Clyde' (170), T. M. Brownrigg, is an example of the patient labour of a photographer who has exhibited on former occasions views of some of the most picturesque scenes in Ireland. 'A Frame of Vignette Portraits' (334), Dr. Wallich, contains some specimens which in all indispensable conditions cannot be surpassed. 'Cabinet Studies with Rustic Foregrounds' (335), Robinson and Thompson, are also high-class specimens; and, as exemplifying landscape detail, 'Dovedale, Derbyshire,' F. S. Schwabe, is highly interesting. No. 310, 'A Study,' J. Hubbard, is a successful example of pictorial composition realised from a living figure seated in an imitation interior. 'Two Portraits' (307), Netterville Briggs, are among the "sharpest" photographic works we have ever seen. Captain Paget and Lieutenant Abney, of the Engineers, have contributed some well-executed subjects from 'Pau Castle,' also 'Horneck Castle' (281), W. Brooks, is not less commendable. 'Saltwood Castle—four views,' Captain Mortimer, is of great beauty; and the 'Studies of Trees' (293), Rupert Potter, are not less attractive. 'Photo-tint—On the Avon, Leamington' (261), E. Cocking, is of excellent quality; so also are 'The Bird's Nest' (262) and 'Waiting for a Bite' (263), C. Alfieri. 'Portraits—enlargements in carbon' (303–304), F. R. Window; and 'Three enlarged Portraits, on opal' (205–207), Bullock, Brothers. 'Three Photo-crayon Drawings,' by Vandye and Brown (?), show an imitation of pencil drawing which may be improved into something very beautiful. A series of views of Indian subjects by Captain E. D. Lyon, instance mature skill in photography. There are many beautiful subjects by Stephen Thompson and other industrious photographers, whose works enhance greatly the interest of the exhibition, which must be pronounced a marked advance on those of former years.

OBITUARY.

ROBERT JEFFERSON.

IT is with extreme regret we announce the somewhat recent death, at the early age of forty-four, of Mr. Robert Jefferson, sculptor. This will be a severe loss to the cultivation of Decorative Art and Design, in which, in connection with some of the most eminent Art-manufacturers of this country, he obtained the highest honours.

Mr. Jefferson will be remembered by our readers for his *alto-relievo* of 'Wellington entering Madrid,' and several medallions executed by him for the Art-Union of London, as also by a group of 'The first Prince of Wales,' exhibited at the last International Exhibition, and other works of the highest merit in *Orfèverrie* and kindred Arts; to the development and elevation, to the excellence they have now attained, no British artist has contributed more. His kind and genial nature will cause his loss to be much felt by those who had the pleasure of his acquaintance, and who will regret to hear that he leaves a widow and a daughter, eight years of age, but very insufficiently provided for.

THE GENIUS OF ELECTRICITY.

FROM THE STATUE BY ANTONIO ROSETTI, ROME.

THIS is the companion statue to Signor Rosetti's 'Genius of Steam,' of which an engraving appeared in our last number. The two figures resemble each other in almost everything except the "attributes" properly belonging to each: the torch, indicating fire or heat, is equally applicable to both; but the 'Genius of Electricity' holds in his left hand symbols of the electric telegraph, of which the American artist, Mr. S. F. B. Morse, whose name is engraved on the pedestal, was one of the inventors.

He is better known in the latter character than as a painter; yet his early career was that of an artist. Mr. Morse, whom we believe to be still living—at least we do not remember to have heard of his death—came to England from his native country in 1811, with Washington Allston, afterwards an Associate of the Royal Academy; and on his arrival in London, formed an intimacy with C. R. Leslie, R.A., then a young man, who had recently returned to England from America. The first pictures Morse and Leslie exhibited in the Royal Academy were, it is said, portraits of each other. In 1813 the former exhibited at the Academy a colossal picture of 'The Dying Hercules,' and also a plaster model of the same subject, which he made to assist him in the painting: for the latter a silver medal was awarded him. However, he soon returned to America, and established himself there as a portrait-painter. In 1832 the idea of an electric telegraph got possession of his mind in consequence of a conversation with a fellow-countryman, Professor Jackson, while the two were crossing the Atlantic on their way home from Europe. On reaching New York, where Mr. Morse resided, he resumed his artistic profession, while devoting all his spare time to perfecting his telegraphic invention. In 1835 he demonstrated its practicability by completing and putting in operation at the New York University a model of his "Recording Electric Telegraph," the greater part of the apparatus being his own work.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The monument to Robert Scott Lauder, R.S.A., subscribed by the Art-students who attended his classes in the Trustees' Academy and National Gallery, has been erected in the Warriston Cemetery, and was inaugurated on the 5th of last month, before the subscribers and Dr. Lauder, son of the deceased painter, as representative of the family. It consists of a handsome monolith of grey Sicilian marble, containing an *alto-relievo* head of Scott Lauder in a white marble medallion, with a block of grey marble underneath, set upon a basement of freestone. The design and execution was entrusted to Mr. J. Hutchison, R.S.A.

DERRY.—The Fine Art and Industrial Exhibition finally closed on the 31st of October. It is understood to have been a success pecuniarily, so that the guarantors will have to pay nothing. The receipts amounted to, in round numbers, £5,119; while the expenditure will, it is hoped, not reach that sum by £1,355. The total number of visitors since the opening was computed at 150,000.

LINCOLN.—The south porch of the new St. Swithin's Church, in this city, will be adorned by three groups of carvings in *basso-relievo*, by Mr. Ruddock, of London. The subjects are taken from incidents in the life of St. Swithin.





THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS OF
ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A., &c., &c.

THE NEWCASTLE-UPON-TYNE
MUSEUM.

It is but natural that in such a town as Newcastle-upon-Tyne—a town noted alike for its extreme antiquity, for the beauty and interest of its neighbourhood, for its richness in objects of ancient Art, and for the extent of its commerce, and the wealth and enlightenment of its inhabitants—where materials are at hand, and where a love for antiquity and for Art pervades all classes, a goodly museum should exist; and it is but equally natural that such a museum should be under the guardianship of a Society of Antiquaries banded together for this and other kindred and laudable purposes. For a town which may be said—that is the old town, for Newcastle is divided into two totally distinct towns, the old and the new—to be itself a museum, containing as it does its grand old castle, its walls and towers, its gates and steps, its "garths" and "chares," its ancient buildings, and its old-world people, Newcastle is, indeed, one of the most interesting towns in the kingdom; and its museum, as will be seen from the following notes, is among the most curious and remarkable in existence.

Newcastle-upon-Tyne is a place of Roman foundation, being, under its name of *Pons Ælii*, one of the stations on the Roman wall of Hadrian. It took its name of *Pons Ælii* in honour of its imperial founder, who was of the Ælian family, and it was garrisoned by a cohort of the Cornavii—a cohort derived from the brave and enduring British tribe which inhabited Derbyshire and other parts of the midland district. Under the Saxons a town sprung up to the east of the Roman station, and was called "Pampdon," or "Pandon," which is believed to be identical with the royal village of Ad Murum, celebrated by Beda as the residence of Oswi, King of Northumberland, and as the scene of the baptism of two illustrious converts to Christianity, Beda, the son of Penda, King of Mercia, and Sigebert, King of the East Saxons. "At a later period the protection of the walls of the deserted Norman station of *Pons Ælii*, offered an inducement to its colonisation by a community of those monks who flourished in so many parts of Northumberland under her early Saxon kings." This settlement was called "Monkchester." Newcastle, under its present name, owes its origin to Norman times, Robert, son of the Conqueror, having during his father's lifetime (A.D. 1080), "built a fortress, which was called the New Castle (*Novum Castellum*), in contradistinction to the old Roman structure of *Pons Ælii*, on nearly the same site." The restoration of the destroyed bridge, from which the station of *Pons Ælii* took its name, but of which the ancient piers yet remained, was probably effected at the same time. Under the shadow of this New Castle William Rufus laid the foundation of the present important town a few years later on,

and from that time its history has been one of the most stirring of any on record.

The castle is a building of considerable interest, and probably, as Dr. Bruce remarks, "displays better than any other structure in England the military genius of the Norman period. The site upon which it stands is naturally strong, and must have commended itself to military architects of every age. Whether the ancient Britons here reared one of their rude fortresses there is no evidence to show, but the Romans undoubtedly took possession of it;" and numbers of Roman remains have been found in course of excavations on its site. Whether the Saxons erected a castle on the spot is not certain, but as I have already stated, Robert, Duke of Normandy, built a

lapidarian treasures of the Vatican consist; and they are, for the most part, immeasurably below them in artistic design and skilful execution. To Englishmen, however, they have an interest which all the glories of the Vatican and the Capitol can never surpass."

Among the sculptured and inscribed stones contained in the castle, museum, &c., are many of extreme beauty and interest, and of the highest historical importance. They consist of statues, altars, bas-reliefs, inscribed slabs, centurial stones, sepulchral stones, &c., mostly executed in the freestone of the district, and many are in remarkably fine preservation. The statues are not numerous, but are of good character. One of these is a mutilated nude figure of Hercules, holding in his right hand a ponderous club, and in his left the apples of the garden of Hesperides; while, over his shoulder, is thrown the skin of the Nemean lion, the head of which rests on his left breast. Another is a boldly-executed and graceful figure of Victory, careering with outstretched wings over the globe, on which her right foot rests. The treatment of the figure of Victory, who was one of the most popular of deities, is similar to what appears on a coin of Antoninus Pius, and it has the peculiar turn of drapery to be seen on the sculptures of the columns of Trajan and of Antonine, at Rome. Other sculptured figures of Victory are present in the museum, one of which bears in her hand a singular object, supposed to be a shield; and another, with outstretched wings, appears to be descending to the earth.

There are several figures of Roman soldiers, one of which is represented under an archway, holding in his left hand a bow, and in his right an axe or maul. His sword, which has a bird-headed hilt, hangs from his belt on the right side, and his quiver, supported by a cross-belt, is on his back. Another fragment of a figure of a soldier has his shield, sword, &c.; and another is represented clad in tunic and mantle, the bottom of the latter having a deep fringe, and being disposed in graceful folds. Another portion of a soldier has a curious arrangement of the tunic, the lower part consisting of "scales composed of horn or metal, sewed on to a basis of leather or quilted linen, and formed to imitate the scales of a fish." Another also wears a tunic, over which is thrown the military cloak; the tunic is fastened round the waist by a sash the end of which hangs down, and the cloak is fastened near the right shoulder by a circular fibula.

Of figures of the *Deæ Matres* some will be noticed in this museum. The *Deæ Matres*—the Mother Goddesses, Good Mothers, or Fates, who presided over the woods and fields, pre-arranged the fates of individuals, and dispensed the blessings of Providence to mankind—were three goddesses, each of whom had a special class of gifts to dispense, and to whom worship was constantly given. Altars and inscriptions to these deities are of not unfrequent occurrence, both in England and elsewhere. When they are figured on altars or other monuments, they are represented as three females seated side by side, with bowls or baskets of fruit in their laps, emblematic of their gifts of fruitfulness, &c.

On the Roman wall, besides the general dedication, *DEARVS MATRIBVS*, we meet with the following ascriptions:—*MATRIBVS CAMPESTRIBVS*



THE DEÆ MATRES.

fortress in 1080, which was replaced by a much stronger one by William Rufus—the keep being built in 1172, when certain sums of money are recorded to have been expended "in operatione turris Novi Castelli super Tinam." In this fine old Norman castle, about which it was necessary to speak thus briefly, the museum to which I am about to direct attention is located; the corporation of



SLAB IN HONOUR OF THE DEÆ MATRES.

Newcastle having, in 1812, purchased it for 600 guineas, and later on accepted, under certain arrangements, the tenancy of the Society of Antiquaries of Newcastle-upon-Tyne, to whom the collection belongs.

"No museum," says Dr. Bruce, "is so rich in the memorials of the dominion of the Romans in Britain as that in the castle of Newcastle. The material employed in the formation of these statues and slabs and altars—sandstone—is unquestionably inferior to that of which the

SVS, MATRIBVS DOMESTICIS, MATRIBVS PARCIS, MATRIBVS TRAMARINIS, MATRIBVS SVIS, and MATRIBVS TRAMARINIS PATRIBVS; while one large-hearted individual dedicates a temple MATRIBVS OMNIYM GENTIVM.

The finest example of the *Dæa Matres* in the museum is one added to the collection in 1836, and here engraved. In it the three good mothers are seated in an arcade of three arches, with twisted pillars. Beneath them is a sunk tablet, or label, on which is the inscription. On the left-hand, or beginning, of the label are the letters *DEA*, and on the other end, now defaced, were probably, the letters *SVS*. The inscription is as follows:—

DE MATRIBVS. TRAMARINIS BV
A PATRIBVS. AVRELIVS. IVVENALIS S

"Deabus Matribus Tramarinis
Patriis Aurelius Juvenalis."

Among the other sculptured figures will be noticed a portion of a slab, on which are three nymphs, with the remains of a recumbent figure of a river-god—probably the presiding genius of the Tyne; a figure of Neptune, recumbent, with his trident in his left hand; a small figure of Sylvanus; and heads of Hercules, and Pan, &c.

A remarkable piece of sculpture representing the god Mithras is worthy of especial notice. This singular work of Art was found in the semi-subterranean Mithraic cave discovered in 1822 at *Borco-vicus*, or *Houseteads*, on the wall. "The worship of Mithras—the sun, or the Persian Apollo—was introduced into England about the time of Julius Cæsar. The figure is surrounded by an egg-shaped belt, on which are carved the signs of the zodiac, commencing with Aquarius, or January, and ending with Capricorn, or December. The upper part of the belt is broken off.

Two, or more, figures of Mercury will be noticed: one of these has the *caduceus* in the left hand, a purse, or money-bag, in the right, and a goat kneeling at his feet; the other has the purse lying on the ground, a goat by his side, and a cock on the pedestal.

The assemblage of Roman altars is extensive and very remarkable, and shows the nature of the religion of the people by whom they were erected. Almost every town and station had its temple, or temples, dedicated to one or another of the gods; and in these, as well as by the way-side, and in other situations, the altars were placed. The altar usually consisted of a rectangular block of stone, more or less ornamented with carving, and had an inscription in front. On the sides were commonly represented, in the carving, the instruments of sacrifice—the *præfericulum*, or picher, which contained the wine for the offering; the *patera*, a dish with a handle, used for throwing a portion of the wine upon the altar; the *securis*, or axe with which the animal was slain; and the *cultus*, or knife, used in cutting it up; with the figure of the whole or part of the victim, usually the head of an ox. Sometimes other figures were introduced, emblematical of the deity to whom the altar was dedicated, or relating in some cases, perhaps, to the dedicatory. The back of the altar is usually rough, which shows that it was intended to be placed against a wall. The upper part was most elaborately ornamented, and in the middle

of the upper surface a basin-shaped cavity was sunk in the stone, called the *focus*, or hearth, which received the portion of the victim that was offered up in sacrifice, and burnt in the fire kindled in the *focus*. The inscription set forth, first, the deity to whom the altar was dedicated; next, the name and condition of the dedicatory; and often concluded with stating the cause of dedication. This was usually a vow.

Among the many examples in the Newcastle Museum are the following:—
An altar dedicated to Fortune. It bears the inscription, repeated on the base:—

FORTVNAE
SACRVM . C
VALERIVS
LONGINVS
TRIB

A fine altar inscribed:—

FORTVNAE AVGVSTIVAE
PRO SALVTE AELII
CAESARIS EX VISV
TITVS FLAVIVS SECVNDVS
PRAEFECTVS COHORTIS I NAM
IORVM SAGITTARIORVM
VOTVM SOLVIT LIBENS MERITO

"Titus Flavius Secundus, Prefect of the first cohort of the Hamian Archers, according to a vision, in the due and voluntary performance of a vow, (erected this altar) to Fortune the August, for the safety of Lucius Aelius Cæsar."

An altar to Fortune inscribed:—

FORTVNAE REDVCI
IULIVS SEVERINVS
TRIN . EXPLICITO
HALINEO

"To Fortune the Restorer, Julius Severinus the Tribune, the Bath being opened, erected this altar in discharge of a vow freely and deservedly made."

An altar to the sun, under the character of Mithras, which is inscribed:—

DEO
SOLI . INVI
CTO . MYTRAE
SAECVLARI
LITORIVS
PACATIANVS
S . P . COS . PRO
SE . ET . SVIS . V . S
L . M

which is thus rendered:—"To the God, the Sun, the invincible Mithras, the Lord of Ages, Litorius Pacatians, a consular beneficiary, for himself and family discharges a vow willingly and deservedly." On one side is a pitcher and on the other a *patera*.

A remarkable fine altar bears the inscription:—

I O M
ET . NYMINIVS
AVG . COH . I . TV
NGROHYM
MIL . CVI . PRAE
ST . Q . VERIVS
SVPERSTIS
PRAEFECTVS

which is thus rendered:—"The first cohort of the Tungrians, a millary one, commanded by Quintus Verius Superstis, Prefect (dedicated this altar) to Jupiter the best and greatest, and to the deities of the emperor."

Another, dedicated in the same manner "To Jupiter the best and greatest, and to the deities of Augustus, the first cohort of the Tungri commanded by Quintus Julius Maximus, the Prefect, dedicated this in discharge of a vow willingly and deservedly made."

The Tungrians also dedicated an altar to Hercules:—

HERCVLI
COH . I . TVNGROR
MIL
CVI . PRAEEST . P . AEL
MODESTVS . PRAE

"Dedicated to Hercules by the first cohort of the Tungrians (consisting of 1,000 men) of which Publius Aelius Modestus is prefect."

Other altars are dedicated to the god Belatucade by Audacus; to Cocidius, and the genius of the garrison; to the gods of the mountains by Julius Firminus, a Decurion; to Silvano; and to many other deities.

It will be seen from what has so very briefly



MITHRAS SURROUNDED BY THE ZODIACAL CIRCLE, FROM THE MITHRAIC CAVE

"Caius Valerius Longinus, the Tribune, dedicated (this altar) to Fortune." It stands on a base bearing the same inscription, and having a *focus*, or basin-like cavity in its upper surface as well as at the top of the altar. On one side is a *patera*.

Part of an altar inscribed "to Jupiter the best and greatest, and to the emperors."

Three small altars respectively inscribed:—

DEO MAR	DEO VE	DIRVS
MILVM	TERINE	VETERI
SENVS	CALAM	BVS POS
VSLM	ESVSL	VIT ROMA
		NA

The last two being probably dedicated to a local deity named Vitris or Veteres

been said, that the sculptures and altars in the museum form a highly interesting series of historical illustrations. Besides these, however, the museum contains a large number of sepulchral inscribed stones and centurial stones, &c. Among these will be especially noticed a slab bearing a sculptured figure of a lady in *tunica* and *stola*, holding in her left hand a bunch of flowers. It has been erected by a husband to his wife, and bears the inscription:—

D. M. AVR. AVRELLIA. VIXIT
ANNOS. XXXXI. V. VLPIS
APOLINARIUS. CONIVG. CARISSIME
POSTIT

"To the gods of the shades. Aurelia Aureliana lived forty-one years. Ulpus Apollinaris erected this to his beloved wife."

Another, surmounted by a rudely sculptured figure of a girl, is inscribed to the daughter of Pervia, and another has on the label this inscription:—

D M
SATRIVS
HONORATVS
VIXIT. AN
NIS. V. ME[N]
SIBVS. VIII

"To the gods of the shades. Satrius Honoratus lived five years and eight months." Another child is thus commemorated:—

D. M. S
VAR. QVARTE
LA. VIX. AN
NIS. XIII. M. V
D. XXII. AVR
QVARTINVS
POSTIT FILI
AE. SVAE

"Sacred to the gods of the shades. Aurelia Quartela lived thirteen years, five months and twenty-two days. Aurelius Quartinus erected this to the memory of his daughter." Another reads "Sacred to the gods of the shades. Aurelia Lupula. Dionysius Fortunatus erected this to the memory of his most loving mother. May the earth lie light upon you."

One stone will be noticed in memory of Anicetus Ingenueus, physician in ordinary to the first cohort of the Tungrians who lived twenty-five years. At the head of the inscription is a hare. Another, bearing the inscription:—

D M
AVRE. PAIAR
D. SALONAS
AVR. MARCVS
O. OBSEQ. CON
IVGI. SANCTIS
SIMAE. QVAB. VI
XIT. ANNIS. XXXIII
NINE. VLLA. MACVLA

which, it will be seen, records that the stone was erected by Aurelius Marcus, a centurion, out of affection for his most holy wife Aurelia Faia, of a house of Salona, who lived thirty-three years without any stain.

Another commemorates Julius Victor, the standard-bearer, who lived fifty-five years; and another, headed by a palm branch, is "in memory of Caius Valerius Tullus, the son of Caius, of the Volturnian tribe, a soldier of the Twentieth Legion, the Valiant and Victorious, who lived fifty years."

Among these stones, however, one is especially worthy of notice. It is a small roughly-squared stone, found near *Hannum* (Haltchester), and bears the simple words:—

PVLGR
DIVON,

and was doubtless placed on the spot where

some one, probably a soldier, had been struck dead by lightning. The spot from thenceforth would be considered sacred.

The centurial stones are many in number and important in character. The Roman legions and the auxiliary troops seem, while in Britain, "to have been constantly employed in works of public utility," says Mr. Wright, "and the share each legion, or cohort, or century took in them, is often indicated by their names and titles inscribed on tiles or stones." The latter are what are termed "centurial stones," as they bear the name of the *centuria* or troop, by which the building or other work to which they were attached was executed. This is

(Cohors prima Thracum); COH. VIII (Cohors octava); O. ARRI (Centuria Arri); >. PEREGRIN (Centuria Peregrini); ELIX; O. PP.; CORTES. X. >. SIMPRON. V.; LEG. II. AVG (Legio secunda Augusta); COH. I. O. NA. BASSI. HAS. P; &c. &c.

Among the larger and more important of the inscribed slabs the following are especially worthy of notice.

A slab which had probably been put up in front of the temple that the prefect Agrippa reared in honour of the mothers of the plains—the *Deae Matres*—at *Condercum*. The inscription is:—

MATR. TRIBVS. CAMPES [TRIB]
XT. GENIO. ALAE PRI. HISPANO
RVM. ASTVRVM.
..... GORDIANE. T.
AGRIPPA. PRE. TEMPLVM. A. SO
RESTITVIT.

"Matribus tribus campestribus et genio alae primae Hispanorum Asturum.... Gordiane T.... Agrippa prefectus templum a solo restituit." "This temple," says Dr. Bruce, "occupied the site of a previous structure, which, doubtless, had become dilapidated through the lapse of time and the chances of war. The mothers are in this case distinctly stated to be three in number. The epithet *Campestris* is not a common one, yet several examples of it occur." In addition to the mothers of the plains, the genius which presided over the *ala* is invoked at the end of the third line, and at the beginning of the fourth an erasure of some offending epithet occurs, which has, evidently, been purposely made.

A slab, commemorating the re-erection of a granary which, through age, had become dilapidated, in the time of Alexander Severus (A.D. 222 to 235), at Great Chesters. The inscription is imperfect; but, so far as can be ascertained, it may be rendered as follows:—

"The Emperor Caesar Marcus Aurelius Severus Alexander, the pious, happy, and august. The Second Cohort of the Astures restored from the ground, in a workmanlike manner, this granary which had fallen down through age, in kalends of March.... Maximus governing the province as (Augustal) Legate."

A remarkably interesting slab, bearing the inscription of which the following is a translation by Dr. Bruce, is also worthy of especial notice. "To the Emperor Caesar Marcus Aurelius Severus Antoninus, pious, happy, august, styled Parthicus Maximus, Britannicus Maximus, Germanicus Maximus, chief priest, possessed of the Tribunitian power for the nineteenth time, of the Imperial for the second time, the Consular for the fourth time, the father of his country: the First Cohort of the Varduli, surnamed the Faithful, composed of Roman citizens, a military cohort, with its due proportion of cavalry attached, and honoured with the name of Antonine, erected this under the superintendence of.... an Augustal Legate and Propretor." The Antonine here referred to was Caracalla, the eldest son of Severus, who was raised for the fourth time, A.D. 213. The name has been erased from the stone.

Another extremely fine slab, the upper portion of which is wanting, will also be noticed. It is a square slab, on which are sculptured two figures, and between them a circular wreath, in which is the inscription. From the centre of the stone the name of Geta has been



FIGURE OF VICTORY.

often expressed in the most simple form, but in others the inscriptions are accompanied by more or less ornament, consisting of wreaths, emblems, and other figures. On these inscriptions the words *centurio* and *centuria* are generally indicated by a reversed letter o, or by a mark >, which has the same signification. Thus o or > may be read either as a contraction of *centurio* or *centuria*.

Among these simple inscriptions are CHO. I. >. FLORI (Cohors prima, Centuria Flori); COH. O. SINTI. PRISCI (Cohors.... Centuria Sentii Prisci); COH. I. THRACVM

purposely obliterated, probably after his murder by his brother. Mr. Hodgson thus renders the inscription:—

"To the Emperors, the Cæsars: to Lucius Septimus Severus Pius, chief priest, styled Arabicus, Parthicus, Adiabenticus Maximus, Consul for the third time; (and) to Marcus Aurelius Antoninus Pius, Consul for the second time, both styled the Augusti; and to Publius Septimus Geta, the most noble Cæsar; the First Cohort of the Van-

maisons' marks and ornamented surface-stones from the wall, four of which I engrave.

There are also some hypocaust floor-supports, stone street-drains, flue-tiles, a stone mortar, roof-tiles bearing the stamp of the Sixth Legion, *LEG VI V*; a capital of a column; and an interesting variety of other relics of the Roman era, including a number of coins, and articles in bronze, &c.

And here let me say a word as to two of the finest and most beautifully illustrated works, connected with the Roman antiquities of this neighbourhood, which have ever issued from the press. I allude to "The



STONE TO COMMEMORATE DEATH BY LIGHTNING

giones, with *Emilius Salvianus* their Tribune, at the command of *Alfenus Senecina*, a man of consular rank, under the care of *Antistius Adventus*, restored from the ground *this* gate, with the contiguous walls, which had become dilapidated through age."

The next slab worthy of special note bears an inscription in Iambic verse,



SEPULCHRAL STONE.

which has been thus translated by Dr. Bruce:—

"The Virgin in her celestial seat overhangs the Lion.
Producer of corn, Inventress of right, Fount-dress of cities,
By which functions it has been our good fortune to know the deities,
Therefore the same *Virgin* is the Mother of the gods, is *Peace*, is *Virtue*, is *Ceres*, is the Syrian goddess, poising life and laws in a balance.
The constellation beheld in the sky hath Syria sent forth
To *Lybia* to be worshipped, thence have all of us learnt it.
Thus hath understood, overspread by the protecting influence
Marcus Cæcilius Donatus, a war-faring Tribune in the office of prefect, by the bounty of the emperor."

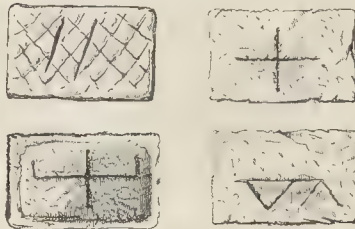
Among the other sculptured objects in the museum are some curious Roman



ROMAN ALTAR DEDICATED TO FORTUNE.

Roman Wall" and to the "Lapidarium Septentrionale" of the Rev. Dr. Bruce, F.S.A., to whose courtesy I am indebted for the engravings accompanying this article. To Dr. Bruce the antiquarian world owes a deep debt of gratitude for his incessant labours in the field of archaeology, and for producing two such sumptuous and faultless works. To these I with more than usual confidence refer the reader for every information he can possibly require regarding the Wall and the antiquities found in connection with it.

The Newcastle Museum is one of the richest in exist-



MASONS' MARKS, ROMAN WALL.

ence in remains of early Art, and is worthy of the most careful attention at the hands, not only of the inhabitants of the important town in which it is located, but of every lover of the antique, and of every historian. The collection of lettered memorials of the empire is, as will have been seen, remarkable both for its extent and for the variety and importance of the inscriptions it presents. It shows, perhaps, better than any other assemblage, the extent and duration of the Roman occupation of Britain, from Hadrian downwards; and thus becomes, as it were, an index to many of the events of those stirring times.

FRENCH GALLERY.

EIGHTEENTH WINTER EXHIBITION.*

THE two hundred pictures here exhibited show usual care in selection. There is scarcely a work in the gallery which is unlikely to meet with a market, and, accordingly, the number of sales speedily effected was considerably above the average. The gallery is not large, and, therefore, the majority of the works are wisely kept small; indeed, one feature of the collection is the number of reduced replicas of works seen elsewhere—as for example, 'When the Day is Done' (70), by T. Faed, R.A.; 'The Death of Adonis' (88), by W. E. Frost, A.R.A.; 'Crammer going to the Tower' (62), by F. Goodall, R.A.; and 'Henry II. of France and Diana of Poitiers witnessing the Execution of a Protestant' (176), by A. H. Tourrier. Again, several of the foreign pictures obtained their credentials in the Munich International Exhibition, and give proof how much pictorial treasure may be picked up by a discreet forager. Large tracts of territory remain on the Continent still unexplored: in Scandinavia, for instance, pictures of peasant-life, Faed-like in character, and grand landscapes of fords and forests, are to be met with abundantly, at comparatively low prices. We may thus hope to find in this gallery, from season to season, a changing variety of foreign schools. This eighteenth winter exhibition is, like its predecessors, of a mixed character—half British, and half foreign. We will commence our review with the painters of our own country.

Perhaps the cleverest picture in the room is 'Taming the Shrew' (47), by W. Q. Orchardson, an artist always independent and never at a loss, though invariably mannered and queer. There is no mistaking this painter, even at a mile's distance. Here we have the inevitable wide wall space, the familiar tapestry, the usual broken tertiary colours, with the facile, but scratchy, execution; and these characteristics can scarcely be accounted defects. In the present case a somewhat trite subject is treated, if not with absolute novelty, at all events with independence and refinement. The dialogue between Katharine and Petruchio is well carried out by the attitudes and the action of the hands. Among the members of the Academy Mr. Goodall is most fully represented. 'Crossing the Desert' (40) has the spirit and truth of a sketch made on the spot; and 'An Egyptian Shepherd-boy' (76), a vigour and solidity not always found in the painter's more recent works. 'The Sisters' (196) show a refinement habitual to H. Le Jeune, A.R.A.; and 'Sheep in the Meadows' (41), by T. S. Cooper, R.A., is after the artist's latest manner, polished as a tea-board.

Of painters still outside the Academy there is a pleasing sprinkling. We do not recall a picture of finer quality by J. Archer than 'The Young Rosamond' (168): the figure stands well, and the white drapery is admirable for texture and play of light. Mr. Burgess and Mr. Long each cling to Spain, and follow in the wake of the late John Philip. The former gains

* It is understood that, with this season, Mr. Wallis will retire from active management of these exhibitions and as a picture-dealer generally—resigning in favour of his son, who has been educated by him, and has for some years been his acting assistant. Mr. Wallis has conducted a business of vast extent, during many years, with entire satisfaction to the numerous patrons of Art who have been his "customers;" and we may add also, to that of the many artists, British and foreign, whose works he has so largely circulated in England. The continental painters have especial reason to be grateful to him: not a few of the most meritorious he has made popular in this country; while those of previously-established fame are indebted to him for monetary rewards they had never previously contemplated. Moreover, there is hardly one of our British painters whose best works have not passed through his hands. As a dealer in modern Art, his transactions have been more extended and more varied than those of any other dealer; and it is something to say, that he will retire with the good-will and good opinion—we believe, also, with the gratitude—of those who have "bought" and those who have "sold" through his agency. He was the originator of the plan of "winter exhibitions," and thus supplied a means of enjoyment and instruction from pictures, at seasons when the mind especially needs both.—Ed. A. J.

more than habitual finish in the 'Little Bit of Scandal' (95); the latter in the professedly "unfinished" 'Padre Francisco' (138) shows vigour and mastery. Mr. Long has, within our knowledge, made great progress: always ambitious, he seems, by dint of pluck and perseverance, to have reached near the goal at which he aims. Mrs. Anderson is again somewhat showy in the painting of two charming little children—'The Poultryings' (127). The flesh has a Greuze-like softness, the attitudes have persuasive suavity and artificial grace. This artist's works still lack one thing needful—the simplicity of nature. 'All True' (106), a sailor's yarn, by John Morgan, and 'Waiting the Arrival of the Fishing-Boats' (84), by J. D. Watson, are severally after the manner of the Suffolk Street school. Mr. George Smith and Mr. O'Neill paint pretty and highly-wrought pictures, which obtain, as they deserve, good hanging. Mr. O'Neill occasionally, as in the little work before us, 'The 14th of February' (65), attains a quality and refinement which give promise of greater achievements. 'A Sad Story' (105), by Miss Sophia Beale, is also full of promise. The artist has apparently had the advantage of instruction from one of the several Belgian artists who used to find Paris, ere the siege, a pleasant place to dwell in. The treatment of the drapery, and the opposition between a black dress and a yellow wall hanging, are precisely after the felicitous manner of M. Alfred Stevens or M. De Jonghe. It is possible that, since recent disasters in France, Paris fashions, whether on canvas or in the shape of bonnets and other millinery, will lose some of the prestige they have too long enjoyed in London.

The landscapes have been carefully selected among approved members of the English school. Mr. Leader is always popular: from his native county comes a sunny scene—'A Worcester-shire Cottage' (8). The picture has a Creswick character, save in the lack of greys: Mr. Leader, in fact, is apt to injure his landscapes by a sameness of golden brown. More of atmosphere and of grey tone is got, as usual, by Mr. Oakes in, for example, 'Foulton-le-fyde' (16). 'A Welsh Afternoon' (175) displays the close study habitual with James Peel: a little more force and breadth would secure to this artist's works even more consideration than they now obtain. The same remark applies to Mr. Carrick's 'Reigate Valley, from Betchworth Park, Dorking' (202). The whole scene is worked up as a miniature. Vastly more mastery marks a firm sketchy little picture, by Mrs. Benham Hay, on 'Lago d'Orta' (134). We close the list of commendable landscapes with a *chef-d'œuvre* by F. W. Hulme. This scene on a Welsh or Devon stream, painted without trick or mannerism, is such a piece of simple nature as we used, in days gone by, to look for from the pencil of Müller or Creswick.

We will devote the remainder of the article—the second part of our criticism—to foreign schools, here represented, as we have already indicated, fairly and fully. Munich Art, thanks to young Mr. Wallis, is pleasantly seen in the room. 'The Arrest of Franz Rákóczy II., Prince of Hungary' (15), by Julius Bonazzi, is one of the most finished products yet seen in London of the realistic school of Piloty in Munich. It is an advantage that the scale is smaller, while the finish is higher, than usual. Here once more is the studied opposition in light, shade, and colour, which marks the Piloty school; also but too perceptible is the forced effort to gain climax in dramatic action: the secret of the composition being that the action, the light, and the colour, are focussed on one point. This somewhat was the principle adopted by Rembrandt; with this difference, that in the school of Rembrandt more sacrifice was made to shade, whereas the scholars of Piloty throw in no more shadow than is needful as a foil to brilliant light and blazing colour. Of the approved landscape style in Munich, 'An Autumn Evening' (96), by A. Lier, is, if not a very animating, a most characteristic specimen. The Dusseldorf school of landscape, of which examples are seen in this gallery, is more grandiose, melodramatic, and spasmodic;

the Munich manner, as developed by A. Lier, is comparatively quiet, grey, and uneventful: sunshine gives place to shade. 'A Lake Scene in Bavaria' (121) is by P. Tiesenhansen, a pupil of A. Lier, and, accordingly, the sky is shadowy in finely-studied clouds, and the whole landscape dusky in low quiet tone. 'A Scene on Lake Chiem, Bavarian Highlands' (123), by Mrs. Folingsby, is another characteristic example of the present phase of the Munich school. To the somewhat antagonistic style established in Dusseldorf would seem to belong 'The Timber Vain' (24), by W. Lommens: the opposition between sunshine and a black thunder-cloud is here violent. Jules Rüfnart, the painter of 'Santa Lucia, Naples' (71), though unknown to fame, makes a successful *début*. It is one of the uses of picture dealers' galleries, to usher into the market men who may possibly be assisted by a helping hand. Under the Munich school we for the moment overlooked a picture never to be forgotten, 'National Cavalry on the March, during the Insurrection in Poland, 1863' (122), by H. Gierynski, a Pole, educated in the Bavarian capital. 'Charles I. in Vandyke's Studio' (201), by L. Escosura, a pupil of Meissonier, is a great attempt poorly carried out. Charles is not even the gentleman; while the courtier-painter, Vandyke, is absolutely set down as vulgar. The composition, the forms, the lights, and the colours, are alike purposeless and ill managed. This artist, following his master's bent, is favourably known on a diminutive scale; when, as here, attempting history on a large area, he signally fails. R. Madrazo, of a Madrid family long famous in Art, commands a showy popular style, relying on strong and conventional contrasts. 'A Fancy Portrait' (60) by this painter, hung as a pendant to another 'Fancy Portrait' (75) by the late John Philip, is brilliant by virtue of the trenchant use of black, white, resonant red, and chalky grey.

Very opposite is the Art-method adopted by the deep-toned, pathetic M. Israels, of Holland. His pictures are shadowy as the vale of death. 'The Removal' (46), before seen in the Munich International Exhibition, is subdued by neutrals, and Breton-like in deep pathos; yet the execution is negligent to a fault—the handling is rough and slovenly in the extreme. 'Rest on the Dutch Moors' (99) and 'Milking Time' (34), by A. Mauve, a new name, are good examples of the German pastoral or Dutch bucolic styles. 'On the Scheldt' (13) is one of the tranquil scenes that P. J. Clays loves to paint: his style is recognised at a glance, and, like the Dutch coast, wants variety. T. Weber, favourably known for his stormy seas, has visited our English shores; yet 'Wreck on the Goodwin Sands' (21), though among his largest, is scarcely his most successful performance. There is a sameness in colour, and a repetition in the form and motion of his waves; yet T. Weber bids fair to be one of the best marine-painters of the day.

French Art we look upon with melancholy interest at a moment when so many painters are driven from Paris to seek exile in London. M. Gérôme's 'Pifferari' (51) has been painted in the Langham Chambers since the artist's flight: the models were picked up in our own metropolis. We fancy the picture wears a sad dejected face. No change can be noted in M. Bertrand's 'Serenaders' (72), or in M. Tourrier's 'Henry II. of France and Diana of Poitiers witnessing the Execution of a Protestant' (176), inasmuch as these works are among the many *répétés* which have been here painted to order. 'The Pet Dove' (17) and 'In the Library' (116), showy in drapery and waxy in flesh, are just what we might expect from the antecedents of M. Caraud in this gallery. Such pictures are sure to obtain more favour than they merit. Like faint praise and wholesome reproof are provoked by M. Perreault's 'Young Mother' (184)—an utterly false style of thing this painter, to his utter ruin in reputation, has been encouraged to perpetrate. When France shall again rise out of her troubles it may be hoped that an intellectual and high-minded Art will take the place of the meretricious products fostered by the Empire.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY, it is understood, intends having another Exhibition of the works of old and deceased Masters, as a consequence of the success which followed the last gathering of this kind. Many fine works, including a few early water-colour drawings by our countrymen, are said to have been promised. The exhibition will probably open early in the year.

MR. P. MAC DOWELL, R.A.—We deeply regret to hear that ill-health has induced this distinguished sculptor to resign his membership of the Royal Academy: he is now a retired Academician. With the name of Mr. Mac Dowell will always be associated works which have largely contributed to the reputation of the English school, and which, for purity of sentiment and graceful beauty, rank with the finest productions of modern sculpture. With our own good wishes will the affectionate regard of a large circle of admirers follow him into his retirement. At this time the group 'Europe,' executed by him for the Prince Consort National Memorial, is being permanently placed at the south-west corner of that erection in Hyde Park. Mr. Mac Dowell's resignation creates another vacancy in the list of Academicians.

ART-POTTERY STUDIO AT KENSINGTON GORE.—Her Majesty's Commissioners for the Exhibition of 1861 have leased a plot of ground upon their Gore estate at South Kensington to Messrs. Minton and Co., of Stoke-upon-Trent, whereon is now being erected an Art-pottery studio from the designs of Mr. Gilbert R. Redgrave. The management of this studio will be confided to Mr. W. J. Coleman, and he will select a few skilled painters from Stoke, and students from the National Art Training Schools at Kensington, and conduct a class for practical china-painting. A kiln, so arranged as to consume its own smoke, will also be constructed, and it is hoped that, with these facilities, eminent artists (ladies especially) may be induced to paint upon porcelain and majolica. Some of the most distinguished French artists have, as our readers will remember, been accustomed from time to time to decorate china and earthenware plates and slabs at the establishment of M. Deck, in Paris. Many of their works are exhibited in the Pottery Gallery at the Kensington Museum.

THE STUDIO of the late Baron Marochetti, R.A., in Onslow Square, South Kensington, is, according to the *Architect*, being altered and remodelled on the plan of a series of studios for artists; some for the use of painters, and others to serve the purposes of sculptors. The building covers a considerable space of ground. Mr. Hallé and Mr. Bohan, so our contemporary states, have already formed establishments here; "but there is a rumour that a well-known painter, who has lately taken up sculpture, is likely to make this locality his head-quarters." The artist is, it may be presumed, Mr. G. F. Watts, R.A.

A FINE-ART CLUB is, as reported, about to be formed at Islington, on the basis that members should exhibit "only works of their own conception and manufacture." The word "manufacture" sounds strange in allusion to Fine Art.

MR. MARCUS WARD'S CHRISTMAS CARDS.—We have done justice to many of the issues of this firm, which has now obtained renown in England, exhibiting the valuable Art-resources of an Irish provincial town—sending from Belfast works that have not been surpassed in the British

metropolis. It is difficult to believe that the publications before us are the productions of Irish artists, "created," so to speak, by the energy and enterprise of persons engaged in trade, without any of the appliances that are derived from Government elsewhere. Messrs. Ward have strong claims upon all the help we can give them; for their merest trifles are sound Art-teachers, and they circulate nothing that endangers a true and pure taste for what is excellent in Art. France has hitherto enjoyed a monopoly in these minor graces of the season: attempts at rivalry we have indeed made, but they have been, for the most part, poor and paltry failures. These Christmas cards of Messrs. Ward are, in nearly all cases, charmingly designed, and admirably executed. They are in great variety: the ornamentation generally is, of course, apt to "the merry time," when cheerfulness may approach merriment, and "dull care" is imperatively commanded to "begone." But there are aims at novelties—in a mediocrity set more especially, where seriousness is made to be funny—that "tell" as proofs that good Art may be helpers to "becoming mirth." We do not think that France has hitherto supplied us with "cartes" more excellent than these; but now that Paris is closed to us, Messrs. Ward are justified in expecting an abundant harvest.

THE LOAN EXHIBITION, at the Institute of Water-Colour Painters, referred to in a previous page, closes on the 3rd of the month. No time, therefore, is to be lost by those who have not yet visited it, and are desirous of doing so.

THE efforts of the German Academic Society, in aid of the widows and orphans of German soldiers killed during the present war, have been already so far successful as to enable the committee to forward £1,000 to the care of H.R.H. the Crown Princess of Prussia, who has undertaken to distribute the same. The exhibition, in connection with this project, at the New British Institution, Old Bond Street, is now closed: it has been a marked success.

MILITARY CHESS.—Among the incidental consequences of the war we have to rank a new game, just registered by Messrs. Mead and Co., 73, Cheapside, under the name of military chess. The board itself consists of 144 squares, which are not mere chequers, but represent a river crossed by a bridge, in the middle of the field, and a fort protected by a ravelin in each right-hand corner. The sample we have seen was beautifully inlaid with tulip, holly, satin wood, and other variegated woods, the forts being of ebony. The pieces, twenty-two on each side, are turned either out of wood or out of ivory, and by a very ingenious proportioning, give the outline, in shadow, of infantry, light horse, and heavy horse, viewed, of course, in front or behind. There are also light and heavy field guns on each side, and a Montcrief gun in each fort. If we regard chess as representing the battlefield of the period of archers and elephants, military chess may be thought to be such a development of the ancient game as will resemble the more terrible arms of modern warfare. The game is novel and ingenious, and we shall not be surprised to see it become popular.

THE CHRISTMAS CARDS of Mr. Rimmel have been issued as usual, but without exhibiting any novel features. They are graceful and fanciful; those more especially that are associated with perfumed scents. But for the sake of Paris, it is

probable this enterprising publisher of "pretty things" would have introduced some special novelties among us; for it is certain that in matters of mere elegance we have not yet approached our neighbours.

THE PAINTINGS ON PORCELAIN exhibited by Mr. Schmidt, at 61, New Bond Street, have been largely augmented, to supply the places of those that have been sold. We have reviewed the collection as one of great interest and merit: some of the artists employed are painters of rare ability. In the recent acquisitions there is a most beautiful copy of Ary Scheffer's 'Consolator,' from the pencil of Herr Meinert: a fancy portrait after Weichmann, copied by Herr Jahn, is also a production of much delicacy and beauty. Among the winter exhibitions of the metropolis, this is not the least attractive: it is free, and a visit may be a source of much enjoyment.

M. EVERARD, the eminent dealer in foreign pictures, those more especially of Belgium and France, has recently received and hung in his gallery, 51, Bedford Square, a large and most important work by the distinguished Belgian painter, Portaels. It is, as a picture, one of the greatest achievements of modern Art, regarded not only with reference to size, but to power of conception and elaboration of finish. It represents the 'Drought in Egypt,' and tells a touching, yet terrible story. As a grand gallery-picture it has been very rarely surpassed. Some of our readers may remember it among the leading attractions at the Royal Museum, Brussels; it was exchanged by the Government for one by the same master, less in size, and more suited for the space it occupied in the limited gallery. M. Everard has other pictures which all who love Art should see; notably, one by G. Koller, also a Belgian, the 'Visit of Maximilian to Albert Dürer,' a wonderful production of the great artist—perhaps his *chef-d'œuvre*. In the gallery may be examined examples of Verboeckhoven, De Haas, Clays, Dillens, Rosa Bonheur, Coomans, Tadema, and others of the best artists of the Continent.

WAR-PICTURES.—The best Art-illustrations of the military history of the day that has appeared are two engravings, companions, just published by Mr. McQueen, of Great Marlborough Street: one containing the future Emperor of Germany, surrounded by fourteen of his family, ministers, and generals; and the other that of the Emperor of the French, surrounded by the same number of medallions containing portraits of marshals, generals, and admirals of France. The faces (the portraits are heads alone) give for the most part the idea of younger men than the photographs of the same subjects. If Mr. McQueen's artists do not flatter, they certainly do not give unflattering likenesses. A considerable contrast exists between the two sheets. There is a greater, far greater, indication of force of character and of intellectual culture in the German heads. It is a physiognomical, not a satiric, contrast. The great strategist, Von Moltke, who has pulled all the wires of the German advance, looks a far younger man in his spiked helmet than he does in more finished portraits. Von Steinmetz bears the signs of war in his face. The old bird of prey of the Falconstone, Vogel von Falkenstein, is the only one, except the Crown Prince and Fürst von Pless, who has a full untrimmed beard. The series of portraits hardly comprises one

• This grand work has been acquired by Charles Kurtz, Esq., of Liverpool, whose collection we described in the *Art-Journal* for November.

that would not arrest the attention of a physiognomist. The reverse is the case with the French group. We have never seen any portrait that conveyed that idea of a mask, rigid and immovable, which is given by the real face of the Emperor. MacMahon's is a fine soldierly face, frank and intelligent. Canrobert's is a gallant military physiognomy, almost more English than French. De Failly is *mesquin* in the extreme. Leboeuf wears a perpetual and not prepossessing smile. Bourbaki is not unlike his master. Montauban has more of the old style of French face than most of his brothers. Trochu looks keen, uncompromising, self-opinionated, and impracticable. It is worthy of note that all the German officers are entitled to the *von*. The corresponding *de* is borne by only one Frenchman. The old aristocracy of Germany has come down on the imperial stratocracy of France. The result is not encouraging for those who disbelieve in the hereditary transmission of the characteristics of race. The portraits are executed by a very successful process called autography, by Maclure, Macdonald, and Macgregor, lithographers to the Queen. With these portraits of the chief actors in the war, the same enterprising publisher gives us bird's-eye views of the scene of hostilities. A panoramic view of the seat of war shows the principal rivers, the most important cities, the fortified places, and the railways between Paris and Berlin. A clearer idea of the military movements may be obtained from this kind of pictorial map than from the ordinary charts. The view in question is dated the 23rd of August, but by the 31st of that month the westward surge of the war-wave had called for a bird's-eye view of Paris and its environs, showing all the forts, the wall of *enceinte*, and the principal and most familiar buildings in the now beleaguered city. A larger map of the seat of war has more recently been published, showing the district surrounding Paris, with the rivers, roads, mountain-chains, and principal fortified places.

JAPANESE ART.—A very noteworthy example of the low cost at which works of an artistic character are produced in Japan is to be found in the ivory fans which are now to be seen in London, as a recent importation. These pretty little objects, seven inches and a half long, consist of twenty leaves, or sticks, the two outer of which are slightly thicker than the others, and all of which are pierced so as to form a distinct pattern on the fan when open. Thus hardly any two of the sticks exactly resemble each other. The ivory is white, and unpolished, which gives a very good effect, and is one reason why the fan is comparatively noiseless. The filigree pattern is characteristically oriental, and evinces the well-known abhorrence of bilateral symmetry peculiar to Japanese work. Held up to the light, the tracery is extremely delicate. A selected piece of sawn ivory, large enough to cut up into twenty sticks of the size of those of this fan, could not be purchased in London for much, if for anything, less than double the price asked for the fan complete. How much can the Japanese workman have received for splitting out these twenty leaves (which bear no marks of the saw), forming and piercing each individual leaf, and pinning them all together with two little mother-o'-pearl washers? And yet the fans are sold, it is said, at a profit, at two shillings a-piece! If free trade means levelling down, in what will free trade with Japan result?

REVIEWS.

HISTORIC DEVICES, BADGES, AND WAR-CRIES.
By MRS. BURY PALLISER. Published by
SAMSON, LOW, SON, AND MARSTON.

THE foundation of this handsome volume was—as the author courteously states in her preface, and as most of our readers will probably remember—laid in the pages of the *Art-Journal* two or three years ago. We are not surprised that Mrs. Palliser has been induced to raise a more extensive edifice with the materials then in her hands, and those which further investigation might bring within reach; for at the time her papers appeared in our columns, we had frequent communications from correspondents on the subject. Both historically and archaeologically armorial bearings of every kind claim a greater importance than, in the present day, is usually attached to them, nor from a commercial point of view, are they to be altogether ignored as useless; as in the case of old ceramic works, which often can only be recognised by the devices upon them. In employing the term "armorial bearings" it is not intended to limit its meaning to family coats of arms, but to take the wider range adopted by Mrs. Palliser, which almost excludes these; or rather, perhaps, uses them only when they seem to have a special historic value.

Badges and devices, we are told, though often confounded, are essentially distinct in character. The former, termed also the "cognizance" (from the Norman *cognoscere*, a mark or token, by which a thing is known), was a figure selected either from some part of a family coat of arms, or chosen by the owner as alluding to his name, office, or estate, or to some family exploit. The object of the badge was publicity: the noble bore it on his standard; his followers and retainers carried it emblazoned on their dress, so that it might be easily known whom they served. The device, or *impresa*, with its accompanying legend, or motto, "was assumed for the purpose of mystification—was, in fact, an ingenious expression of some particular conceit of the wearer, containing a hidden meaning." In England they were never very popular; but on the Continent the fashion was carried to such an extent, that devices departed from their original character, and degenerated into senseless and puerile subtleties.

The badge explains itself as a term almost synonymous with what is now called the crest. Drayton, in his *Baron's War*, says:—

"Behold the eagles, lions, talbots, bears,
The *logos* of your famous ancestors."

"The device," Mrs. Palliser writes, "required certain conditions. It was composed of two parts, the picture and the motto—the '*corpo*' and '*animo*,' as they were styled by the Italians. No device was perfect without the two. There was to be a just proportion between the *corpo* and the *animo*. The *corpo*, the painted metaphor, was not to represent the human form, but was to be pleasing in appearance; the *animo* was to be short, and in a foreign language: the object of the two being that they should not be so plain as to be understood by all, nor so obscure as to require a sphinx to interpret. According to an old writer, Sir William Drummond, 'Gravity and majesty must be in it. It must be somewhat retired from the capacity of the vulgar.'"

Mrs. Palliser has unquestionably produced a very curious and most interesting book; full of bits of historic information mingled with that of a heraldic character. The volume shows intelligent selection and great research. The author's manner of treating the subject was shown in the pages we published: here it is greatly and advantageously amplified both in the text and in the mass of illustrations.

THE REVOLT OF THE PROTESTANTS OF THE
CEVENNES. By MRS. BRAY. Published by
JOHN MURRAY.

This book exhibits great industry and research: it condenses into one comparatively small volume the narratives of a dozen writers; is

sufficiently minute for general readers, yet may satisfy those who desire information concerning the heroic men and women—"a primitive and religious people"—who fought and died for liberty of conscience, after the memorable and infamous Revocation of the Edict of Nantes.

It is by no means a mere translation: the accomplished lady, who thus adds another to the many admirable productions of her graceful and vigorous pen, is the editor, but she is also the author; and, although much of her information is derived from the researches of Peyrat, she has so condensed and arranged his long, and not always important details, as to place before the public all that can be needed concerning a people and a struggle deeply interesting to every Protestant of every country in the world.

The narrative, from beginning to end, excites as if the whole were a romance; the numerous episodes are so many touching stories—the heroes who fought, the priests who taught, the women and children who suffered, are all brought so vividly before us that we seem to see them in their trials, their agonies, their deaths. It is an awful tale to tell, yet one that is full of matter for thankfulness and glory.

The introductory chapter supplies us with that which is much needed—a clear and distinct history of the state of the Reformers prior to, during, and subsequent to, the Revocation of the Edict of Nantes. Then follow the several chapters that tell the terrible, yet heroic story, according to justice to the many gallant men and brave women who endured almost incredible tortures—their towns, villages, and humble homes burnt, their families murdered, or sent to the galleys and prisons, without pity for age, sex, or condition.

It is, therefore, a grand book that Mrs. Bray has issued, and it comes at a good time, as a lesson and a warning. It may be read as a solemn and impressive teacher, yet none the less as a record of adventures, perils, and escapes, as exciting as any work the romance-writer could supply.

A RUDIMENTARY MANUAL OF ARCHITECTURE: being a History and Explanation of the Principal Styles of European Architecture, Ancient, Mediæval, and Renaissance; with their Chief Variations described and Illustrated. To which is appended a Glossary of Technical Terms. By THOMAS MITCHELL, Author of "Stepping Stones to Architecture." Published by LONGMANS & Co.

MR. MITCHELL's former little text-book had, last year, our cordial recommendation, and we can conscientiously speak quite as favourably of this more extended book. The ignorance that generally prevails on the subject of architecture may be traced to the fact that it, as a rule, forms no part of the education of the young of either sex, though many other sciences are taught which, probably, bear as little upon the after-life of the boy, as regards the pursuit of his manhood, as this subject may. Yet a knowledge of the rudimentary principles, at least, of the art is not only necessary for its true and right appreciation, but it must inevitably add to the gratification one feels in the examination of a fine edifice, when the style can be determined, and some approximation made as to its date; for the architecture of a nation forms no unimportant part of the history of the people—religious, social, and political.

The subject, as Mr. Mitchell rightly observes, is so vast that it is impossible to treat it with full justice in any one work—unless it be voluminous. The different styles, moreover, are almost numberless, each nation presenting its own peculiar features. These circumstances have compelled him, in the compilation of this manual, to restrict its limits within the bounds of the styles prevailing throughout Europe; and these he traces, after an introductory chapter on the early history of the art, through its varied and consecutive phases of Greek, Roman, Byzantine and Saracenic, Romanesque, Mediæval Pointed, English Mediæval, Elizabethan, and the debased styles which followed the latter,

down to what has been called the "iron order" of the present day. He has treated his subject simply, comprehensively, and clearly: we know not any book that affords more information within the same space; while it is conveyed in a manner calculated to invite attention to the study of the art. The numerous illustrations are very carefully executed.

MURIEL'S DREAMLAND: a Fairy Tale. By MRS. J. W. BROWN, M.S.F.A., with Illustrations by the Authoress and her Daughter, ALBERTA BROWN. Published by GRIFFITH AND FARRAN.

A pretty story prettily told—told, indeed, often with much impressive eloquence—and with the advantage of an excellent moral, suited especially to Christmas-tide as the season in which, above all others, love and good works ought most to abound. Little Muriel falls to sleep "in a quiet valley, surrounded by vast mountains," wherein is her home. In her dreams she is carried by fairies into their own wonderful land, where, through their aid, she is able to dispense good to many of the miserable and heart-broken children of earth—feeding the hungry, restoring the sick to health, and doing numerous other acts of kindness and charity. Among the new books for boys and girls that make their appearance at this time, "Muriel's Dreamland" deserves to find a prominent place. It is a prettily "got up" volume, and for external as well as internal grace, we should select it as a choice gift to any little girl who had our love: she would learn from its pages much that might be of value to her all her life long. The photographic illustrations are from pictures painted by Mrs. Brown and her daughter. The former is a member of, and the latter a contributor to, the Society of Female Artists. Their works there have attracted much and deserved attention. These photographic copies are very pleasant as compositions, good as drawings, and effective as pictures. The little volume, therefore, amply merits the high praise we give it.

A BOOK OF MEMORIES OF GREAT MEN AND WOMEN OF THE AGE, from Personal Acquaintance. By S. C. HALL, F.S.A. Published by VINTAGE & Co.

WE are justified only in announcing this book as published; but readers of the *Art-Journal* are familiar with its principal contents. The author has, however, given in this Journal Memories of no more than twenty or thirty of his "acquaintances;" the book contains memories of nearly two hundred, including thirty or forty artists. Several of these are brief, although the volume contains 500 pages. It will astonish many to read the table of contents.

ANCIENT IRISH ARCHITECTURE. ARDFERT CATHEDRAL. By ARTHUR HILL, B.E., Associate of the Royal Institute of British Architects. Published by the Architect, George Street, Cork.

THIS is the first part of a contemplated series. We hope it will be so received as to encourage continuation; for it may be of vast utility, not alone to the architect, but to the antiquary, the archaeologist, and the historian of Ireland. Accompanying a brief, but succinct and sufficient history and description of Ardfert, are several plans, engravings, and photographs; the latter made by an esteemed and excellent photographer of Killarney, Mr. Hudson, to whom we have been ourselves indebted for valuable aid. Mr. Hill has conferred an important obligation on his country by this work of enterprise, industry, and ability. We trust he will be rewarded, not only by approval, but by a liberal reward. Ireland is full of such relics of its palmy days: very beautiful and sometimes singular ruins are found in every one of its counties, dating, many of them, back to the fifth and sixth centuries, as the periods of their earliest foundations; for Christianity was in Ireland a substance when in England it was little more than a sound. He

will be a benefactor who thus records the histories and preserves the remains of sacred structures second in interest to none throughout the world.

SUNNY DAYS: A MONTH AT THE GREAT STOWE. By the Author of "Our White Violet." With Illustrations by WALTER CRANE. Published by GRIFFITH AND FARRAN.

"The Great Stowe," be it known to all juvenile readers, is a very king of farm-houses: for the description of the "Great Stowe," we must refer to the book, having no room for extracts. If you are between the ages of nine and eleven, we are certain you will enjoy "The Sunny Days at the Great Stowe," as much, or nearly as much, as they were enjoyed by Minnie and Tita and Lyd.

Messrs. Griffith and Farran give excellent paper and good strong binding to their Christmas books.

HOUSEHOLD STORIES FROM THE LAND OF HOFER; or, Popular Myths of Tyrol. By the Author of *Patrañas*, or Spanish Stories, &c. With Illustrations by T. GREEN. Published by GRIFFITH AND FARRAN.

A volume of Fairy Tales, collected and compiled by an able writer and accomplished scholar, cannot be otherwise than welcome at this season of the year. A learned introduction, which some of the boys and girls will "skip," conducts us to the company of the Nickels, the Norgens, the wilder Jagers, and the other "good people," or bad people, of the mountains and valleys renowned in history. We have then a large number of pleasant and exciting stories: not so pungent as to alarm young readers by the side of a Christmas fire, yet sufficiently so to make them group a little closer and to start if the parlor-door be suddenly opened. The book is, however, by no means exclusively for children: it is full of learning, and may be read for information by those (and they are legion) who take delight in tracing the folklore of a peculiar people. The volume adds much to our fairy store: that store is now ample. A few years ago these tales would have been of rare value—before the brothers Grimm introduced the heroes and heroines of fairy land into popular literature, and were pioneers to the inquiring of every country of Europe.

We thank the author of "*Patrañas*" for another rich treat. His present work is even more interesting, if less original, than the book that achieved merited popularity, and now occupies a high place in the library of the scholar as well as in that of the reader of pleasant and instructive fiction.

MADÉLINE'S TRIAL, and other Stories. By MADAME PRESSENSÉ. Translated from the French by ANNIE HARWOOD. Published by HODDER AND STOUGHTON.

Miss Harwood informs us, that this collection of tales, in its original language, is called "*Scènes d'Enfance et de Jeunesse*," and that her aim has been to interpret faithfully, rather than to translate word for word. As we have not met with the French edition of these tales, we cannot form an opinion as to how Miss Harwood has now accomplished her task; but her previous translations justify us in assuming she has adhered faithfully to the original text. "*Madeline's Trial*" is a very touching and well-developed little story; and the tales, or rather sketches, that compose the volume, must be popular—their infinite variety cannot fail to fascinate those whose friends endow them with such a Christmas gift.

THE WHISPERS OF A SHELL. By FRANCIS FREDERICK BRODERIP. With Illustrations by GEORGE HAY. Published by GRIFFITH AND FARRAN.

Mrs. Broderip, besides being one of the most elegant of our writers for children, is decidedly one of the most honest. In her modest preface, she acknowledges her obligations to Dr. Hartwig's charming book of the sea, and its living wonders, "which describes all the marvels of the mighty ocean."

There is so much that instructs and amuses in this delightful volume, that we could not lay down the pretty book until we had read every page. Mrs. Broderip's "word-painting" is effective, because it is natural; it is never over-tinted, there are no false lights, and the shadows are never too deep. The narrative blends with the descriptions; and the actual and the still life are in perfect harmony.

We have said "narrative," as if there were but one, whereas Mrs. Broderip has netted in several stories and episodes that dovetail admirably, and you glide from one to the other so as to enjoy the freshness of all. All of us in our childhood have listened to "the whisper of a shell;" its whispers are among the sweet memories of our seaside rambles.

No more fitting present could be presented to a favourite at the dawn of the new year than this harmonious book. The illustrations are by George Hay, and are very good.

ORIGINAL FAIRIES. By MRS. PROSSER. Published by the RELIGIOUS TRACT SOCIETY.

This is a most beautiful book: the illustrations, which are very numerous and in great variety, are designed and engraved admirably; it would be difficult to find better in any works that may grace the Christmas season—this assertion will be readily accepted when we state that the artists are Harrison Weir, Ernest Griset, and Noel Humphreys. The subjects "taken in hand" by Mrs. Prosser amount in number to some hundreds: they are not all fables, some are rather thoughts; but they are all charming in treatment, full of pure sentiment and high moral teaching, while religion, although impressed everywhere, is never intrusive: the style of composition is elegant, and sometimes forcible.

It is needless to add that Mrs. Prosser, aided by able artists, has produced a book of especial interest and value to the young—one that we gladly receive, either for enjoyment or instruction, or, rather, a combination of both—pleasant to read, and profitable to think over.

OUT ON THE PAMPAS; OR, THE YOUNG SETTLERS: a Tale for Boys. By G. A. HENTY. With Illustrations by Z. B. ZWICKER. Published by GRIFFITH AND FARRAN.

A capital book-full of adventure, in which boys will delight: marvellous are some of the stories of perils and escapes. The young settlers went through a deal of danger, but saw a vast "much" of wonderful things, which the reader may know all about without incurring any of the dangers that led to them. The graceful and prettily-illustrated volume is not merely amusing—every page contributes to information, and lessons will be learned while pleasure is obtained: a hundred matters are introduced, concerning which every boy will desire to know a little; and knowledge will be here arrived at pleasantly and easily.

We rejoice to receive so many proofs that "the corner of St. Paul's" continues to minister wisely and well for "the rising generation."

ADRIFF ON THE SEA. By F. MURRAY NORRIS. With Illustrations. Published by GRIFFITH AND FARRAN.

There is no more amusing writer for the young than Mrs. Norris: she understands boys perfectly, and "*Adriff on the Sea*" is perhaps more a boy's than a girl's book; but it will be a favourite with both. The adventures are varied, spirited, fresh, animated, and graphically described; but at times the fair authoress forgets that coarseness is not strength, and has suffered expressions to creep into her narrative which are even more than "fast;" every species of "slanginess" should be avoided in books intended for the young.

THE PICTURE-GALLERY OF THE NATIONS. Published by the RELIGIOUS TRACT SOCIETY.

This is a book of scraps, professing to describe the English, the Scotch, the Welsh, the Irish, and the peoples of "all nations." It contains nothing that is original, and little that is impressive; yet, as a sort of companion to geography, it will be useful. It professes to give—and, indeed, does give—a series of pictures of the customs, habits, and chief buildings of the various countries of the globe, including those of the New World. The illustrations are, for the most part, good and effective; probably they have done duty elsewhere, but they are none the less valuable on that account. A brief address to tarry-at-home travellers explains the purpose of the compiler. Young persons "of both sexes" may, and no doubt will, derive much information from the pretty and inviting volume; and such information they may obtain with very little trouble.

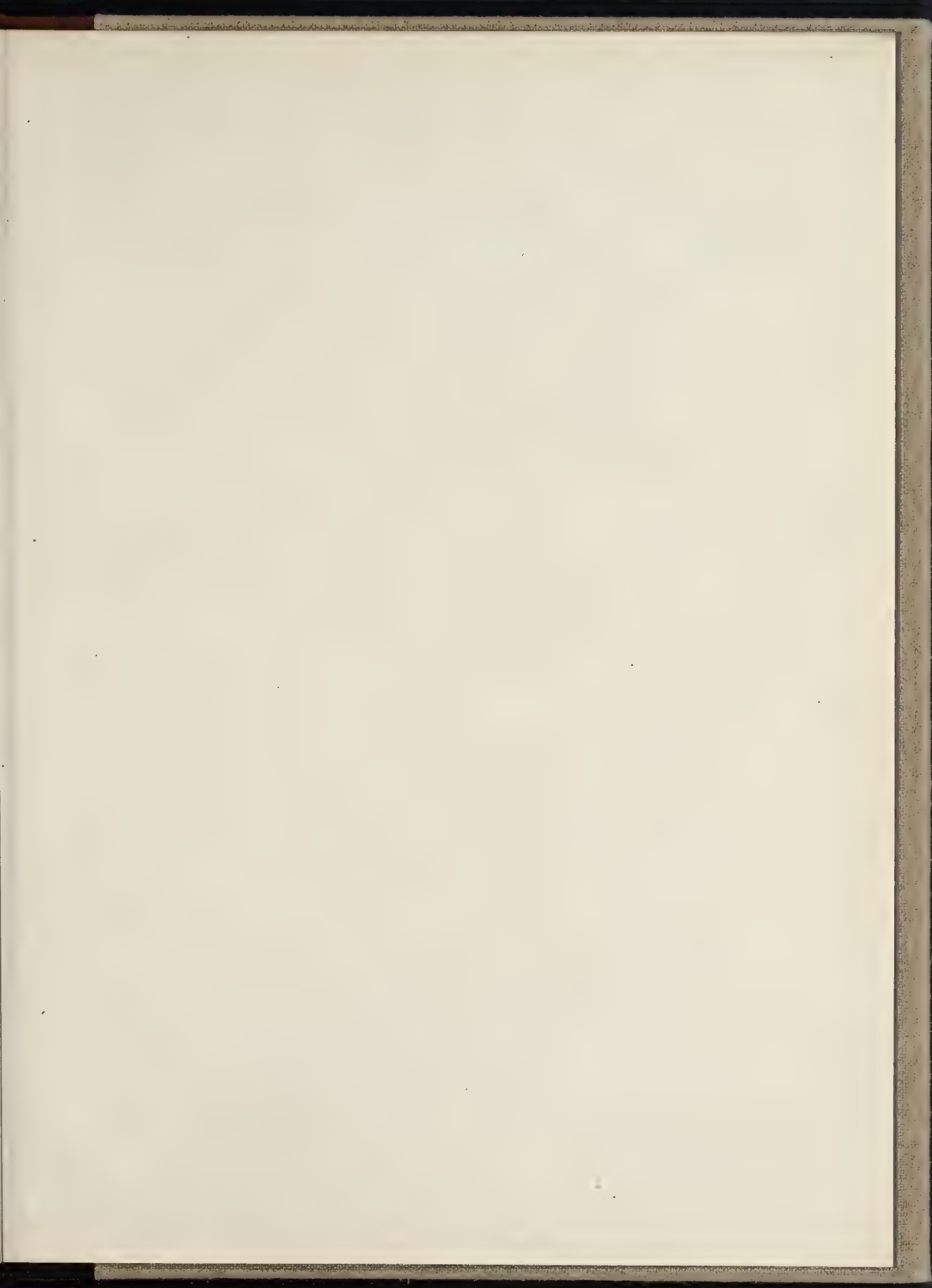
FIELD FLOWERS. A Handy-Book for the Rambling Botanist. By SHIRLEY HIBBERD, Author of "*The Fera Garden*," "*Rusick's Almanac*," &c. Published by GRONNBRIDGE AND SONS.

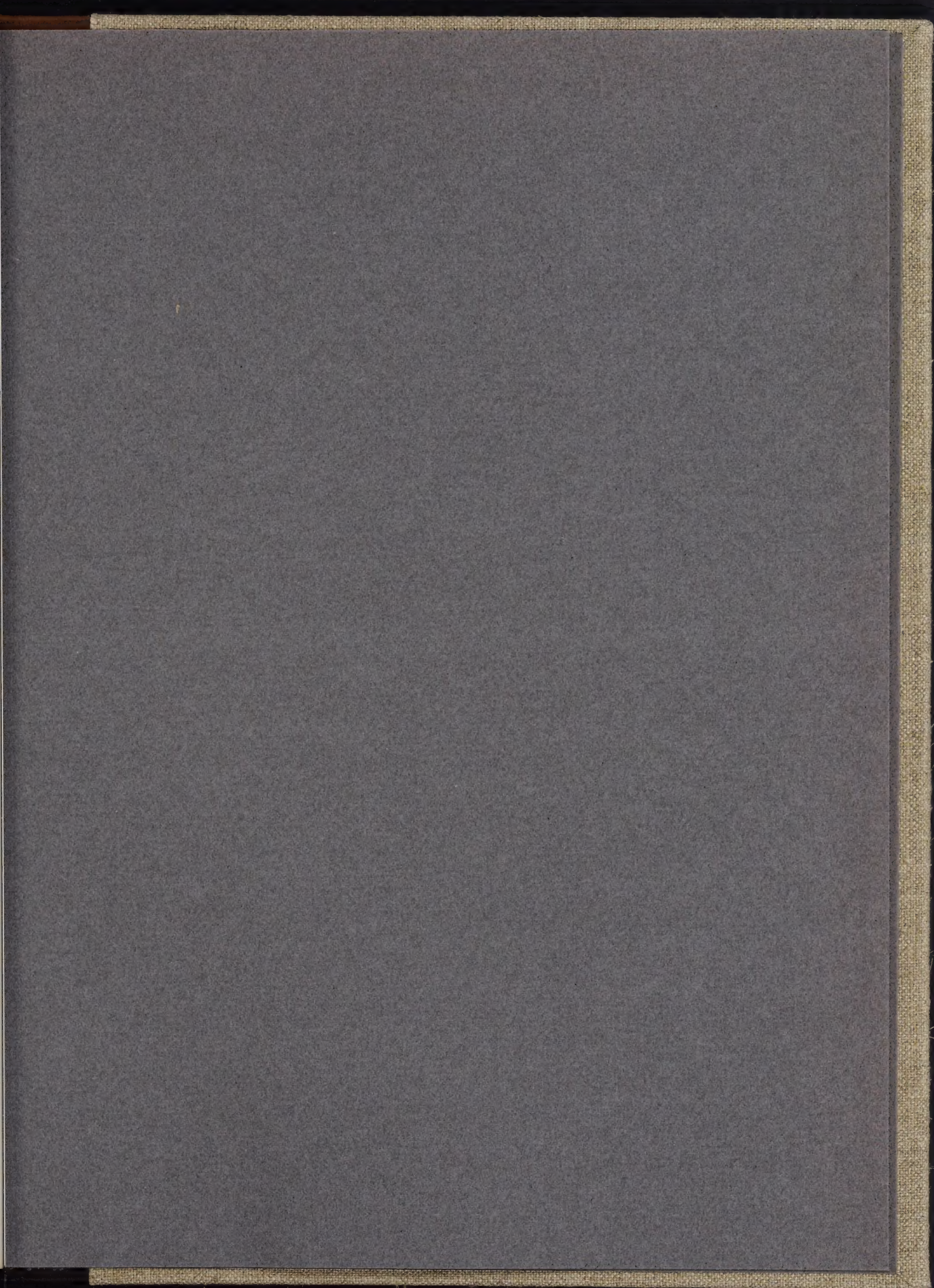
If many of the common flowers which grow almost spontaneously in the garden, and are held but in light esteem, and if some of the wild flowers that are passed by unheeded as we walk by the hedge-rows or the meadows, required the careful hand of the gardener and the well-tempered atmosphere of the conservatory to rear and bring them to perfection, they would be as highly prized as the choicest productions that have been reared with the utmost tenderness. It is because they are common that they are comparatively despised; and yet, says Thomas Campbell, when apostrophising the flowers of the field—

"Earth's countless buds" to lay heart ye were dear,
Ere the fever of passion, or ache of fear,
Had scathed my existence's bloom;
O'er I welcome you more, in life's passionate stage,
With the visions of youth to revisit my age,
And I wish you to grow on my tomb."

Mr. Shirley Hibberd, who, we believe, is editor of *The Gardener's Magazine*, has, in this little book, done much to create an interest, especially for the young, in those "children of nature," field-flowers, showing what they are, and where they may be found in the varied months of the year, with as much of botanical description as is necessary to identify them. Directions are also given for the formation of a herbarium of wild plants; with much more that will, if remembered, add greatly to the interest of a country walk, where there is a disposition to observe and learn. As introductory to the study of indigenous British plants, this manual will be found very useful. Our young friends should bear it in mind when "the winter is past, the flowers appear on the earth, and the time of the singing of birds is come."

FINIS.





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